

Culture and Poverty

Harnessing the power of the arts, culture and heritage to promote social justice in Wales



A report with recommendations by Baroness Kay Andrews OBE
for the Welsh Government

March 2014

Table of Contents

Table of Contents	i
Foreword	1
Remit and Methodology	3
Summary of Recommendations	4
Chapter 1 Introduction	7
1.1 A Coalition of Interests	9
Chapter 2 Poverty and Cultural Exclusion in Wales Today	12
2.1 Obligations	13
2.2 Opportunities	15
Chapter 3 Widening Access and Breaking Down Social Exclusion	16
3.1 Breaking the Psychological Barriers	16
3.2 Breaking the Transport Barriers	19
3.3 Closer Connections	20
3.4 Conclusion	23
Chapter 4 Going Local: Increasing Engagement at Community Level	25
4.1 Anchoring Culture in Community	27
4.2 Libraries of the Future	28
4.3 Making More use of Local Cultural Partners	31
4.4 Taking Culture into the Heart of the Community	31
4.5 Sharing Knowledge and Skills	33
4.6 Partnership on the Ground	35
4.7 Conclusion	36
Chapter 5 Driving Ambition and Driving Up Standards: Culture and Learning	37
5.1 Early Years and Child Development: Families without Skills	38
5.2 Reading: A Priority for All	39
5.3 Summer Schemes and out of School Learning	42
5.4 Cultural Provision within the Curriculum	43
5.5 Inspiring the Whole School	44
5.6 Conclusion	47

Chapter 6	The Power of Place: The Place for Skills	48
	6.1 The Power of Place: Cynefin and Community	49
	6.2 Cynefin Communities: The Heritage of Any and Every Place	51
	6.3 The Place for Skills: Culture and Heritage Together	53
	6.4 Transforming Places	58
	6.5 Local Leadership and Priorities	62
Chapter 7	A Single Conversation: Making Things Happen	63
	7.1 Closing the Gaps	63
	7.2 National Level: Collaboration for Innovation	65
Conclusion		70
Annex 1	Bibliography and Further Reading	72
Annex 2	List of Consultees	73
Case Studies		
	The Egypt Centre, Swansea	18
	Valleys Kids	21
	Bling!	23
	Film Agency Wales – Film in Afan	26
	Only Boys Aloud and Live Music Now	27
	Caerphilly Library Service	29
	Denbighshire Libraries – Literacy at the Heart of Education and Community	40
	Reach the Heights	45
	Cadw in Caernarfon: Community-Focussed Heritage in Action	51
	RCT Homes and Grow Enterprise Wales (GrEW)	54
	CLOCH	56
	Merthyr Old Town Hall and Newbridge Memo	60

Foreword

In July 2013 the Minister for Culture & Sport invited me to explore with cultural and heritage bodies across Wales how they could contribute more effectively to reducing poverty and raising ambition. This was a conversation about the connection between access to culture and social justice and which expanded, naturally, to include many different people and agencies active in the front line of defeating poverty in Wales.



Most significantly, this was not a question that has been asked in this form in any other UK country. I therefore saw the opportunity to find some answers to this complex question not just as a challenge, but a privilege. I was brought up in Tredegar, educated at the Lewis School, Hengoed, and the University of Wales, Aberystwyth, and, as a result, all my life, have been nourished and energised by a love of language, music, art and history. All that was laid down early on by a community that instinctively knew the value of culture simply as a way of life.

Much has changed, but in Wales culture and heritage still occupy a uniquely important role in our national life. Now the Welsh Government has taken the next step. By identifying access to and participation in the arts, culture and heritage as an aspect of social justice itself and a powerful weapon against poverty, in all its manifest forms, the Welsh Government has made it clear that it understands the role played by culture in making us the sort of people we are and the people we want to be.

In short, that role is as much about defining our place in community as about throwing doors open to richer lives and more fulfilling work. For a country such as Wales where change has been so rapid, and in recent years, so dislocating of communities and skills, looking to our culture and heritage as sources of power for the future is as important as the confidence that comes from knowing who we are and where we have come from.

In a country that created the wealth of the world, culture should be an inexhaustible resource – but it still needs to be nurtured. This report is about the audiences as much as the artists, writers, and creators of the future. I have been confirmed in that conviction by the sheer inspiration I have seen on the ground in the work of the national agencies and local communities around Wales. All over Wales there is energy and an understanding of how we can make more of our heritage and human capital.

I have not been able to quote everyone, nor cite every case study, or example. Those examples would fill several large studies of exemplary practice. But I would like to thank each and every one who took the time to talk, to show me around museums, libraries, monuments, new projects and centres such as Pontio and the Royal Welsh College of Music and Drama, and long established and beloved community places, like Newbridge Memo. A particular thank

you must go to the young people who made a delicious lunch for me at Grow Enterprise Wales, and for everyone – everywhere – for the welsh cakes.

I would like in particular to thank everyone who attended the impromptu 'seminars' which brought together people from communities and cultural organisations to share ideas and experiences - and who made us all realise there was work that could, indeed, be done, together. And I would like to thank the policy makers who listened attentively, and offered their own creative input.

Above all, I would like to thank Tom Cosson whose efficiency and energy, as well as good judgement, has made a great contribution to this report, and Marie Knox for her knowledge and insights into cultural policy and networks. They have been invaluable support.

A handwritten signature in black ink, appearing to read 'Kay Andrews'.

Baroness Kay Andrews OBE

Remit and Methodology

The **remit** for this review was as follows:

“to recommend ways in which cultural and heritage bodies can work more closely together to broaden access to, appreciation of and participation in culture in ways that contribute to reducing poverty.”

Culture in this context was taken to mean not just the arts, but also heritage and the historic environment, including the contribution of museums, libraries and the media. In the report ‘culture’ is used when all these cultural services are referred to; otherwise, the specific sector, for example museums, historic environment, or libraries, is referred to separately.

The review was commissioned by the Minister for Culture and Sport in consultation with the Ministers for Communities and Tackling Poverty, for Housing and Regeneration and for Education and Skills. Work started on this review in August 2013 with a requirement to present the report to Ministers in January 2014. It complements *An independent report for the Welsh Government into Arts in Education in the Schools of Wales*, led by Professor Dai Smith, which reported in autumn 2013.

It was recognised that the report would take account not only of Wales’ existing cultural assets and policies, but also of the opportunities presented by planned developments and more generally by the on-going revolution in digital media. Account was also taken not simply of the socio-economic dimension of poverty but also equality issues.

With support provided by officials from the Welsh Government’s Culture & Sport department, a **methodology** was agreed involving an extensive consultation exercise. This sought views and ideas from a wide range of stakeholders – from Ministers and senior Welsh Government officials, to Directors of the major cultural organisations, local arts, heritage and cultural institutions, umbrella groups representing cultural, community and third sector bodies, service deliverers such as housing associations, the education sector itself, and Communities First (CF) Clusters. To complement this extensive consultation, desktop research was also carried out. The report also draws upon the research undertaken for Professor Dai Smith’s report.

In total:

- 38 written responses were received from external organisations;
- Over 130 individuals have engaged in structured meetings and small seminars, including seminars between CF and cultural organisations in Swansea; and
- A number of site visits to outstanding practitioners have been made, including museums, arts organisations, libraries, and CF settings.

The emphasis at the evidence-gathering stage was on understanding current best practice and identifying practical actions that would enable more effective collaboration and expand opportunities for children, adults and communities to access the benefits of our cultural heritage to enrich their lives, prospects and neighbourhoods.

Summary of Recommendations

These recommendations are arranged by chapter heading. They challenge organisations involved with and responsible for culture and heritage from the top – the Welsh Government, local organisations and cultural organisations – to the bodies who design and deliver policy locally, to agree to and drive different elements of a programme of change. They emphasise the integration of policy, information, assets and services. They are supported in the text by other contextual suggestions which can also be followed through to sharpen impact.

In addition I have tried to be clear in each case who should be responsible for doing what to make this programme of change work; where individual action is appropriate, and where collective action is necessary.

Widening Access And Breaking Down Social Exclusion – Breaking down physical and psychological barriers to our institutions

- 1 Cultural organisations to embed approaches to **make their own institutions more community and child-friendly** by way of initiatives such as the *'Taking Over'* model, pioneered by *Kids in Museums*.
- 2 Welsh Government to establish a **Task and Finish group to identify solutions to barriers around transport** in visiting cultural sites and events by people from disadvantaged areas.

Going Local: Increasing Engagement at Community Level – Anchoring culture within communities and increasing impact of outreach programmes

- 3 Welsh Government, through CyMAL, to **continue support for public libraries to transform into community cultural hubs**, involving co-location with other community services where appropriate, and **examine scope to extend this approach to other sectors** such as local museums.
- 4 Welsh Government to challenge the cultural sector, through strategic direction and funding and other support, **to expand efforts to place their institutions at the heart of communities and widen access to all**.
- 5 Cultural organisations to **'go local' and 'stay permanent'** by giving greater priority to shared projects in local communities and identifying and using shared space for displays and activities.
- 6 **Communities First Learning Leads to be identified as contact points**, and this information clearly disseminated, for schools and cultural organisations seeking to develop programmes jointly with CF clusters.
- 7 **Short-term exchanges/placements** to be encouraged between CF staff and staff from cultural organisations.
- 8 Welsh Government and cultural organisations to develop **toolkit of learning materials**, supported by dedicated training programmes, for community organisers, to support their engagement with culture **and to make these available via a single portal**.

- 9 Welsh Government to incentivise and encourage **local authorities to look at possibilities for cross-boundary support and sharing of services**, for example museum, library, arts and archive provision to support increased focus on community and education work.
- 10 **Community and Culture networks to be developed**, linking community and cultural organisations at a local level, to share knowledge and resources and plan joint initiatives to address the cultural deficit within communities.
- 11 Welsh Government to clarify and communicate how community and pupil deprivation funding streams might best be utilised for cultural enrichment, and investigate the **potential of CF and PDG funds to support development** of specific programmes of activity linking communities and schools.

Driving Ambition and Driving Up Standards: Culture and Learning – Measures to harness culture to help close the attainment gap

- 12 Welsh Government and cultural organisations investigate ways **to extend and embed cultural enrichment activities to support learning outcomes across Flying Start and Families First programmes**.
- 13 Welsh Government to continue to press ahead with its ambition for **every child to be given automatic library membership** across Wales.
- 14 Welsh Government to consult on how best to **consolidate and develop existing children’s and adults literacy initiatives** across Wales, particularly in disadvantaged communities, and how to maximise links with cultural organisations to accelerate and enrich these programmes.
- 15 Estyn to **reinforce the inclusion of cultural activity within and outside the school day and school term**, highlight good practice, and look for positive ways in which to encourage and enable schools to work more collaboratively with cultural organisations.
- 16 Welsh Government to investigate ways that it could more effectively embed culture in **out of school learning programmes and strategies**.
- 17 Welsh Government to establish an approach to ensuring the **increased inclusion within KS3 of cultural/heritage based activities** to address disengagement, and involve cultural partners in the design and delivery of the curriculum.
- 18 Welsh Government to develop **cultural citizenship opportunities as part of the Welsh Baccalaureate** enrichment programme.
- 19 Arts Council Wales to **revisit the ‘Reach the Heights’ arts participation programme** to offer engaging cultural activities geared to 9-13 year olds at risk of becoming NEET.
- 20 Welsh Government, education consortia, appropriate training bodies and cultural organisations to **develop a programme of CPD** targeted at enabling trainee teachers, teachers, and teaching assistants, to fully access the learning impacts from cultural experiences and activities upon the school curriculum, particularly in terms of literacy, to raise motivation and achievement.
- 21 Welsh Government and cultural organisations to work together to **consolidate and refocus learning materials** to ensure literacy, numeracy and wider learning links are clear, and to make these available via a single portal linked to the Hwb.
- 22 Welsh Government to work with cultural organisations to pilot **Cynefin clusters**, modelled on the Heritage Schools initiative in England, which will place local heritage at the centre of the curriculum.

The Power Of Place: The Place For Skills – Harnessing culture to drive regeneration and improve skills

- 23 Historic Environment sector to **build on the principles of the Community Archaeology Framework** developed by Cadw, and drawing on other cultural and historic assets in local communities such as local museums and archives, to embed the **Cynefin** principle into the wider community.
- 24 Cultural organisations to conduct and disseminate to community groups a **'skills audit'** demonstrating the practical skills that can be gained through arts, culture and heritage participation.
- 25 Welsh Government, cultural organisations and voluntary sector to investigate scope for a **national cultural volunteering strategy** and, with the sector skills councils and other bodies, develop a more proactive and coherent **national approach to cultural apprenticeships** to make an impact on national unemployment reduction strategies.
- 26 Welsh Government to investigate opportunities to further develop the partnership working led by Communities 2.0 to **increase the number of ICT training sessions provided at public libraries and community venues** across Wales.
- 27 Welsh Government, HLF, the Prince's Regeneration Trust and other regeneration bodies in Wales to **identify opportunities for joint action focussed on the potential role of historic buildings** in the sustainable development and regeneration of local areas, and maximising the skills and training opportunities for young people and adults.

A Single Conversation – Key all-Wales strategies around the cultural 'infrastructure' to focus and drive greater engagement around poverty

- 28 Welsh Government to **articulate and promote the role of culture in supporting a broad range of policy objectives** to drive coherent links into policy at national and local authority level.
- 29 Welsh Government to establish a strategic **Cultural & Social Inclusion Board**, made up of national strategic departments and cultural organisations, to connect cultural policy across government policy and drive the implementation of this report.
- 30 Funding bodies to establish an **information network** to identify shared strategic priorities and facilitate more **strategic programme funding** to incentivise joint working.
- 31 Cultural organisations to establish a **learning network** to facilitate exchange of knowledge and good practice around access and participation.
- 32 Cultural organisations, working with the HE sector and other partners, to **consolidate and share existing research and knowledge**, and identify gaps for further research, around demography, access, participation and the impact of engagement.
- 33 Welsh Government, WLGA and cultural organisations to develop **consistent KPIs for the arts, cultural and heritage sector** that incentivise efforts to improve wellbeing through engaging people in cultural projects in the community.

Wales is a small country, overflowing with talent. It is a smart country, with a spectacular heritage – from the isolated standing stone on a familiar horizon, to the industrial memories that are stirred in Blaenafon, or the slate quarries of North Wales. It is a country known around the world for its music and poetry, for its unique literary tradition and for the stories told by its rural and industrial landscapes and townscapes, its coastlines, marches, castles, abbeys and magnificent houses. Welsh has two words for heritage – *Treftadaeth* and *Etifeddiaeth*; the latter means literally ‘Inheritance’, reflecting the fact that our history is something owned by us all.

Wales also has a unique civic tradition that is alive and well at this new stage of nation-building: a national library, museum and opera company, two national theatres and Eisteddfodau. All have been, in their time, built for and around the people of Wales, their history and their aspirations. Wales has a renowned sense of community and of place; and it has creativity in abundance.

Across Wales, today, as far as the eye can see, in dance companies, opera, film, theatres and arts centres, the vitality of Welsh artists, performing in both our national languages, is apparent across every discipline. In many innovative projects and programmes, those artists spread out across Wales to inspire and animate thousands of creative young people. That confidence is also manifest in the artistic and literary life that resounds through well loved historic buildings and settings, in our tradition of Eisteddfodau and festivals, and in the arts companies and cultural organisations that regularly work with communities throughout Wales. Brand Wales around the world is our culture – whether it is music, language, or our tangible heritage – and, in Wales, these are often interconnected.

What more could Wales want from this rich provision? The answer is, in terms of social justice – by which we mean the ability of everyone in Wales and all communities to have equal and beneficial access to what



© Welsh Government – Visit Wales

our arts, culture and heritage can offer – a great deal more. Although wonderful things are happening in terms of delivering culture, they are sporadic and scarce in places and many people in deprived areas remain disenfranchised from their cultural inheritance. Creative and conscientious artists, heritage experts, community organisers, and policy makers are talking together and delivering in small groups and particular places, but there is no single conversation or means of bringing that conversation, creativity and determination into focus across Wales for the equal benefit

of people in Wales, and particularly for those who live in places where the arts, culture and heritage appear to be very far from 'ordinary life' and who lose out on the richness and life skills which they bring.

This goes to the heart of this report, and the reason it was commissioned. A quarter of the population of Wales lives in circumstances which are so disadvantaged that they are among the very worst in the UK; persistent, inter-generational unemployment, high levels of chronic illness, low wages and low skills have all intensified social and cultural exclusion. The tragedy is that these communities are not only losing out economically; economic and social exclusion means cultural exclusion as well. The things that enrich our lives and bring such pleasure – whether that is the visit to the theatre, cinema, or gallery or cinema etc remain out of reach to many. Just as there is an 'Inverse Care Law' which determines that those who live in the most socially excluded areas are also excluded from the best health care, so there is an 'Inverse Cultural Law' which has the same debilitating influence on cultural access.

But failure to engage has consequences for the economy as well as for the individual, particularly in the context of the creative and communication industries as the great powerhouses of the future economy. It is not simply about life-enrichment; by not engaging with what cultural knowledge and activity can provide, people and communities lose out in terms of rights, jobs and citizenship. Wales loses social capital and it cannot afford to do so.

It is this gap which the Welsh Government has determined to address. It has responded by challenging every Minister in every department to become part of the solution to poverty in Wales. In short, by insisting that preventing, mitigating, and, over time, ending, poverty, and helping Wales to move into a high skills, high wage economy, is everyone's business now hands the cultural

organisations a very powerful tool to prove how right that is.

This is an answer to the common complaint that culture is usually detached from the rest of government. It is seen as something of a luxury when it clearly has a contribution to the future of health, wellbeing, employment and environment. Working out ways to get the most out of cultural and heritage assets, as part of a creative and competitive economy and resilient community, is a problem exercising other countries. But only in Wales, to my knowledge, has any government put this question at the heart of the challenge of finding a broader path to social justice for all. To illustrate this point, it is worth noting that this report coincides with the findings of a recent and powerful report from the Royal Society of Arts which argues that there needs to be a new political economy for arts and culture which finally empowers culture, through 'grand partnerships' to deliver greater economic results, a deeper civic culture, and better places to live (RSA, 2013). It calls for greater clarity and intention around the cultural, learning, personal, social and economic 'impacts' that follow from investment in creative assets and a creative economy. This is a very welcome reinforcement for the message of this review, but the RSA report fails to make the link with social justice. It urges the arts to get smarter at making a more relevant case and be prepared to change its ways of working; and for remaking the partnership between schools, cultural organisations, and the community. But it does not put forward a plan for doing so.

To put it bluntly, by making these wider connections and demanding some answers, Wales is ahead of the game. The questions being asked by the RSA report are already being answered in part and on the ground by practitioners and policy makers, and have been, to an extent, refocused by this enquiry itself. Indeed, by commissioning this report, the Welsh Government has asked in

effect for a programme for change which will empower a coalition of interests across the cultural life of Wales, bringing together not just the national cultural organisations, but also the local creative community which works through culture to bring change on the ground, the voluntary sector and all those who have been so enthusiastic about taking part.

The economic case for the arts has been documented in a number of recent reports, including that of the RSA, which shows that the value of culture is underestimated – as indeed is the value of ‘heritage tourism’. Arts, culture and heritage are among Wales’ richest deposits of wealth and employment. Heritage is a key draw for tourists with 58% of UK staying visitors, 49% of UK day visitors and 38% of overseas visitors saying the reason for visiting Wales was “to visit places / historical sites / specific attractions / sightseeing (Visit Wales, 2013)”. 2.4 million people visited Cadw sites in 2012-13, 1.65 million people visited one of the seven Amgueddfa Cymru sites in the same year, and around 1.5 million visited a local museum in 2011. Overall, it has been estimated that heritage tourism in Wales directly supports 10,337 FTE jobs and £217.4m in Gross Value Added or GVA (Ecotec, 2013).

Similarly, the Heritage Lottery Fund has demonstrated the direct and indirect economic impact of investment in heritage (HLF, 2010).

But the real economic wealth of a country is its people. To consider the short term economic impact of culture and heritage, but not the longer-term economic and social benefit of the role it plays in enriching the lives of its people and stimulating their appetite for learning and education, is insufficient and unacceptable.

Smart countries use all their resources. And all their talent. So must Wales. In doing so, it also addresses part of the challenge of

finding the artists, experts and active citizens of the future, and of maintaining a culture that is vital and inspiring.

What has been striking has been the positive enthusiasm that there is a need for change, and the welcome for this review as timely and relevant. It comes against the background of the pioneering report by Professor Dai Smith, the first to look in depth at the relationship between the arts and education sectors in Wales. That report makes a compelling case for the central role the arts can and should play in improving educational attainment and made 12 recommendations aimed at more effective integration of the arts and creativity into education. The exam question that I was set – *‘to identify ways in which culture and heritage, working together, can make a more positive and powerful difference to the lives of people in poverty’* – complements the purpose of that report.

1.1 A Coalition of Interests

The argument and the recommendations in this report reflect a great deal of what I have heard people say is needed, urgently, and will work. As the report makes perfectly clear, there is no need to reinvent what is working well – but there is a need for coherence in leadership and policy, for partnership to optimise ways of using funding at a time of scarce resources; and create practical and effective partnerships to bring together schools, community agencies as well as cultural organisations – to build on what Prof Smith in his report has already diagnosed as a gap in capacity.

The impact that engagement with the arts has in terms of learning, soft and hard skills, career choices, and life choices is already well documented. As part of his review, Professor Smith identified a strong body of research evidence to support this: *‘several studies found that arts involvement helped to bolster the academic achievement*

levels of young people from disadvantaged backgrounds'. Research suggests that this can be part of a process of change which could also include other important factors such as a home and school environment which values the arts, as well as motivated and inspiring teachers and role models.

'several studies found that arts involvement helped to bolster the academic achievement levels of young people from disadvantaged backgrounds'

~ Professor Dai Smith

The claim of wider culture and heritage to generate the same impact is also strong. What is needed is to ensure that more people can access the best of what is already in place, and to work out how it can be more fairly distributed, more easily accessed, better understood and, therefore, strategically funded. But the greatest challenge of all is how to ensure that it has the greatest impact on learning and on people's lives and prospects by widening horizons and ambitions, and driving up national skills and standards in literacy, numeracy, ICT skills, communication and personal skills. Of these, the ability to read and communicate fluently, and with confidence, whether as a child or adult, opens the door to everything else. Finding ways to lead children and adults to become confident readers, and sometimes doing this 'by stealth' can help schools to close the attainment gap, and adults to access further training and work. This report reiterates throughout ways in which this can be done effectively.

At the highest level the programme for change embodied in this report needs to be articulated and driven by political conviction and clear leadership, and, throughout, with practical incentives for development through partnership. The report makes

some suggestions as to how greater agency can be achieved to bring coherence and greater fairness, without costly layers of bureaucracy. The final chapter sets out what I believe are the key ingredients for a 'single conversation' which will articulate collaborative leadership to link culture with social justice, underpinned by a research, development and evaluation programme which will give community workers and cultural organisations new tools to work together successfully.

Throughout the report there are other specific recommendations for schools and local organisations. Many of these recommendations are intended to build local capacity, to create opportunities for people to get to know each other locally, and to share their expertise and knowledge so that the community can take better advantage of what the cultural organisations and schools are already doing. Many of these recommendations can be locally piloted and tailored closely to local ambitions and conditions. There are also some elements that will drive these measures and improve the evidence base which is needed to effect long term change.

To drive a change programme across the sectors identified will mean consolidating best practice and putting some **different strategies** in place for schools, young people, families and communities. But there are some **common drivers** which will enable change. They include:

- greater strategic capacity at the top to optimise knowledge and resources;
- clearer policy direction to drive purpose on the ground;
- integration of funding streams to maximise opportunities;
- common platforms for knowledge to make it easier for teachers, community organisers and families to know what is there;

- easier and more appropriate access to a richer menu of opportunities with more understanding of impacts and benefits;
- common training initiatives to exchange professional skills; and
- connectivity on the ground: partnerships led locally and connecting the key cultural, learning and community people.

In addition there are other **common and constant themes** which run through this report and which are propositions for actions across Wales **as a whole**:

- The importance of putting experience, learning and enjoyment within reach of people, locally;
- The need to join up in school and out of school learning and make it all count towards aspiration and achievement;
- The need to understand what 'success' looks like in terms of learning, life skills and behavioural change – that is to say, what is working well – and what research already tells us;
- The need to ignore boundaries and build connectivity, using and improving on successful models already in the community; and
- To recognise that everyone, every family, and every community has a history, and a delight in storytelling.

There is also a challenge in the permeability of the language we use. The 'arts' cover, for example, everything contained by the terms performance and expression; our culture is manifest in knowledge and language but also in the world of museums and monuments; our heritage describes an inheritance of culture, place and landscape. We know what we commonly mean by the separate terms but in the context of this report I have borrowed from Raymond Williams himself and used the collective term 'culture' unless it is important to

make the distinction between the unique role of the arts, or the heritage of the built environment.

The Welsh language, both as a medium of cultural experience and as a cultural signifier in itself, is of course of huge importance to Wales. I am taking it as read that cultural organisations, Government and other partners who will, it is hoped, implement these recommendations, will ensure that local needs in terms of linguistic and other forms of diversity are taken into account when planning cultural programmes and activity.

This report sets out our findings which reflect what we have been told and what we have heard and seen. So much that is genuinely inspiring, energising and exciting. And so much that is acknowledged could be done better, if done together.

Poverty and Cultural Exclusion in Wales Today

This chapter is concerned with the impact of poverty itself, the anti-poverty strategies on the ground as they presently connect with culture, and how they might have greater reach and impact through imaginative, consistent and sustainable partnerships and shared knowledge, tools and training.



Cadw's Heritage Graffiti project - young offenders' creative response to heritage © Welsh Government – Cadw

Wales is a proud country, and people are attached to where they live and the communities that they live among. It is important to recognise the energy, talent, and appetite that communities have for change, and to build on that, rather than reinforce a sense of failure. But we must not deny access to what can lift motivation, local pride and key skills for people whose personal experiences simply do not provide for the cultural experiences which other people take as their right. It is this gap between what Wales holds in terms of its cultural wealth, and the need that poorer communities have for that wealth, that must be closed. Visitor research consistently shows that the likelihood of people attending or participating in the arts remains closely linked to socio-economic status. In 2013, 43% of adults in the ABC1 group

(the professional, qualified and non-manual workers) in Wales participated in the arts compared with 29% of those in the C2DE group (the skilled, semi-skilled and unskilled manual workers and non-working people) (Arts Council Wales, 2014).

Wales has the dreadful distinction of having some of the highest levels of poverty in the UK. After housing costs, Wales has the second highest rate of child poverty of any area of the UK with only London with higher poverty. Half of children in poverty in Wales live in workless households. Many areas of South Wales and the Valleys are among the most deprived in the UK with, for example, more than one in five of the working-age population claiming benefits in several local authority areas (Social Mobility & Child Poverty Commission, 2013).

The impact of poverty in fostering social, economic and cultural exclusion, and on educational attainment, aspiration, confidence, and choice, are all severe.

Around 24% of the Welsh population live in the 52 Communities First clusters – the focus of the most intensive, local anti-poverty strategies in Wales. These are communities, usually consisting of around 10,000 to 15,000 inhabitants, which need particular care and attention in terms of support for the youngest children and mothers, the young person neither in training nor education, and workless families.

Poverty affects health and reduces life expectancy. Some of the highest levels of morbidity and mortality are in Wales, along with obesity and chronic disease. But, crucially, and at a time when it appears that Wales is lagging behind in raising attainment for some of the poorest children, poverty inevitably affects ambition, confidence and achievement in schools. It gets in the way of successful learning. A home without books is a poor start for any child. A home where there is no space or support for homework puts children at huge disadvantage. A home where parents have never experienced success in school or work does not inspire the conviction in children that they can succeed either. It is absolutely vital now that this inter-generational spiral of educational disengagement and failure, low skills and low wages, is broken.

Government departments have responded to the challenge of helping to mitigate and reduce poverty in different ways. The Welsh Government's Department of Culture & Sport, and its Minister for Culture & Sport, is required and committed to demonstrate how it contributes towards this wider aim, encapsulated in the *Tackling Poverty Action Plan 2012-16* and its accompanying *Building Resilient Communities: Taking forward the Tackling Poverty Action Plan*. The latter document states that the Welsh

Government will seek to '*build on the work we are already doing to bring children from low income families into contact with the arts, culture, literature and sport, broadening their horizons and aspirations.*'

A number of public bodies have already responded proactively to this agenda: Amgueddfa Cymru, the National Library of Wales, and Arts Council Wales have all developed their own tailored strategies articulating how they will support the wider efforts to eradicate child poverty. They are all engaged in finding new ways to attract low income families and help improve their learning, skills and health.

It is clear, as much of the evidence gained through this review emphasises, that in order to achieve a step change, the Welsh Government itself should continue and intensify its efforts to give culture a new profile and priority in terms of the fight against poverty. It has already made statements of intent in this regard, the commissioning of this report being one, and I would like the Welsh Government as a whole to continue take every opportunity to amplify that commitment to stress the importance and power of culture in combating disadvantage in our communities.

2.1 Obligations

Wales has wider obligations, too – and strong commitment to positive rights. Article 31 of the UN Convention on the Rights of the Child, makes it clear that '*children have the right to relax and play, and to join in a wide range of cultural, artistic and other recreational activity*'. The Rights of Children and Young Persons (Wales) Measure 2011 imposed a duty upon the Welsh Ministers and the First Minister to have due regard to the rights and obligations in the Convention in decision-making.

Meeting these obligations, and achieving a greater impact above and beyond what is being achieved now through the programmes which are in place, is challenging. There are two elements to the task: keeping the next generation out of poverty by ensuring that they have the wider world view, the ambitions, creativity and civic responsibility, as well the range of skills that they need to work their way into a fulfilling life; and giving the present generation living in impoverished communities a richer, more confident and more resilient life, not least by putting jobs and careers within their reach. Widening access to the richest menu of experience and knowledge that culture can offer has to play a bigger role in a successful future.

'children have the right to relax and play, and to join in a wide range of cultural, artistic and other recreational activity'
~ UN Convention on the Rights of the Child

This is not easy. No-one is in any doubt of the scale of the challenge. Wales' main anti-poverty strategy is aimed at the 52 Communities First clusters. Communities First aims to contribute to narrowing the education, economic and health gaps between our most deprived and more affluent areas, and, to deliver these outcomes, has three objectives – prosperous communities, learning communities and healthier communities. The programmes themselves are locally determined by assessing the needs of children and families, young people outside education, training and employment, and workless households.

The reconfiguration of the Communities First scheme in the past year appears to have made some improvements. However, evidence from various respondents also suggests that engagement at a strategic

level by cultural organisations with the programme is difficult. Indeed, one respondent, reflecting the views of many, described the problems of engagement as reflected in the fact that Communities First doesn't *'have a single model of operating'*. To some extent, that is inevitable: Communities First has to be rooted in and tailored to local communities. Each programme is therefore very local and very different. However, connecting cultural organisations up with community workers on the ground is hampered by the fact that there is no central guidance or advice on what might be available, to what effect, and for whom, and no information on how to develop partnerships with cultural organisations. The 'learning communities' objective offers the greatest possibilities of engagement between communities and the cultural organisations, but the 'health' and 'prosperity' streams also present opportunities.

Many of the local programmes do indeed focus on learning and training and, according to one policy maker, *'while it does not automatically equate that cultural activities would be the first method in which the Clusters aim to address... the Welsh Government does encourage clusters to look at alternative and innovative ways of engaging the community in the programme'*. It is up to the Clusters themselves to decide how to use their budgets for programmes or activities that they think will provide greatest incentives and benefits. As one policy maker put it: *'Clusters may determine that the most appropriate delivery tool for them is to link in with arts programmes, libraries, museums or heritage centres'*. What would undoubtedly strengthen provision locally would be **more consolidated central advice, guidance and best practice** for the CF clusters on how such partnerships can help them deliver their own outcomes.

But, alongside, and within the Communities First clusters themselves are other community based agencies, also working with children and families who need extra help. I have been deeply impressed, for example, by the creativity of the housing associations in Wales, who not only provide and care for tenants and provide new housing, but are also engaged in supporting literacy and local history and heritage groups, helping young people to develop skills, and supporting adults in acquiring literacy. Many people know by now of the unique work of Valleys Kids and the success of their arts-based 'curriculum' to deliver social benefit in some of the most challenged communities in the country. Then there is the wealth of the voluntary sector, not just the established community based organisations who know Wales well – like Barnardo's or Groundwork – but the smaller, local organisations who work in the pockets of community in greatest hardship, and the key role of the Wales Council for Voluntary Action in providing strategic support and leadership to the sector.

2.2 Opportunities

This review is about preventing **and** mitigating poverty. Our culture and heritage make us the people we are. For children and young people, participation in the arts, visits to museums, galleries, libraries, theatres, and an understanding of history and heritage, are paramount for their development as thoughtful, spontaneous and successful people and active citizens. Although proving direct links between participation and impact can be difficult, there is case-study evidence, well documented, not least, by Professor Dai Smith in his report, that becoming engaged with the arts in particular can help develop personal and emotional understanding. It can also accelerate, and even provide the key breakthrough, into the acquisition of language, literacy, numeracy,

and give young people lifelong interests and careers (MLA Renaissance North West, 2011). For young teenagers, who are most at risk of disaffection, the arts can keep engagement with learning itself alive over the most difficult transition years – whatever form participation in the arts takes, from photography and dance to graphic novel design and rap. Arts Council Wales' arts participation programme, part of the wider Welsh Government Reach the Heights programme, delivered between 2007 and 2013, focussed on this rich potential (see case study at Chapter 4).

For adults without basic skills, but unwilling to risk the stigma of having to attend formal learning classes, the creative and expressive arts can deliver 'learning by stealth', by way of creative work in the arts, which, in turn, can sponsor access to greater literacy and to progressive learning (see Chapter 6).

When it comes to the local heritage of Wales – an understanding of the social, religious, industrial, and economic history of towns, valleys, and villages – there is another positive benefit too, reflected in pride in place, past and future and active citizenship. There is work in progress in terms of reclaiming historic buildings and regenerating historic landscapes which could hold great promise as a whole for social as well as economic regeneration through culture and heritage (Chapter 6).

There are many exemplary examples of partnership to draw on in this review. Community organisations are a significant existing resource and they can be powerful potential partners for cultural organisations, and indeed the pilots into the heart of community. They are rich in expertise and experience in enabling children and families to overcome some of the most basic disadvantages, and giving them new hope and new horizons as well as new skills for work (Chapter 4).

Widening Access and Breaking Down Social Exclusion

Chapters 3 and 4 deal with the complementary ways in which the cultural assets of Wales can become more exciting as well as approachable to children and families, and how they can better be utilised for our communities.

All children in Wales should have access to the cultural heritage of Wales as a matter of right. I have been consistently impressed by the determination of all the cultural organisations to take their responsibility for effective engagement with community, as a prime purpose, as well as their ability to innovate. It is therefore all the more significant that they have all, in different ways, emphasised the need for more opportunities to work together at national and local level and to work in partnership with the local community so that there can be a greater impact on those communities, and more effective use of knowledge and resources.

Our cultural organisations already provide a wealth of learning opportunities at their own sites. Amgueddfa Cymru is the single largest provider of educational experiences outside the classroom in Wales with over 200,000 formal school visits annually; between April and November 2013 there were 65,000 learning visits made to Cadw monuments. However, despite strenuous efforts to open their doors more widely, cultural organisations still find it hard to attract young people from disadvantaged backgrounds.

Many of the recommendations in this chapter are therefore around ways of improving access, by removing where possible some of the barriers which seem to make it so difficult for people living in disadvantaged communities to enjoy our national cultural institutions themselves.

There are two main barriers that seem to be predominant:

- The first is the psychological barriers to visiting an institution which looks both forbidden and forbidding – whether this is a museum, archive, library, monument or historic property.
- The second is around physical access itself – the difficulties and costs of visiting for people who do not live within the catchment areas.

Part of this report also looks at the ways in which the national institutions might take their resources, expertise and collections directly into the community itself, and to do that as imaginatively as possible. These include making the most of what has been described by Cadw as ‘doorstep heritage’

3.1 Breaking the Psychological Barriers

One of the highest and most complex barriers of all is, of course, the web of perceptions around the image and vocabulary of ‘culture’ and its institutions. Many of the recommendations in this report are about different ways of tackling this, not least understanding why it is so difficult for people to approach the local museum in the first place. When museums, archives, libraries, galleries, theatres, national monuments and historic houses feel remote and forbidding, this is not only a personal loss. These are places where whole communities can gather together and celebrate.

There are, however, no short cuts to increasing participation in cultural activity. It is a complex challenge, particularly in the heavily disadvantaged areas. As the evidence we have heard points out, consistently, lowered expectations, issues of physical, cultural and economic mobility – and the distance between what ‘arts’ and ‘culture’ seem to offer and ‘the fear of the unknown’ as Communities First organisers have put it – is enormous. *‘The arts and culture are not seen as part of ordinary life’* was one particularly compelling statement I heard during a seminar with Communities First representatives. The Wales Millennium Centre told us how that there were many people living within a mile of the Centre who had never been there. And even when the child is excited by the prospect, the family is sometimes *‘a barrier to engagement if they don’t sustain or acknowledge the child’s interest’*, according to a speaker at Amgueddfa Cymru’s seminar on child poverty in October 2013. The emotional risks that a young person takes when engaging first in something new was put graphically by Welsh National Opera: *‘the arts can open windows for young people to think differently, but someone needs to be there to hold their hands when they jump out!’*

Reaching out to those who do not see culture as ‘part of ordinary life’, and who see new experiences as fraught with risk and even humiliation, is a major pre-occupation for many cultural organisations already. The protocols and etiquette of attending a theatre, for example, can be daunting and off-putting. There is much good work well underway to understand the nature of visitor engagement, but there is still a need to better understand people who visit and people who don’t. Many institutions are trying hard to open their doors wider – at least to the local urban catchment areas where there are still many families for whom this is an unfamiliar experience. Amgueddfa Cymru has an impressive range of innovative programmes and partnerships across Wales. Some of the most pioneering local museums, too, see

themselves not just as about participation, but as active agents of social change.

Many institutions have already put in place innovative plans for engaging with children and families. The National Waterfront Museum in Swansea is one superb example where very close links with nearby communities and schools have been forged. Theatr Iolo is an award winning theatre company that creates work specifically for young people and their families. But there is more that can be done by the cultural sector to connect with the local community and to ensure that arts organisations, museums, archives or galleries are not just a one-off, end of term, experience, but a fabulous resource and a ‘permanent partner’ in the work and life of the school. They should be a place where local children can expect to become young curators or archivists themselves, to hang their own artwork, to write and act their own stories, to perform their own music, and even to find spaces and resources for homework. Many organisations are clearly looking for innovative ways to change their image.

‘the arts can open windows for young people to think differently, but someone needs to be there to hold their hands when they jump out!’

~ Welsh National Opera

The first step should be to share best practice of what can be done to attract in children and families of all types – and there is some success to report here which could be modelled more widely across Wales. One recent programme which is gathering pace is delivered by *Kids in Museums*, a charity which aims to make the experience of visiting museums more friendly, and more fun, for children and their families. Organisations in Wales have joined up enthusiastically to the call of *Kids in Museums* to think through the

CASE STUDY: The Egypt Centre, Swansea

The Egypt Centre is a small, Accredited museum of Egyptian antiquities run by Swansea University. The museum encourages social mobility through an active programme of widening participation, an ethos which permeates all that the museum does and is built into its Forward Plan.

The museum is rare in the UK in having a child volunteer programme which is open to all children over the age of 11. The programme involves children of wide abilities, ethnic groups and social and economic backgrounds. Many volunteers have come to the Museum with low self-esteem, having had problems with the traditional educational system, and yet a number of these have gone on to higher education. Child volunteers gain credits through Children's University and Youth University Swansea.



© Swansea University

Adult volunteers are also diverse and include those with social and mental health issues and the long term unemployed. The Museum has a higher percentage of people volunteering who identify themselves as disabled than the percentage in the general population. Several volunteers have gained employment, and higher level qualifications, some following work experience placements and others through the main volunteering scheme. The Museum has also taken on 3 young people as trainee curators through the Job Growth Wales scheme; all have now secured employment, two in the heritage sector.

Paid staff include a person with learning difficulties who left school with no qualifications. This person helps run the Saturday workshops, teaches other volunteers, helps University students with their studies, as well as being a valued gallery leader and general school activity leader.

The museum's Saturday workshops are targeted at socially and economically disadvantaged children, particularly those in Communities First clusters. They have been designed to improve literacy and numeracy, raise confidence and foster a love of learning. Children are chosen by their schools and come to the Museum for two Saturdays running to participate in fun activities; transport and lunch is provided for free. The museum has collected anecdotal evidence of the success of these workshops in breaking down barriers to social mobility and increasing self-esteem and a positive attitude to learning. Children on the Saturday workshops and volunteering schemes gain credits through the Children's University Swansea.

The Egypt Centre places the learning experience at the heart of its offer; shop goods are selected and displayed with education as well as income-generation in mind, and school resources are carefully prepared and tailored to meet key curriculum requirements such as numeracy delivered through Egyptian mathematics. Crucially, this information is easy to find, well-structured and provides comprehensive practical information for teachers on how to get the most out of visiting.

presentation and the organisation of the museum to positively welcome in the family as a whole and children in particular. *Taking Over Museums* is a day on which young people are given meaningful roles, working alongside staff and volunteers to participate in the life of the museum. 30 organisations across Wales took part in 2013, up from 17 in 2012, with over 700 young people participating.

The success of *Taking Over Museums* day is testimony to the commitment of Wales' museums already, but more can be done to sustain that spirit of engagement with children as 'young explainers' and 'young curators' in normative ways. *Kids in Museums*, working with the Welsh Government, is leading the charge to put kids in first place in museums, and I would urge all museums in Wales to take advantage of these ideas. Two archive services and two Cadw properties have already also participated in Taking Over days and I would like to see this continued and broadened building on the successful work in museums. The next step would obviously be for Wales to pioneer 'Taking over Castles' day, or the National Trust to put children 'in charge' of one of its own properties in Wales!

RECOMMENDATION 1

Wider cultural and heritage sector to embed approaches to make their own institutions more child-friendly such as the **'Taking Over' model**, pioneered by *Kids in Museums*.

3.2 Breaking the Transport Barriers

But for many families, the psychological barriers are compounded by the simple fact that getting to a national institution is difficult and expensive. A common theme emerging from our consultation – and indeed an issue which goes beyond this report – was the lack of affordable transport.

This is of course within the general context that Wales is a rural country in many respects, where it is very difficult – virtually impossible for many – to access cultural venues without a car. For people living miles away from the major urban centres, a visit to a national museum, theatre or concert is challenging, even where the desire to do so exists.

Whilst free entry to many national and local institutions removes one financial barrier, transport costs, whether for families travelling from the Valleys to Cardiff's major institutions, or the costs of bus travel for many schools from disadvantaged areas, can effectively bar many people from these potentially wonderful experiences.

Nearly all the bodies responding to this review identified a key problem as lack of transport along with the additional costs that come from visiting. After years of defining the problem as 'insoluble', finding a solution to the transport problem must become a priority if these life-changing experiences are not to stay a privilege. There are some helpful but diverse models in development. They include:

- Glamorgan Archives, as well as other archives services, has run several projects with grant-funding from CyMAL where it offers coach hire payments to allow schools from Communities First areas outside Cardiff to access the building and services;
- The National Library and Amgueddfa Cymru, using their own funds, have been able to provide free transport for some groups participating in projects; and
- in 2013, 40 Welsh Baccalaureate students from Ysgol Syr Thomas Jones in Amlwch, (a Communities First area), took part in a Cadw heritage tour of Anglesey's monuments and local museums. On-site activities included the use of skills such as literacy, numeracy, communication, group work and ICT.

Such examples show what might be done in some places and by some institutions, and certainly they could be replicated, but they are essentially improvised and limited in reach. More radical interventions are needed – for example, to integrate provision for school and community visits into the school bus contracts themselves, negotiated between local authorities and bus companies. There would also be a strong case in logic, and in terms of outcome, for existing funds such as the Pupil Deprivation Grant or targeted Communities First funding (for example) to be directed towards programmes of activities with transport costs built in and linked to outcomes defined by CF objectives. I would recommend that a task and finish group be set up, involving local and national government, transport providers, and cultural organisations, to find potential solutions, piloted in disadvantaged areas, to a problem which has been used as an excuse for failing to meet some basic opportunities and experiences for a very long while.

RECOMMENDATION 2

Welsh Government to establish a **Task and Finish group to identify solutions to barriers around transport** in visiting cultural sites and events by people from disadvantaged areas.

3.3 Closer Connections

Breaking down the barriers which stop the national institutions across Wales from winning new visitors and audiences is a first step towards extending the 'ownership' of these institutions to a wider audience. The 'fear' of going to a museum or theatre for the first time, is only one of the emotional barriers which hold people back from doing so and the solution must lie with the advice which is voiced by the most authoritative bodies in the community, such as Valleys Kids – and that is that the cultural organisations must *'take arts and culture to where the people are'*.

The key to success is to create many more opportunities and incentives for the cultural organisations to learn from the community experts on the ground. But while there is a great willingness in principle, evidence shows that building contacts on the ground between cultural and community organisations, has proved difficult to do for two overlapping reasons: first, the difficulty that arts agencies have had in identifying who, at the level of the CF cluster itself, can commission and drive engagement on behalf of the community, and, second, mutually, the sporadic and scattered nature of the cultural 'offer' itself.

Greater clarity is needed around the objectives and outcomes set by Communities First clusters and these need to be shared with the cultural organisations. The focus of the CF programme is on allowing communities themselves to determine their own priorities; and I fully accept that there is a difficult balancing act for government in providing central guidance on the drafting of the outcomes framework to be used and the individual delivery plans being developed. However, if there were a clearer, mutual understanding of the process of setting local objectives, it would be easier to see how cultural organisations could help deliver those objectives.

There are also practical problems that make partnership unnecessarily difficult. The barriers swing both ways. The patchy, incoherent and sometimes invisible nature of the arts, cultural and heritage offer on the ground has made it difficult for the community organisers, charged with working with local communities in CF areas, or local housing associations, working with tenant groups, or community development workers in other relatively deprived communities, to know where to start in finding and organising activities, experiences, resources or partnership arrangements.

Faced with daily pressures of supporting disadvantaged communities, community

CASE STUDY: Valleys Kids

Valleys Kids is a charity based in South Wales with a 35-year track record of working with disadvantaged children and families. It works in communities where many of the people – young and old – have low aspirations, low expectations and low income.

In 1977 Penygraig Community Project was established, a community development initiative with 2 staff and a small group of volunteers, working predominantly with disaffected teenagers. The local community was keen to develop activities for younger children and approached the project for support. This developed into a wide range of support services run by and for the local community. The Soar Baptist Chapel was offered



© Glenn Edwards

as a gift in 1980 and was opened as a community and arts resource 7 years later. The project became known for its grassroots approach to community development and was invited into other challenging communities in the Rhondda. In 1999 the project became Valleys Kids to better reflect its geographic spread and its growth. The organisation works closely in partnership with each community to identify specific needs and to address them together.

There are now 40 full-time staff, 9 part time staff and over a hundred volunteers who deliver community, play, youth and youth arts services. The main project provides pre-school, out of school play sessions, youth clubs, 16+ groups, drama workshops, youth theatre, children's creative dance, theatre, music and dance events. There are four Community and Family Hubs as well as the ArtWorks Project, Community Access to Technology Project, Community Outreach and Family Project and a Community School Rugby Project. Valleys Kids newest venture is 'The Factory', a converted soft drinks factory in Porth. Valleys Kids purchased this iconic venue in 2011 and the charity is developing the building as a hub for the cultural industries encouraging young people keen to work in a cultural industry to gain experience and training.

The ArtWorks team is an integral part of the community development work at Valleys Kids and works with young people in a variety of settings. Using creative techniques the children and young people explore different areas of their lives and the lives of others in a positive way. There is usually an end result such as a piece of theatre devised and performed by the young people, a piece of visual art or a visit to a professional production. It has recently launched its new 16-25 programme Flight Wings offering mentoring, support, student and volunteer placements, training events and peer led creative projects in the creative industries. These are available to young people with an interest in the arts.

Valleys Kids works closely with the local authority and other organisations believing that working together ensures the best opportunities for children, young people and their families.

organisers need quick, easy and effective access to what they know works in terms of lifting both spirits and skills. However the reality in terms of working with cultural organisations, as I have heard, is that there is/are:

- no easy, single way to find out what is available locally. No single portal exists which provides information on how to engage with culture;
- lack of networks, toolkits, impact evidence or training to reinforce the reasons for making cultural engagement a priority; and
- very few permanent partnerships in place; and a heavy reliance on occasional project based activities, often accessed randomly.

I was told, for example, at a seminar in Swansea by a Communities First representative that *'the greater problems lay with 'bridging the gap' with potential [cultural] partners. It was not always immediately apparent where connections or synergies were, with contacts between CF and culture often accidental or opportunistic.'*

From the point of view of how cultural bodies might work effectively with community organisers, there are also barriers:

- it is not always clear who in the CF cluster to contact or liaise with or who the key person is 'on the ground';
- there is a general admission that cultural organisations, particularly the smaller ones, need more support, in terms of skills and capacity, to make the right moves or offer the right projects;
- there are practical limits to what can be done in taking collections into communities;
- there is no one single operational model in Communities First clusters: everything is determined locally;

- there is no way for the local or national cultural organisations to identify other agencies which are also working with different elements of the community, such as housing associations, that could also be potential participants in partnership programmes; and
- there is no obvious way for the permanent partners on the ground to engage with and carry forward any legacy generated by separate projects.

'the greater problems lay with 'bridging the gap' with potential [cultural] partners. It was not always immediately apparent where connections or synergies were, with contacts between CF and culture often accidental or opportunistic.'
~ Communities First cluster manager, Swansea

Notwithstanding the difficulties, there are successful examples of Communities First clusters which have succeeded in engaging with local cultural resources. The 'Three Gs' project in the Gurnos estate, Merthyr Tydfil, has used art and culture to enable people to express feelings about their community, while an ongoing community archaeology project around the Caerau hill fort in Cardiff West, has seen local people engage with their local heritage, with some progressing onto accredited learning. There are many other local examples. In most cases, however, these have been short-term and somewhat opportunistic. One Amgueddfa Cymru programme, *Bling!*, did present a more strategic model of working and one which I would like to see replicated.

But one result of the failure of the cultural organisations to align plans and priorities is that there appears to be some local areas where there is a plethora of activity and others there is very little indeed. Many

Cardiff-based national bodies, for example, appear to be focussing their outreach work in a limited menu of locations, often on their own doorstep in places like Butetown and Ely, or, further afield, Merthyr Tydfil and Wrexham. But there appear to be swathes of the country untouched by such interventions, and, equally worryingly, little alignment by these bodies in co-delivery of programmes where bodies are working in the same location.

3.4 Conclusion

This chapter has identified some ways in which access to the gatekeepers of Welsh culture can be widened, and has explored some of the challenges of working with communities themselves at local and national level. It has also identified the common barriers which make it so difficult for community and cultural organisations to work closely together: lack of mutual knowledge about objectives, outcomes, resources and practices, no single point of contact, lack of opportunity to build on partnership, and lack of ways to share information and training.

These are all challenges which can be met, and the following chapters look at ways of doing that. Clearly, for cultural opportunities to work for people – and for them to be promoted by the CF organisers on the ground, a balance needs to be struck between strategic policy priorities, and local programmes which are tailored to local needs. The cultural bodies have a role to play in informing both, but the balance between what is nationally determined and locally implemented needs to be kept under close review. This means not least that the dialogue between the cultural and community agencies is open and confident, that the case for more cultural opportunities is supported by clear central guidance to organisers, and that community policy itself is flexible around the ways in which culture can help serve the wider objectives and outcomes of prosperity, health and learning.

CASE STUDY: *Bling!*

This programme was developed by Amgueddfa Cymru's Communities Officer. Match-funding was accessed directly through Communities First Outcomes Fund, administered by the Welsh Government's Communities Directorate. The bid was developed internally, building on previous project work such as On Common Ground. It was delivered by Amgueddfa Cymru, engaging participants and groups from CF areas through existing and new partnerships. In total, 20 Communities First partnerships took part.

Essentially, *Bling!* combined the arts and museums to provide new opportunities for young people by looking at how precious metal, treasure and decoration is used to express taste, image and personal status. Each young person made a statement about their own background, lifestyle or aspirations through creating their own piece of Bling. The groups worked with artists who were able to give specialist knowledge and skills to enable the young people to realise their ideas. The project aimed to encourage creativity, develop an interest in learning, raise achievement and stimulate imagination.

The groups visited National Museum Cardiff to explore the exhibitions, work with curators and go behind the scenes to discover the jewellery, artefacts and gems that are kept in the collections. Through these visits the groups gained an insight into the different notions of what Bling could mean – is it a ring? A Roman shield? An iconic portrait? Bling can be something that is used to show wealth, status, membership of a particular group, or it can be a sentimental object, a family heirloom or decoration.

The young people produced work for a group Bling exhibition in the National Waterfront Museum Swansea as well as pieces for exhibition in their local national museum. The displays showcased the lively and vibrant work they produced and made connections between the young people's bling and the museum objects that inspired them and their community.

Each individual project had at its core a commitment to challenging barriers, whether they be real or perceived, which prevent young people from fulfilling their own potential and from effecting change where they live. Each was underpinned with the core skills of literacy and numeracy as well as wider key skills such as IT, problem solving, working with others and improving own learning and performance.

Crucially, the programme also included accreditation through the ASDAN Activities Award. ASDAN is a curriculum development organisation and awarding body, offering programmes and qualifications aimed at growing skills for learning, employment and life. The ASDAN Activities Short Course accredits up to 60 hours of mixed activity. It can be used in most situations, but is particularly suitable for accrediting activities taking place in youth projects that do not fit easily into set challenges and activity-driven work. In total 74 participants received ASDAN awards.

In general, Amgueddfa Cymru found working with CF teams on the ground a rewarding experience, and reported a clear commitment from them to listening to, encouraging and helping the young people to make positive contributions to their community.



© National Museum of Wales

Going Local: Increasing Engagement at Community Level

Any attempt to bring the cultural and community interests together on the ground has got to find new ways in which the national organisations can enable and support local partners on the ground to put local capital assets to work harder for the community. At the same time, the people already hard at work at local level need help in connecting up their common interests.

The strategies suggested in this chapter circulate around three models of engagement to put capital and human resources together more effectively;

- anchoring culture more securely in the community;
- accelerating the process by which the national organisations can 'go local'; and
- sharing knowledge, skills and resources

While there have been pan-Wales programmes such as *Reach the Heights*, or *Bling!*, the majority of cultural experiences developed by the national bodies targeted specifically at areas or people from deprived backgrounds are delivered via small local projects. There is often a perception that these are, to some extent, 'parachuted in' and leave little in the way of long-term legacy. However good they are – and many are brilliant – they are often opportunistic, and unsustainable.

Communities First organisers themselves are clear about the benefits, when they are involved. One cluster manager told us *'art ... when provided locally in local circumstances can break down isolation and build up confidence'*. Indeed, when 'taster' programmes, whether they are mosaic building, music making, or book clubs, are very successful when they are put on in the community's own, familiar settings, whether that is a community hall, or the local rugby club. They can promote greater ownership and greater social inclusion.

Valleys Kids, which has become such an exemplar for outstanding and sustained work with the community, could not stress hard enough how important it was that anything offered to local communities should be owned and shaped by them, and last.

'art ... when provided locally in local circumstances can break down isolation and build up confidence'

~ *Communities First cluster manager*

It is imperative that the lessons are learned from what already works. Some initiatives are driven on a charitable basis and draw on charismatic leadership. Singing, of course, has always proved immensely powerful as a community activity in Wales. As the popular programme *CânSing*, run by CAST Cymru, suggests, singing can help raise language skills as well as confidence. One of the most successful recent initiatives is *Only Boys Aloud*, while *Live Music Now* has operated for longer and reaches a different audience. Both are brilliant testament to the power of singing and music to engage with young people (see case study).

Many communities also benefit enormously from the powerful but usually temporary impact of the national organisation delivering a local project with local partners, often schools, and voluntary organisations. Some are more strategic and last longer

CASE STUDY: Film Agency Wales – Film in Afan

The Film in Afan project is being run by Film Agency for Wales in a very deprived area of Wales and is funded through a £250,000 grant from the Big Lottery Fund's People and Places scheme. One of the catalysts for the project was the lack of cultural activities for many residents in the area.

Working with partners such as Communities First, The Upper Afan Federated Schools Hub, Neath Port Talbot County Borough Council and Chapter Arts Centre, the project has created a mobile cinema that is run and programmed by the community. In addition, the project also provides film-making and literacy workshops along with mentoring in business and marketing to create new skills and work experience opportunities.



© Film Agency Wales

Alongside the project, the former miners' welfare hall at Blaengwynfi has re-opened its doors to film audiences after more than 50 years. Recently renamed the Gwynfi Miners Community Hall after being taken over by the villagers of Abergwynfi and Blaengwynfi, the venue hosts the Film in Afan cinema as part of a social regeneration enterprise that also includes a gym, a book club and pensioners' meetings to restore the hall to the heart of the community.

Film Agency for Wales believes strongly that projects such as Film in Afan, where the community is taking the lead in designing and implementing the programme of activities, is an important model for community engagement. It is an example of how a community can reclaim its cultural assets and re-use them in a way that is relevant to them, through life-long learning workshops, regular screenings and social activities. Community members who receive mentoring in areas such as marketing and enterprise development can go on to further develop their skills through accredited pathways to learning and in some cases move into further education.

than others: Film Agency Wales is breaking new ground by establishing a project, supported by the Big Lottery Fund, Film in Afan (see case study).

Other national organisations have developed singular models of outreach. For example, the Welsh National Opera has reached deep into areas of deprivation in Wrexham in the Caia Park and Plas Madoc estates. As they point out, while *'Opera is a barrier in*

itself ...It is also very powerful ...it is a way of exploring local and personal stories, and to opening ideas about careers.' Literature Wales, Theatr Genedlaethol Cymru and National Theatre Wales have all developed particular styles for community engagement, building on projects and performances which aim to leave a lasting impact on the lives of young people. These are all fabulous cases of successful community-based work – bringing in people to become artists

themselves, singers, or storytellers, as well as audiences. Each of these projects has something to share with others. And with other communities.

Each of these projects offer a different and powerful model of good practice: located deep in the community, and inspired by what the community says it wants and will turn up for! Responding to the community's own stories; using new technologies to reach as wide an audience as possible; mentoring and involving young people, in particular, on their own terms; celebrating and demonstrating success. These are lessons which can be taken on board by all the cultural and community organisations who want to work together. Innovation and best practice around why certain projects work well should be disseminated widely.

4.1 Anchoring Culture in Community

What marks these projects is that they are excellent, and they are local – but they are still mostly transitory. They go to where the

communities are, take young people and engage them in varied activities. When they are able to offer a longer term engagement the outcomes – a real lift in engagement and skills – are clearly observed.

However, the major complaint is that connections are not sustained, that the mode is of a 'project' rather than a 'programme' or 'partnership'. There can be limited effort made to engage with potential local partners that could include libraries, archives or museums who could continue good work into the longer term. To paraphrase Glamorgan Archives at one of the seminars we held between the cultural organisations: 'we are the permanent partners: we should be working with you to take things forward'.

This short-termism is also reflected in links with schools. Where sustained links are made they tend to be focused on the fortunate single school, or cluster of schools. Short term funding, and patchy provision which raises expectations, and creates a temporary enthusiasm which cannot be nurtured, was a common complaint.

CASE STUDY: *Only Boys Aloud and Live Music Now*

Only Boys Aloud (part of the ALOUD charity) was established by Tim Rhys-Evans following the phenomenal success of ***Only Men Aloud*** as winners of the UK-wide BBC competition *Last Choir Standing*. ***Only Boys Aloud*** harnesses the power of music and singing to transform the lives of boys in the south Wales valleys; to provide an opportunity to engage with the great Welsh choral tradition and to foster an ethos of aspiration amongst teenage boys in some of the most economically and socially deprived areas of the country.

Only Boys Aloud was established in spring 2010. It currently comprises 10 regional choirs of young men aged 14 –19 across south Wales from Cwmbran to Cross Hands. In 2013 two new choirs were established in Cardiff and Swansea after funding was secured from Arts & Business Cymru levied on the group's sponsorship from Principality Building Society.

Only Boys Aloud are mentored and trained by members of *Only Men Aloud* and supported by voluntary community leaders. They have a busy calendar of events both at national level as a full choir of 170 and in smaller groupings for more community-based events. Since appearing as finalists in ITV's *Britain's Got Talent* in May 2012, the programme has received international recognition.

Only Boys Aloud provides participants with life-changing opportunities using singing to promote self-esteem and well-being whilst providing young people with new skills — musical, social and general life-skills — as well as promoting community engagement.

As one participant put it:
“Only Boys Aloud has been life-changing for me. It has given me a direction in life

and has given me the confidence to believe in myself and realise nothing is impossible and there are opportunities out there for every kind of person from all types of backgrounds”
~ Luke Depace, *Only Ebbw Vale Boys Aloud*



© Nick Treharne

Live Music Now is a charity established in 1977, with a Welsh branch active since 1990. It delivers around 250 concerts a year across Wales. The main focus of the scheme is on care homes and special schools. It has also partnered with local authorities to provide concerts in some of Wales’ most deprived communities. As well as providing a programme of around 250 concerts a year across Wales, it has also proved its worth in developing young Welsh musical talent from all backgrounds.

The logical place to start is therefore what is there and what is being done already, and to seek to include local permanent partners to enable sustained impact.

There are three strategies which I believe are ripe for further development and joint working:

- Maximising the good practice already on the ground, exemplified in particular by the way the most innovative libraries are becoming community hubs and cultural centres;
- Maximising the support and incentives that are available to other ‘community anchors’ such as local museums and archives, so that they can play a greater community role as permanent partners for learning and cultural programmes; and
- Maximising opportunities for the national institutions to share space at local level, and to take expertise and collections into

communities, using less conventional community spaces.

4.2 Libraries of the Future

Libraries, archives and museums are probably the most visible of the local **cultural ‘anchors’** – and many are already pushing at the boundaries of what can be done both to welcome and cherish visitors, and to take their precious collections out into community settings.

Of these, some of the most innovative developments are now taking place in the local library which, in some areas, is no longer simply a place to borrow books, but is an information hub, a centre for ICT training, family learning, an art gallery, space for showing films, and a host for social enterprises. Many have taken the next step – the co-location of services so that borrowing a book can be one step away from sorting out a benefits issue.

These highly innovative community libraries – part learning centre, part arts and cultural hub for the community – hold the key to what can be done in the future. They are breaking the mould, but there is no doubt that having taken on a front line service in terms of ICT, careers and benefits services, they will come under intense and increasing strain in the future, too. With many services, such as benefits, increasingly going online, rather than cut and close libraries, they should be seen as the obvious learning and service centres for local communities.

The Community Learning Library capital programme has been led, with great panache, by CyMAL, achieving a transformation in library provision and perception in recent years (Welsh Government, 2010). It is evident that with this sort of impact the programme should remain a priority. But so should spreading the outstanding practice that has evolved, into more local libraries so that they too can serve

a wider social and cultural purpose. What has been achieved in Caerphilly is as much about leadership and vision as it is about resources.

I have seen several examples, primarily but not exclusively in libraries, of co-location of services, with cultural provision offered alongside other community services. Co-location can be a highly effective way of protecting these services by reducing duplication of resources.

I believe there is also potential to investigate extending the model for investment in libraries further by potential inclusion of local museums in this or similar programmes.

RECOMMENDATION 3

Welsh Government, through CyMAL, to **continue support for public libraries to transform into community cultural hubs**, involving co-location with other community services where appropriate, and **examine scope to extend this approach to other sectors** such as local museums.

CASE STUDY: Caerphilly Library Service

Since 2006 £2.5 million has been spent refurbishing 11 of the County Borough's 18 Library facilities. Welsh Government grant funding, through CyMAL's Community Learning Libraries Programme, has supported the renovation, refurbishment, and in some instance relocation of eight of these facilities with £1.1 million secured from this competitive funding scheme. The overall cost of recent library building improvement works, including the planned spend on the new Caerphilly town development, taking into account all grant monies and Developer/Housing Association investment, exceeds £12 million.

The impact of the County Borough's investment is illustrated by the marked increase in public circulatory space available to local residents at Council Libraries in 2012-13 when compared to 2006-07. Modern Library facilities require space to create a welcoming public environment, to house book and non book materials attractively, to provide additional services including learning areas, meeting rooms, or refreshment points. In the last six years there has been a 33% increase in the space provided at Council library facilities for customer circulation. The completion of Caerphilly Library and Customer Service Centre will see public circulatory space increase further to 65% above the levels provided in 2006.



© Caerphilly County Borough Council

In addition the Service has seen an 11% increase in visits to Libraries over the last four years and a commensurate uplift in book borrowing over the same period. These increases can be directly linked to the improved buildings and service offer available to residents. It is anticipated that this trend will continue as both Bargoed Chapel and Risca Palace become further established while Aberbargoed, Newbridge, Bedwas, and Caerphilly new Library are completed in 2013.

The Service is recognised within Wales as being a leading Authority in the co-location of Library Services with other complementary partners. In some instances, such as Bargoed Hanbury Chapel, the Library Service has worked closely with colleagues in Customer Services, the local Chapel congregation, and a social enterprise-operated coffee shop to deliver an award winning facility to the public. This was an ambitious £3.4 million scheme to convert and extend Hanbury Road Baptist Chapel, a two star listed building, to act as an anchor for Bargoed's wider regeneration. It was delivered in partnership with United Welsh Housing Association. The project has seen a 133% increase in public circulatory space with Library services delivered over three distinct floors including a Family & Local History Centre, Learning space, Children and Adult Lending Library and extensive provision for young adults – including a lounge area with Xbox and Wii gaming equipment.

40,000 items are available for loan or reference alongside 22 Public access computers at Bargoed, as well as free wireless provision throughout. The building has uniquely retained a working worshipping area used every Sunday by the Hanbury Road Baptist congregation – including original pulpit, pews, and new baptismal pool.

The building offers a Customer Service Centre with the main reception desk shared with the Library. The refurbished facility saw 164,000 visitors in its first year open, a 134% improvement on the previous year. 49,000 book and audio-visual loans were made in first year of operation, a 95% increase on the previous year.

Caerphilly County Borough Council and key partners including Communities 2.0 and Get Caerphilly Online have been proactive in providing digital skills for citizens, pioneering the Digital Fridays initiative at several of the Borough's main Library venues, including Bargoed. Residents can access digital skill support at these events and assistance with Universal Job Match and wider job seeking activity. To date more than 650 residents have accessed the Digital Fridays offer that forms part of the Borough's DWP Universal Credit Pilot scheme.

The Library Service works closely with Ystrad College, now part of Coleg y Cymoedd, to support students to engage with recreational reading through a special collection of materials that the young people have selected themselves.

A Welsh Government (CyMAL) funded Young Persons Film Club is currently seeking to engage with Borough youngsters through the medium of cinema and filmmaking. The scheme is located at the Risca Palace Library, a former listed cinema, where the Library Service is working in collaboration with the Authority's Arts Development Section and Zoom Cymru to host monthly film nights and a weekly creative film group.

4.3 Making More use of Local Cultural Partners

The second strategy tackles a related problem – which is how to tie in the other ‘cultural anchors’ more closely to community needs. There is an extraordinary host of experience and resource in local museums, libraries, archives and arts centres - a somewhat under-rated resource in places. Creating local partnerships with schools, for example, could identify these resources in a new way; children need space for homework, young people for study and display of their own work; reading groups need a quiet corner; films and digital projects need space to be shown locally. Local resources are often neglected as possibilities but many are well placed to host these activities and to provide volunteering opportunities to increase their own capacity.

Archives can be a neglected resource – a manifold tragedy in the light of what they hold, and the current interest in personal and family history, and in terms, too, of their key role as an information source about the history of their community. They can also play a role in developing and supporting learning and skills (see CLOCH project case study in Chapter 6).

To make the most of local museums, in particular, Amgueddfa Cymru and CyMAL have an opportunity to respond positively to what the Museums Association (MA) itself is already calling for. The MA is clear that probably the most important step museums can take to reducing poverty is to increase access to engagement with people who are in poverty. They argue that museums can also serve as agents of inclusion. They have valuable space as well as resources. The MA is therefore strongly of the opinion that all museums in Wales should set and report on targets for increasing engagement with people from the lowest socio-economic groups. To achieve this there needs to be not just encouragement and support for this

work, but defined streams of funding, or, more realistically in the current environment, conditions attached to existing streams to support and share good practice. This would not only build local connections but capacity.

In this respect it is hugely impressive that the new arts centre in Bangor, Pontio, which holds great intellectual and artistic promise, is being developed and informed from the outset by local people, their personal histories and their aspirations. Building in the local connection from the very start is clearly the way forward.

The cultural sector as a whole should be challenged and enabled to extend its work around the local community. I recommend that CyMAL, for example, ensures that its new Museums Strategy, to be developed for implementation from 2016 onwards, specifically shows how it will support local museums to become more innovative in putting space and resources in the hands of the local community. New strategies developed for the arts, archive and library sectors should also, naturally, reflect this priority.

RECOMMENDATION 4

Welsh Government to challenge the cultural sector, through strategic direction and funding and other support, **to expand efforts to place their institutions at the heart of communities and widen access to all.**

4.4 Taking Culture into the Heart of the Community

These changes can help in part to meet the chorus of demands for ‘a longer term, more expansive set of partnerships’ and greater community involvement in creating those partnerships. But there is still widespread frustration that the great collections of the nation are still accessible and familiar only to the minority of those who can visit them.

CyMAL, the National Library, Amgueddfa Cymru and Cadw are already finding new ways of taking national collections out to communities, and of engaging local communities with their cultural heritage. The Sharing Treasures scheme, a partnership between CyMAL, Amgueddfa Cymru, the HLF and local museums is a particularly noteworthy programme aimed at doing just this. I am encouraged to see the National Library increasingly demonstrating its enthusiasm for taking its collections out to different locations and communities, with a promising collaboration in Merthyr Tydfil on the horizon. Gwynedd Museum Service is pioneering a 'hub and spoke' model with a new museum and gallery in Bangor supporting five smaller locations across the county able to showcase regionally and locally significant collections. The structure will be supported by a new strengthened volunteer scheme.

Many other museums and archive services take their collections out into neighbourhood settings. Many more are anxious to find ways of doing that – and indeed to learn from good practice and extend their reach into relatively 'unfamiliar' places – such as local residential homes, hospitals, community centres, GP surgeries and local schools. The cultural sector should certainly look at how that might be done – although it must be acknowledged that it is not an easy proposition. Given the fragility and value of collections there are legitimate difficulties around conservation and insurance. But there are innovative ways around this, such as the use of digital medium, replicas, and non fragile artefacts, which can continue to be explored.

For some constituents there are particular challenges and particular prizes to be won from engagement. Young and disaffected people are often particularly hard to reach, which is why projects such as that conducted by Amgueddfa Cymru in its varied community outreach programme,

and Cadw with programmes such as *Mortaria* working with young offenders, are particularly worthy of replication.

From these beginnings, I would hope that the national bodies can give greater priority to shared projects in local communities through finding and using shared space to display and interpret collections around a single place or cultural theme.

RECOMMENDATION 5

Cultural organisations to **'go local'** and **'stay permanent'** by giving greater priority to shared projects in local communities and identifying and using shared space for displays and activities.

There is, already, one example of this taking place, with Amgueddfa Cymru and the National Library forming a partnership with Wrexham Museum to promote access to the national collections. I would like to see this model extended to capture the rich potential in collaborating more extensively with national and local arts bodies so that art, music, archaeology, archives, and stories could be brought together to tell the story of the place. Indeed, it would also be inspiring if the cultural agencies, building on the success achieved in the collaborative exhibition of Welsh culture in Washington in 2010 (the Smithsonian Exhibition), could plan long term for a national or local version of the 'City of Culture' – a local Festival of Culture - which would bring together in one place a whole range of cultural events and experiences and to also showcase the digital resources on the *People's Collection Wales* website.

There is also potential to build on the existing Open Doors initiative, a programme funded by Cadw and organised by the Civic Trust, which promotes access to historic properties. This provides an obvious opportunity, while people are engaged with the excitement of local discovery around the buildings and places that are familiar but usually closed to them – to add on opportunities for music,

theatre, and literature. Cadw's pan-Wales Heritage Interpretation planning framework articulates ways in which connections between place, artefacts and archives, and people's stories, could be harnessed locally, and there appears to be scope for greater collaboration in animating this framework with local activity. There is also, I understand, the possibility of a 'festival of place' being developed by Arts Council Wales and I would encourage conversations to take place to see where synergies might lie.

4.5 Sharing Knowledge and Skills

With this sort of partnership in place, it would be much easier to promote the need for shared knowledge, skills and resources, and to sustain that engagement.

But one of the major and consistent complaints and inhibitions identified is lack of opportunities to meet, to communicate, to share and to work together. The key is communication, on both sides – community and cultural. The first seminar I held at Swansea between the Communities First clusters and cultural organisations emphasised that what was really needed *'was that all parties got better at disseminating information and developing contacts'*. Many respondents drew attention to the fact that although they were working in CF areas, the changes in the regime, as the Communities First structure was realigned around clusters, and the lack of a single point of contact, made planning and delivering programmes very difficult. This was also reflected in our written responses to the consultation. Theatr Genedlaethol Cymru stated that *'at present it is difficult to find the correct contact / personnel to work with in each CF cluster. It would be nice to have a contact person in each area who has a duty to cooperate with organizations in the cultural and heritage sector. Consequently it would be*

possible to create a longer term involvement and work together better to provide more opportunities'.

All Communities First clusters now have, encouragingly, a nominated learning lead, and I would recommend that this person be identified, and clearly communicated, as the contact point for cultural organisations to liaise with over potential partnerships.

RECOMMENDATION 6

Communities First Learning Leads to be identified as contact points, and this information clearly disseminated, for schools and cultural organisations seeking to develop programmes jointly with CF clusters.

By the same token the cultural organisations themselves need to be clearer who leads on community engagement and to enable them to access the necessary skills to do so.

There was also a consistent reference to the need to understand how to connect with local people – how to break down barriers of perception in particular. As one housing association put it: *'we cannot expect these communities to engage proactively without first breaking down barriers and challenging misconceptions'* - but to do that properly, the Museums Association told us, *'cultural organisations must work in partnership with organisations that already have the skills to work effectively with key client groups who are in poverty or at risk of poverty'*.

There is a need for coherent and accessible information about exemplary practice, local and national projects, funding opportunities and advice. Community organisers themselves have made it clear that what they would like the cultural agencies to do is to provide better marketing and more accessible information. One way of counteracting this lack of mutual understanding would be an exchange plan for placing CF organisers for short periods alongside the cultural organisations – local

and national – to familiarise themselves with resources and ways of working with families and children; and for curators/learning leads to spend time alongside community organisers and with families.

RECOMMENDATION 7

Short-term exchanges/placements to be encouraged between CF staff and staff from cultural organisations.

There have also been suggestions that priority should be given to specific community engagement posts in cultural and heritage organisations. One very positive development is that Cadw is working with some local authorities to embed heritage development officers in communities, and already co-funds such a post in Gwynedd, as part of its Community Archaeology programme; Amgueddfa Cymru has created a Community Engagement and Participation Manager to co-ordinate activity across its sites. However, many smaller organisations are unable to employ dedicated staff in this area and therefore knowledge of how to work together on the ground becomes even more necessary.

‘cultural organisations must work in partnership with organisations that already have the skills to work effectively with key client groups who are in poverty or at risk of poverty’

~ Museums Association

Building on this consensus around the need for identified points of contact and the need to exchange information, resources and skills, there is also an identified need for easier to access information for community organisers such as the Communities First clusters on the benefits and possibilities of engagement with cultural organisations.

I am therefore recommending a ‘toolkit’ of materials be developed by the cultural organisations, for community organisers to enable them to plan for and understand the impact of engagement with culture and to enable them to prioritise or vitalise their cultural programmes. Cadw already intends to develop such a toolkit as an output from its Community Archaeology framework, which will serve to give community groups the physical means and know-how to undertake heritage projects.

Information resources should be supported by a programme of short, combined training programmes, which bring the different professionals together, and to share knowledge, techniques and best practice.

RECOMMENDATION 8

Welsh Government and cultural organisations to develop **toolkit of learning materials**, supported by dedicated training programmes, for community organisers, to support their engagement with culture **and to make these available via a single portal**.

There are already some systems in place to facilitate partnership which could be replicated. One vehicle that links Local Authority arts provision, for example, is Arts Connect – which provides collaboration between arts services across five local authorities in south Wales. It delivers services through council-owned and third sector venues, including targeted provision for young adults who are Not in Education, Employment, or Training (NEET). It also works in partnership with a range of bodies including cultural organisations, CF clusters and the third sector. With this sort of focus, and economy of scale, targeted arts provision can make a real impact. While this model does not solve some of the problems of capacity and access, it provides a brave attempt to focus provision and make it more fairly available.

Local archive services, increasingly, are also collaborating across boundaries, and in south Wales already provide regional services which allow for greater capacity to innovate. Such approaches should be incentivized and encouraged. I have also noted the development, encouraged by CyMAL, of more collaborative partnerships between local authority museums. In southwest Wales, local authority museums in Ceredigion, Carmarthenshire, Pembrokeshire and Swansea were struggling with a lack of capacity to provide self-directed learning resources for schools and were aware of considerable duplication. Together, as SWM (South Wales Museums) they obtained CyMAL funding to employ a bilingual education consultant who made contacts with schools across the region, developed the 'Medwyn the Mole' brand for their education programme and created teaching resources which could be used by all museums in the partnership. Although funding ended in 2013, SWM continues to meet.

I would recommend therefore, particularly under the present financial circumstances, and taking into account the *Commission on Public Service Governance and Delivery* by Sir Paul Williams, that local authorities should look at possibilities for cross-boundary support and sharing of services, possibly via more formal arrangements such as consortia, to enable organisations with capacity issues to share resources in order to have greater impact in education and community work.

RECOMMENDATION 9

Welsh Government to incentivise and encourage **local authorities to look at possibilities for cross-boundary support and sharing of services**, for example museum, library, arts and archive provision to support increased focus on community and education work.

4.6 Partnership on the Ground

From this it flows, as a matter of logic, that there is one more vital link to be made in the partnership chain. This has already been anticipated in part by the recommendation in Professor Smith's report for *Creative Learning Networks* to link schools and cultural agencies.

We have been told on many occasions that cultural organisations working locally need to have some single point of connecting up with the community to ensure that they know what is available, and most needed, and to align priorities.

In addition to the recommendations already made in this chapter, there is also a call for more formalised and focussed mechanisms for shared knowledge of resources and opportunities, good practice, new tools and shared training. Much evidence at the consultation stages supported the view that '*a forum or network can be a good way of sharing this information ... It would be useful for organisations and agencies to share their future plans, in order to coordinate activity, find ways of working in partnership and ensure an even and fair spread of activity*'. Indeed, I facilitated two seminars in Swansea bringing together CF clusters, the local authority and the city's cultural organisations which were both productive and highly energising in the ideas for joint-working which arose.

We propose that, in addition to the inclusion of cultural and heritage organisations within Professor Dai Smith's *Creative Learning Networks*, consideration should be given to facilitating separate networks between CF and the cultural bodies specifically to address the cultural deficit within CF communities. This would respond to a clear need identified during my consultation and is an approach already being trialled within the City & County of Swansea. The optimal model could well be for one

network to develop across all CF clusters within a particular geographical area. There is a strong argument for developing these networks incrementally. These groups will need a lead ‘broker’ and or convener to initiate and support partnerships, and to ensure that the shared resources and initiatives are properly in place.

RECOMMENDATION 10

Community and Culture networks to be developed, linking community and cultural organisations at a local level, to share knowledge and resources and plan joint initiatives to address the cultural deficit within communities.

4.7 Conclusion

There are many bold and successful ideas and innovations already at work across Wales to expand access, participation and learning between the cultural community and community workers in disadvantaged areas. There is an awareness of the benefits that cultural participation may bring, and a willingness among policy makers to consider how this might happen more effectively. Indeed, since this review started, there has already been policy engagement between different government departments which is extremely welcome news. The logical step is to consider how community funds could be used more strategically for cultural activities to support Communities First objectives.

There is in fact a sense that new flexibility is needed to achieve more. Although the current financial climate places great pressure on all public bodies in Wales, from the Welsh Government downwards, there are undoubtedly opportunities to utilise existing funding streams more creatively and strategically. There remain dedicated funding streams for Communities First clusters themselves, Communities First strategic funds, and dedicated funding for clusters to complement the Pupil Deprivation Grant

paid to schools. These are in addition to the PDG itself, which schools have considerable autonomy to spend.

These opportunities form a separate recommendation but in a sense underpin many of the other recommendations in this report. I would recommend that Communities First funding streams should be considered as a way of unblocking opportunities, especially around overcoming transport barriers; and ways agreed and clearly communicated on how such funds can be utilised for cultural activity in a variety of settings. The objectives of these funding streams and the PDG should also be clarified and communicated to cultural organisations and aligned so that joint programmes of activity might be developed which can link community based and school based activities. I would suggest that one initial approach might be the production of a guidance note by the Welsh Government’s Communities Directorate, in collaboration with the cultural organisations and illustrated by case studies and best practice, on how CF clusters might utilise culture and heritage more effectively, and, crucially, what funding streams they could potentially access to realise this.

RECOMMENDATION 11

Welsh Government to clarify and communicate how community and pupil deprivation funding streams might best be utilised for cultural enrichment, and investigate the **potential of CF and PDG funds to support development** of specific programmes of activity linking communities and schools.

Driving Ambition and Driving up Standards: Culture and Learning

One of the greatest challenges facing Wales is the need to close the attainment gap between young people from poorer socio-economic backgrounds and those better off. It is hardly surprising that growing up in poverty, in homes where work may have been scarce for generations, and higher education equally unknown, has a direct effect on confidence, ambition and achievement.

The UK Social Mobility and Child Poverty Commission's report *State of the Nation 2013: Social Mobility and Child Poverty* highlighted that *'in England, over two-thirds of children eligible for free school meals [a common measure for child poverty] sitting GCSEs in 2010 did not achieve five good GCSEs including English and maths, and there are similar problems of low educational attainment for children from disadvantaged backgrounds in Wales'*.

For those children, as the report says, something extra is needed. The report found that *"There is an opportunity for Wales to focus more on closing the gaps in educational achievement beyond the 'basics' in pre-school and compulsory school. As is the case elsewhere in the UK, it is clear that academically able children from disadvantaged backgrounds in the UK are less likely to achieve good A levels, enter higher education [or] to access the professions. If the [Welsh Government Child Poverty] strategy is to achieve its ambition of breaking the link between educational attainment and poverty, it is essential that these 'disadvantage gaps; are tackled as well as the gaps in the basics."*

Those 'disadvantage gaps' include, I believe, the experiences and references that come from being able to access cultural life in all its richness and diversity. While making the causal connection between participation and long-term impact can be difficult, Cooley (2003) highlights that the arts can be a tool for those in socially marginal groups to

contribute to communities, assist in social integration and articulate their concerns, while Goodlad, Hamilton and Taylor (2003) indicate that there is the potential for improved life chances through participation in the arts.

Professor Smith has also already set out in his report on the Arts in Education the impact that participating in the arts, taking part in performances, putting work on display, and developing creativity in all its forms, has on pupils and teachers alike. He has marshalled the evidence from a comprehensive body of academic research, and concrete examples such as the Specialised Art School in one of the most successful countries of the world, Singapore, in the case he makes for the cognitive power of the arts in raising all forms of achievement.

In this section, therefore, I have sought in the main to build on and beyond his recommendations as far as they can be enhanced by extension beyond the arts and into the broader world of culture and heritage. I have looked for ways in which closer partnership might bring the uplift in motivation to learn, inspiration to teach, more profitable use of time outside the school day, and better outcomes in terms, in particular of basic and key skills for young people.

Many teachers are already fully aware of the transformational power of participation in arts and cultural activities. Much of the frustration lies in knowing how much more

might be offered, and yet how difficult it is to find the time or the resources. Many of the suggestions in other chapters will in themselves enhance the lives of children and families outside school and will feed into the life of the school. If Wales can move towards a more strategic investment in community cultural resources, schools and teachers will be able to draw, in the longer term, on rich sources of information, ideas and learning resources which will be nearer them, and more useful to them.

While this chapter does reinforce what can be done in and around school, it is also about how partnerships between schools and other providers can stretch, support and accelerate learning outside the school day and the school year, and how this can also encompass family and community learning as well as develop skills for the future. Other learning partnerships around the specific idea of *Cynefin* are developed in the final chapter. This chapter follows the progression, therefore, from early years and opportunities for families to learn together and the idea of a 'reading nation', to the need to pull together and organise more fairly what can happen in and around the school day, especially for 9-13 year olds at the transition point. This chapter also looks at how in school and out of school strategies can reinforce achievement, and at the new opportunities that will follow from the new Youth Engagement framework for young people by way of 'Creative Volunteers' which could, if properly organised, provide a route from voluntary activity to apprenticeships and creative industries. In all this the need to inspire and support teachers and school staff becomes a priority.

Above all, however, this chapter is about the need to integrate what is provided: either between programmes already working on the ground for families and children (Flying Start and Families First) and across family and adult learning; between the many different reading initiatives and agencies across Wales; between what is funded for extra experiences and supported learning outside

school and the huge efforts being made inside school; and between the initiatives around young adults who are NEET, and career progression. At the moment, there are many 'disadvantage gaps', 'provision gaps' and 'thinking gaps' which, if closed, could improve what is offered and the impact it has.

5.1 Early Years and Child Development: Families without Skills

By the time young children reach school there is already a deep chasm between those who can learn quickly and successfully and those who struggle with social skills, language, reading, writing and numeracy. Catching young children early is essential, and one of the most effective ways of reaching families and communities who can benefit from help.

Flying Start is the Welsh Government targeted Early Years programme for families with children under 4 years of age in some of the most deprived areas of Wales. The core elements include free childcare for 2-3 year olds, an enhanced Health Visiting service, parenting guidance and programmes for Early Language Development. It is the latter where I believe the arts, culture and heritage can make a distinctive and profound contribution.

There are some outstanding examples of Flying Start centres working alongside cultural programmes and bodies to enrich provision for very young children; the National Waterfront Museum in Swansea, for example, regularly holds sessions for children from local Flying Start centres. More strategically, the BookStart scheme to promote a love of reading in children operates in partnership with many Flying Start centres and local libraries.

Families First is a programme that emphasises prevention and early intervention for families, particularly those living in poverty. It works alongside and

complements the support offered by Flying Start and Communities First.

These strategic interventions can be natural and powerful settings in which to engage with children and parents at the same time, particularly parents who may not want to admit to difficulties with literacy. Finding ways and places for families to learn together, confidently, can bring the breakthrough onto the learning ladder as a whole and give the child a strong start in school. There are also outstanding examples, such as Swansea Library and many others, of local libraries hosting a wide range of story telling, language and reading activities aimed at both children and their families.

What is not in place, however, is any easy way for the cultural organisations to find out how they could contribute effectively, or how to bring together what else they might be able to offer Flying Start programme or other identified early learning programmes, which would extend and enrich the content for children or carers. I would therefore recommend that the Welsh Government and partners identify and share good practice and investigate ways in which programmes of activity to enrich early language development in Flying Start Centre through use of cultural resources be rolled out in a more strategic and rigorous way.

RECOMMENDATION 12

Welsh Government and cultural organisations investigate ways **to extend and embed cultural enrichment activities to support learning outcomes across Flying Start and Families First programmes.**

5.2 Reading: A Priority for All

Of all nations of the UK, Wales surely has a claim to be the Reading Nation. Our deep roots into language, poetry and drama, and the vitality of contemporary writing, should

make it so. The Hay Festival has gone global. Reading is the cornerstone of curiosity and life long achievement. All learning strategies must have reading at their heart.

At the moment, there is a ferment of activity and goodwill, but more can and must be done to embed and extend this good work. The Welsh Books Council, the Reading Agency, and many libraries across Wales are already heavily engaged in bringing reading closer to children and adults alike. Literature Wales is doing outstanding work in providing creative activities for groups where such provision is at an *'alarmingly low level.'* This includes author visits, film and audio projects, reading sessions, writing competitions and performances – and delivers in practice what it knows in principle that *'expecting people in deprivation to come to them'* is unlikely so it must take place within the communities themselves. Along with the work of Film Agency Wales, these community based programmes appear innovative and powerful.

Other organisations are focusing on children and adults in more traditional ways. The Reading Agency organises a Summer Reading Challenge for 6-12 year olds, which all Welsh authorities participate in. These can, demonstrably, have a powerful impact on reading age (see case study on Denbighshire Libraries).

Denbighshire may be ahead of many other local authorities in Wales. But they can catch up. The Welsh Government should give priority to ensure that, at least in every Communities First area, every school and every library, the Summer Reading Challenge is embedded, and to borrow what has been most successful in Denbighshire and other places. In particular, I would encourage all authorities to target increased participation in such schemes, and to build the initiative into school delivery plans. I would therefore strongly support the expansion of good practice from authorities such as Denbighshire.

CASE STUDY: Denbighshire Libraries – Literacy at the Heart of Education and Community

A higher proportion (88%) of Denbighshire pupils leave primary school with Estyn’s recognised definition of functional literacy than the Welsh average (80%). This is in no small part to a dedicated support service from the authority’s library service, recognised by peers as one of the most pioneering and committed in Wales for literacy work.

According to Bethan Hughes, the Reading Services Manager for the authority, *“literacy is key in the fight against poverty, and most of the research shows that whilst teaching literacy skills is a responsibility of schools and education, the real key is reading outside the classroom – reading for pleasure or creative reading – and that’s where access to public libraries is key”*.

In Denbighshire’s experience, something that started as additional has now become a core part of the service. 48% of the county’s 4–11 year olds take part in the Summer Reading Challenge – more than double the reach of any Welsh other authority. The challenge is organised by the Reading Agency as an UK-wide project and is supported in Wales by the Welsh Government through the Welsh Books Council. The project encourages children to visit the library and read books during the summer break from school.



© Welsh Government – Libraries Inspire

Good links with education providers ensures that schools make an ongoing commitment to the agenda, by incorporating the joint programmes within school improvement plans. The service invests significantly in staff time, with schools encouraged to bring classes to visit the local library regularly and every primary school is visited at least twice each year, in order to retain and cultivate this commitment from schools. Clearly, parental support is vital, particularly in the summer.

Denbighshire’s Bookstart programme has enriched the core universal book gifting programme by delivering a targeted programme in disadvantaged communities as part of the authority’s Flying Start Early Language Development programme. It develops parents’ skills and confidence in supporting their child’s language and social development through sharing rhymes, songs and books.

Writing Squads offer talented young writers opportunities to work with professional writers to develop their skills. Denbighshire’s four Writing Squads, run by the Library Service, offer 100 children this unique enriching programme every year.

Libraries also host 15 reading groups for adults, in both Welsh and English, giving readers an opportunity to share reading experiences with others in a supportive social context.

Partnership working is crucial, both within the authority but also with external organisations and charities such as the Reading Agency, The Reader Organisation, Literature Wales, Welsh Books Council and Booktrust Cymru. Looking to the future, the Service aims to further develop these schemes, and to engage with more young people in volunteering opportunities.

There is certainly some potential in greater partnership with independent funding agencies such as the Big Lottery Fund in order to supplement meagre resources. There are obvious partnerships with libraries, but these need to be secured on the model of the Denbighshire Library Service, with sustained partnership with schools around reading across the year. But I see no reason why some of the reading activities, anchored in and operated by the libraries, should not also be supported by enrichment activities in museums, archives, art galleries, university campuses, and, as appropriate in National Trust or national monuments using heritage as additional context for reading and enrichment – and possibly for commissioning young writers as storytellers themselves.

Many of these ideas will help children in need of extra help. But there will always be pressure to do more in the classroom, too. For the first time, funding streams are being brought together to join up strategies to help disadvantaged children: including the Pupil Deprivation Grant match-funding via Communities First. I would like to see the opportunity of these funds used, for example, to take advantage of the ‘captive audience’ offered by Breakfast Clubs which are well established in many areas but where there could be added value. A scheme of Breakfast with Books, with story telling and reading aloud, is not a new idea but its introduction across Wales would be a logical step and could involve local volunteers on a regular basis. Every school should become a Reading School and every member of staff, including non-teaching staff, should have the opportunity to be part of it.

Providing more opportunities for our children to access, and utilise, their public libraries is key. A first step would be for CyMAL to press ahead with its ambition for every child to be given library membership across Wales. Wales can then be declared to be ‘a Reading Nation’.

RECOMMENDATION 13

Welsh Government, through CyMAL, to continue to press ahead with its ambition for **every child to be given automatic library membership** across Wales.

Alongside programmes aimed at children there are two other schemes; the Adult Reading Challenge – on the same line as those for children – and the Reading Communities scheme. Reading Communities was funded by the Welsh Government via the Welsh Books Council, with a reading community based in each Strategic regeneration area. Each community has its own co-ordinator who organises local activities to promote reading and encourage literacy amongst children and adults. Over 5,000 children participated in activities in 2012-13, and 1300 adults, at over 250 events. In some cases the local co-ordinator was based in a library, some within schools, and some a third sector body. These schemes do, I believe, bring huge benefit and need to be consolidated. Both the Welsh Books Council and the Reading Agency – and the library service – want to see greater investment and partnership targeted particularly on those areas which need access to supported or independent reading most urgently. But it is clear that organisational challenges, weak links with schools, and lack of resources could hold back this excellent scheme. This seems to be a sufficient priority for part funding at least through Communities First funds, and, potentially, for matched funding on a strategic basis through one of the lottery bodies.

RECOMMENDATION 14

Welsh Government to consult on how best to **consolidate and develop existing children’s and adults literacy initiatives** across Wales, particularly in disadvantaged communities, and how to maximise links with cultural organisations to accelerate and enrich these programmes.

5.3 Summer Schemes and out of School Learning

The reading schemes are just one of the extra learning opportunities that could be developed over the school holidays – particularly in the summer and for that specific group of young people leaving the security of primary school and going on to secondary school. This is when confidence and motivation drop and peer pressure tends to intensify. There is already a strong tradition of summer schemes for specific skills, and specific groups of young people, such as those offered by the Urdd or for those who are gifted and talented, or whose parents can afford it. But these are unevenly distributed at best and often out of reach for many. The disengagement which can follow from transition and the increasing peer pressure on young people needs to be addressed systematically. Summer schemes, whether based around innovative schemes to reinforce literacy, reveal an interest in science or challenge gifted children, can all consolidate and boost learning, and support working families. In some local authorities, they are part of the normal support offered to schools.

'By providing summer learning opportunities across museums, libraries, archives and the arts, we aim to reduce the gap in attainment between disadvantaged pupils and their peers. We know that this gap widens out of school term time, particularly during the summer. Culture can play a major role in partnership with schools.'

~ Pembrokeshire County Council

I was encouraged to learn that Pembrokeshire County Council is considering implementing such a scheme in 2014: *'By providing summer learning opportunities*

across museums, libraries, archives and the arts, we aim to reduce the gap in attainment between disadvantaged pupils and their peers. We know that this gap widens out of school term time, particularly during the summer. Culture can play a major role in partnership with schools.'

RCT Homes, a major housing association, already operates summer camps and schemes for children. There is surely an opportunity for cultural organisations to partner with and enrich these programmes.

Just as the present provision for summer schemes is very patchy, the same has to be said of out of school activities and clubs. Young people – astonishingly - spend less than 20% of their time in school. The corollary is that not only is the school day and the school year limited, but that the time outside core school hours can often be a highly effective space to learn – using school and non-school spaces. The study support movement is well established – the challenge is often to find the space, and the support, for the most vulnerable, and to make that a sustained offer. Easter holiday study support schemes are particularly important.

It is extremely difficult to get a clear picture of what schools presently offer in either out of school activities or holiday provision, how these activities are now being provided, and where the barriers are. It may well be that some of those barriers could be tackled, in the future, with the greater involvement of local cultural providers, looking at the more imaginative use of local 'hosts' whether that is libraries, museums, or local community centres and a richer menu of activity programmes.

Developing out of school learning on a systematic basis would have inestimable benefits for young people, and their families. The research base is well-established and consistent. Estyn itself has already made it clear that it sees out of school learning as a highly effective investment for every school;

in its thematic study *Effective practice in tackling poverty and disadvantage in schools* (2012) it stated that ‘Successful schools offer a varied menu of clubs and extra-curricular activities. They plan a wide range of cultural and educational trips, and support disadvantaged learners to take part in residential trips. They evaluate carefully the impact that out-of-hours and enrichment activities have on their disadvantaged learners and involve those learners who would benefit most.’

I would like to see Estyn expand on this study by identifying ways in which to encourage and enable schools to work effectively with cultural organisations, not just in terms of extra-curricular activities but also inside the classroom.

RECOMMENDATION 15

Estyn to **reinforce the inclusion of cultural activity within and outside the school day and school term**, highlight good practice, and look for positive ways in which to encourage and enable schools to work more collaboratively with cultural organisations.

The new regional consortia – although more distant from schools than the local advisers used to be – should also be part of this drive to ensure that no school and no child is outside the reach of an effective out of school programme. There are certainly bodies in Wales, such as CAST Cymru (Communities and Schools Together) which have years of experience of supporting schools to put on out of school programmes, including science, which are there to help.

I would also suggest that there needs to be a clear national commitment and a lucid strategy for out of school learning, which will enable funding and learning partners together to plan for transitional schemes, summer schemes, and to build on the community character of schools in

Wales. Many partners could be involved, voluntary groups, funding agencies and private donors, but the programme needs to be properly planned to roll out fairly and successfully over the next five years.

RECOMMENDATION 16

Welsh Government to investigate ways that it could more effectively embed culture in out of **school learning programmes and strategies**.

5.4 Cultural Provision within the Curriculum

As Professor Smith identified in his report, there are various stages of the curriculum where cultural experiences can have a particularly powerful impact and where young people can discover life long passions as well as what they are really good at.

I have already identified the importance of the transition years into secondary school and the examination regime as those where disaffection and disengagement kick in are 9-13. Key Stage 3 marks the transition point of learning and is a time when creativity needs to be fostered, and curiosity nurtured. Working with the cultural organisations, a programme of enrichment could lay down life long interests and even careers. What might be possible is, over time, a systematic programme be developed around a final performance, portfolio, project or presentation at the end of KS3, which would bring together – either on an individual or collective basis – what the young person had achieved. It would show what talent is contained in every child and every school; it would be an opportunity for congratulation and celebration, involving families and community partners, and could be a high spot for these rather challenging years. There would be great scope here for the cultural partners to work with schools to identify what sort of experiences and

learning measures would work best and how the partners could assist that in terms of steering, providing space and resources and supporting teachers.

RECOMMENDATION 17

Welsh Government to establish an approach to ensuring the **increased inclusion within KS3 of cultural/ heritage based activities** to address disengagement, and involve cultural partners in the design and delivery of the curriculum.

These interests, if nurtured, would also be sustained through the school career, and the Welsh Baccalaureate, with its emphasis on independent learning and citizenship also offers an opportunity for young people to extend their interests and engagement – e.g. becoming mentors for young artists or performers, working alongside community groups in the arts, becoming engaged with local archaeology or as volunteer archivists. The possibilities are legion and would add to the wealth of experience and maturity that makes the Welsh Baccalaureate such an improvement on the narrow experience offered by A-levels – and I would suggest that these possibilities are explored for development. I would recommend therefore that the Welsh Baccalaureate develop ‘cultural citizenship opportunities’ around cultural activities and engagement as part of the Baccalaureate enrichment programme.

RECOMMENDATION 18

Welsh Government to develop **cultural citizenship opportunities as part of the Welsh Baccalaureate** enrichment programme.

There is also a need and an opportunity for an all-Wales programme which deliberately focuses on this age group and builds on what is already known to work.

While the final evaluation of Reach the Heights could not provide sufficient evidence

on the impact of individual activities on young people due to lack of data available for this assessment, the evaluators found that overall participatory arts activities delivered by ACW were effective in improving personal and social skills among young people (GHK Consulting Ltd, 2013).

I would like to see Arts Council Wales, in conversation with other cultural organisations, learn from this experience, particularly with regard to evaluation, and consider re-engineering the scheme focused on this earlier age group at a critical point when their lifelong interests are in development. Crucially, the programme was longer term in nature than many projects. The consultation stages for this report consistently identified frustrations around the short-term nature of many projects and programmes offered by cultural organisations targeted at social outcomes. By focusing on the transition years of 9 – 13 such a programme would motivate and encourage participation and discovery across the arts, culture and heritage.

RECOMMENDATION 19

Arts Council Wales to **revisit the ‘Reach the Heights’ arts participation programme** to offer engaging cultural activities geared to 9-13 year olds at risk of becoming NEET.

5.5 Inspiring the Whole School

Professor Smith’s report made it clear that little would be achieved unless teachers had the chance of enrichment through professional development themselves, in ways which not only fostered confidence that the arts were indeed an effective way of teaching basic and key skills, but drew out their own creativity and professionalism. I, too, have heard many references to the fact that although they understand the value of cultural experiences, many teachers do lack confidence, and this is compounded by their lack of contact with the ‘cultural

CASE STUDY: Reach the Heights

Reach the Heights was a Welsh Government initiative aimed at reducing the number of young people in Wales aged 11-19 years who are or at risk of becoming NEET. It received support from the European Social Fund (ESF) as part of the 2007-13 Convergence Programme for West Wales and the Valleys. Evaluation of Reach the Heights was carried out by ICF GHK on behalf of the Welsh Government, drawing on research undertaken between June 2012 and June 2013.

Arts Council Wales was one of the partners in this initiative and sponsored an arts participation programme to support both Phase 1 and Phase 2 of the overall Reach the Heights programme.

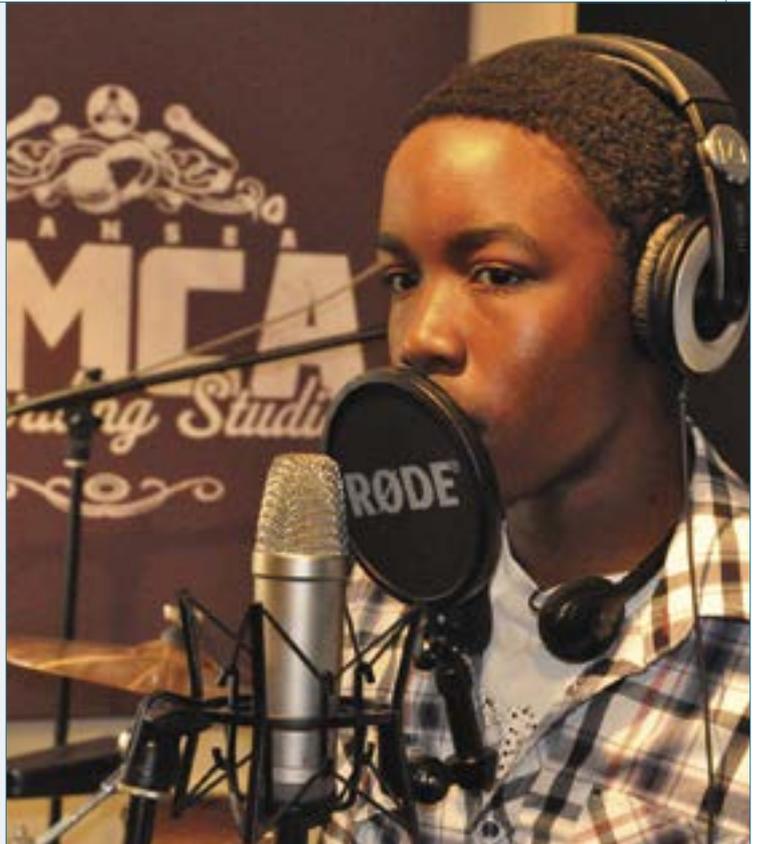
In Phase 1 of the programme, Arts Council of Wales supported 39 projects, working with over 5000 young people across the Convergence area of Wales. In Phases 2 and 3, Arts Council of Wales supported a further 38 participatory arts projects involving over 4,000 young people, as well as 4 training projects focused on providing professional development for those working in the arts and with young adults who are NEET. Projects were delivered by a range of organisations and agencies such as Valleys Kids, the Small World Theatre in Cardigan, and Hafod Youth Action in Swansea.

The aim of the Arts Council of Wales supported programme was to provide creative arts activities aimed at developing soft skills amongst our most disadvantaged young people. The range of soft skills developed included increased confidence and motivation, collaborative working, decision making and communication.

In addition to the development of soft skills, a total of 953 participants gained a Basic Skills, Level 1 or Level 2 qualification through taking part in the programme and 360 young people entered further learning.

An aim of the programme from its inception was to develop close partnerships between projects and referral agencies, charities and other relevant organisations so that participants would continue to be supported after the Programme funding had ended.

The programme came to an end in 2013 and the Arts Council of Wales is currently looking at future strategic programmes, potentially widened to include other cultural activities and delivered jointly with other bodies.



Project Olion - Swansea Metropolitan University and YMCA, a Reach the Heights project © Arts Council of Wales

professionals' and cultural organisations themselves. I would suggest therefore, that this gap can be filled by the offer of short courses which bring together teachers, learning staff from the cultural agencies, and the community organisers to build mutual understanding and professionalism.

As Film Agency Wales put it during our consultation:

'Working with schools to recognise best practice is an area that needs further support. There are no national guidelines and schools have often cited that it is hard to find high-quality provision, especially in rural deprived areas'.

~ Film Agency Wales

The greatest gap that needs to be filled is that teachers need the confidence to know that culture itself can help them achieve their core tasks – **to raise standards and skills across the curriculum but particularly in literacy itself.** The gaps in teacher confidence and CPD might be best filled with greater active involvement by external organisations – and by providing the evidence which demonstrates the impact on outcomes. It was also a frequent comment by many participants that teachers often 'compartmentalise' heritage as only about history, when clearly it has so much more to offer the wider curriculum – from geography, to maths, to citizenship.

RECOMMENDATION 20

Welsh Government, education consortia, appropriate training bodies and cultural organisations to **develop a programme of CPD** targeted at enabling trainee teachers, teachers, and teaching assistants, to fully access the learning impacts from cultural experiences and activities upon the school curriculum, particularly in terms of literacy, to raise motivation and achievement.

Professor Smith made extensive reference to the need to develop programmes of Continuing Professional Development (CPD) for teachers to see clear links between cultural experiences and activities and achievement, and I would endorse that fully. CPD opportunities led by artists at INSET days would also provide a valuable opportunity to work with teachers through the arts. But it is not just teachers who have a role; Teaching Assistants are an untapped resource. They can become a full part of the whole school programme for creativity, and create greater capacity for the school as a whole, by doing so. There should be provision therefore for including Teaching Assistants in any CPD.

Along with this should go clearer learning materials or toolkits which enable teachers to draw out literacy and numeracy links more easily than at present and demonstrate the wider connections with the curriculum. To do this I would suggest that the cultural organisations work with teachers and the regional education consortia to rework and rationalise existing learning materials as a matter of priority.

RECOMMENDATION 21

Welsh Government and cultural organisations to work together to **consolidate and refocus learning materials** to ensure literacy, numeracy and wider learning links are clear, and to make these available via a single portal linked to the Hwb.

Certainly, with schools and cultural organisations sharing best practice on the Creative Learning networks as proposed by Professor Dai Smith, there should be ways in which partnerships can be enriched and sustained. But in order to make the most of this, teachers must have the right knowledge and tools. This is where the learning providers outside schools need to come together to share what they know about which approaches to learning work,

how to make that accessible and easy for teachers to access, where curriculum links and resources are most accessible and useful, and how to 'download' or embed into teaching and learning, the richest resources and support that museums, the historic environment, the arts and other cultural organisations can provide. One further method of networking and spreading good practice would be through existing events such as national Head Teachers' conferences.

Finally, there is a persistent call for greater coherence and clearer expectations around provision of information on the cultural offer and what it can deliver for schools (as well as communities), particularly those in areas of deprivation or disadvantage. I believe there is an urgent need for community organisers, teachers, and the cultural organisations themselves to have access to a **Single Portal** which, at least, will provide information about existing and planned cultural opportunities, and compelling evidence of the benefits that cultural engagement can bring and potentially direct people to information and resources about training and materials, too. This need was also articulated very clearly by Professor Dai Smith. The priority is greater visibility for what the cultural organisations can and do presently offer. In itself this 'marketing' would increase take up and engagement among schools and people who now can access information only randomly. While there may be cost implications around this proposal, integration with existing platforms and resources such as the Hwb and *People's Collection Wales* should be investigated. Other options, such as agreeing a common definition of search terms to enable users to locate web-based resources, could also be investigated.

5.6 Conclusion

The key to sustaining an effective culture of engagement with outside partners, embedding what is offered outside and inside schools, refreshing teachers skills, and focusing in creative ways on delivering the key skills all young people need, is, of course, to ensure that these changes become part of the DNA of the whole school – written in to school delivery and improvement plans. Led from the top, owned by every teacher, staff member, parent, governor and pupil; given extra value and profile by national and local leadership. By making this clear, every experience of performance, or expression, or exploration of local history and culture, becomes part of the effective learning policy of the school – manifest in literacy, numeracy, and across the curriculum and the experience of the child as an independent learner.

The Power of Place: The Place for Skills

The consistent themes of this report have been the need for the integration of knowledge, policy, provision, and funding. We have discussed how best to take culture and heritage ‘to the people’ – and how to open up local resources to local ownership and skills. This final chapter applies these same principles of understanding, engagement and skills for life in relation to the local and national heritage of Wales. It deals with how to create better places to live, and more skilled and successful communities.

Each of us is shaped by the place in which we live, and each generation reshapes that place in its own image. Wales is rich in both monumental and ‘ordinary’ heritage and our community values both. The challenge is to ensure that there is both the capacity to care for that heritage for the future and to maximise the training and job opportunities that are found in the cultural and heritage sector and the creative industries.

This chapter follows the logic of what has to be done to achieve that: to ensure that children and adults understand and care for their own heritage, and seek to hand it on to the next generation as fit for purpose. That, wherever possible, the cultural and heritage agencies work together to open up new opportunities for local people to learn and obtain relevant skills, and that they do that in partnership with the jobs and careers services themselves, to ensure that every opportunity is taken to translate the motivation to learn and work, into real skills and decent jobs by way of national strategies for ‘creative’ volunteering and apprenticeships.

Being alive to the values and potential of heritage is not only about living in communities which are full of character and vitality but also about putting work into the hands of workless families. Moreover, it serves an even wider social purpose: understanding the value of local

heritage on our doorstep is another way to break down the barrier to participation in formal culture.

In this enterprise the key partners are those bodies which are primarily concerned with the wealth of heritage in Wales: our national and local museums, archives, Cadw, the archaeological trusts, the Civic Trust for Wales, the National Trust, the HLF, and many voluntary bodies such as local history societies. They all have a role to play in developing a coherent narrative of how Wales can capitalise on its unique wealth of heritage and its character of place. As Cadw points out; recognising the historic character of much of the pre-1918 landscape of housing and streetscapes, unique to Wales, can lead to improvement and refurbishment that not only enhances the stock of housing, but also respects character, sustainability and performance.

The Prince’s Regeneration Trust, another key player, neatly summed up the opportunities for historic buildings to play a role in the anti-poverty agenda through:

- Addressing specific local needs such as affordable housing through repair of historic buildings;
- Regenerating specific town centres in need, perhaps focusing on re-occupying local shops;
- Providing facilities through acquisition and adaptation of historic buildings; and

- Delivering skills training through repair of historic buildings, in areas of high unemployment. Many of these skills are in short supply and there is a labour market demand to be met.

In Wales, therefore, with the challenge of providing skills and work for workless families and of improving the fabric and prospect of some of our most rundown places, these are realistic possibilities.

Indeed, they have already fallen on fertile ground. Community First organisers in our consultation were clear that heritage or environment-led projects which involved survey, research, and practical work in the community, along with environmental based projects, attract great interest and commitment from adults, especially if there was a clear output in terms of skills. We were provided with many examples during our evidence-gathering stages.

On the environmental front, the work of Groundwork across Wales is an exemplar in how skills can be generated and applied to transform local places. The same model can apply to the historic environment, streetscapes and landscapes, as well as individual buildings or monuments. Indeed, Groundwork shows that the route into sustainable jobs is often by way of initial volunteering. If volunteering were to be backed up by a network of apprenticeships, and supported by social, careers and cultural agencies working together, this could be a powerful model for the future.

6.1 The Power of Place: Cynefin and Community

Cynefin has no equivalent in English. It means to have both a sense of place, and time; to be conscious of identity, and of belonging. It is a term which is already coming into use as an indicator of the intent and character of public programmes linked to their physical surroundings.

In many parts of Wales, as the years of industrialisation recede and the landscape changes, and as rural life is invaded by modernism in all its forms, many children do not know, or are losing touch with the history of the place they live. At the same time, while sometimes not entirely visible, each child has inherited the collective memory made up of places, buildings, landscapes and memories which not only played a local role in local history – whether that is the local Miners Welfare Hall or Chartist Cave – but which made the future of the world, as well. Wales is rich in World Heritage Sites, in massive industrial landscapes, such as the slate landscapes of Gwynedd and the remains of Copperopolis in Swansea, and rich in social and cultural history of importance to Wales, Great Britain, and the world.

The proposed Cwricwlwm Cymreig now at an early stage of redesign is the perfect opportunity to ensure that school children develop an understanding of their local heritage and its significance, and in so doing develop the knowledge and empathy for active citizenship. Schools which adopt this concept of Cynefin, piloted in different areas of Wales, could be modelled in a modified form specific to Wales, on the Heritage Schools programme in England which, itself, grew out of the Henley report. The outcomes of such a scheme could include:

- Children understanding their local heritage and how it relates to the national story and becoming prouder and more involved in where they live;
- Teachers becoming more confident in making effective use of local heritage resources in delivering the curriculum and able to do so with the support of cultural as well as heritage partners;
- The local historic context becoming embedded in the school's curriculum and used as a resource;

- Heritage providers becoming more connected to the needs of local schools;
- Parents engaging in their children's learning and more likely to become actively involved themselves in community life; and
- Communities becoming more deeply involved in the life of the school.

Learning about local heritage, as the evidence already suggests from England, not only supports the delivery of the history and geography curriculum, it also inspires creativity, develops literacy, an awareness and appreciation of architecture and design and encourages young people to value and protect the heritage around them.

This model, modified for Wales, could draw on the enormous wealth of history and heritage resources on the doorstep – in our industrial landscapes and streetscapes, Cadw monuments and projects, Royal Commission resources, and National Trust properties, and in local history collections and archives. It could, in particular, link to Cadw's Pan Wales Heritage Interpretation Plan which would support the identification of those places – both urban and rural – where the projects could be piloted. Some might include existing and potential world heritage sites as well.

The Historic Environment sector across Wales will be central to what can be done and are enthusiastic about doing so. Many bodies, including Cadw, RCAHMW and the archaeological trusts, already work with youth and community groups in disadvantaged areas. The Civic Trust, for example, has already developed a methodology which could support the curriculum in numeracy and literacy alongside an understanding of 'place'. Other key partners would be the Welsh archaeological trusts, all four of which run an outreach programme to engage all sections of society, including walks, talks, exhibitions, school visits, volunteering opportunities, community recording.

School clusters in pilot areas, with a lead teacher, and supported by a local Heritage Education Manager, could also be linked in to both the proposed Creative Learning networks and Community and Culture networks to find cultural partners to work alongside in terms of drama and music, for example, to light up the local context even further. Schools would be encouraged to share learning and good practice in cluster meetings, with local heritage organisations and with parents and the wider community. Events in the English scheme have included lead teachers showcasing curriculum developments through presentations and displays and joint school drama productions and heritage shows.

External funding would have to be sought and matched in order to develop the programme and cover the costs to release the lead teacher for training and meetings. Modest central funding would also be needed to support local cultural/heritage organisations and partnership work in each pilot cluster, so they are more able to support the needs of the schools. The programme might be linked to the Welsh Bacc, in some instances, or with aspects of the KS3 curriculum in development. Each of the schools participating in the programme could also receive a plaque, in recognition of their commitment to embedding local heritage into the curriculum and encouraging young people to step into the story of where they live.

The result would be children and adults with a new sense of their own family and local story; with a deeper knowledge of their own cultural roots and the meaning of the landscapes around them; and with a greater care for and engagement with the life of the community as a whole, its past and future. In short, this represents a virtuous circle about greater understanding and care for local culture, heritage and community which has formed them and informs their future.

I recommend therefore that a small number – perhaps four – pilot Cynefin clusters be set up across Wales to model these proposals.

RECOMMENDATION 22

Welsh Government to work with heritage and cultural sector to pilot **Cynefin clusters**, modelled on the Heritage Schools initiative in England, which will place local heritage at the centre of the curriculum.

6.2 Communities: The Heritage of Any and Every Place

Cynefin schools – the proposal to place local heritage at the heart of the curriculum – will create the opportunity to connect children to their history, reflected in the buildings, the streets, the landscapes that make up the special character of the place they have inherited. This focus on the heritage of place is a powerful way of also engaging adults and families with their own local history, and even of bringing new skills into play.

There is already widespread motivation to engage with the local story and the skills that it can bring to teenagers and adults alike. Community archeology programmes show how enthusiastic those involved can be – whether teenagers or adults – and reinforces the fact that many archeologists themselves choose the profession not by way of higher education but as a result of volunteering on a dig. Cadw itself has set out to engage with some of the most challenging situations and has done so successfully, actively engaging with young offenders through the innovative Mortaria project. On a wider canvas, Amgueddfa Cymru's plans to engage young people at St Fagans through hands-on archaeological reconstruction is set to grow and flourish as that museum is redeveloped.

On the broader front, there is much that can be built on. The archeological trusts themselves have been working with communities in their regions for many years on projects to engage with the local historic environment and that is now, increasingly,

CASE STUDY: Cadw in Caernarfon: Community-Focussed Heritage in Action

Caernarfon's castle is arguably the most recognisable in Wales. It comprises, with the town's medieval walls, part of a UNESCO World Heritage Site and is visited by almost 200,000 visitors each year – from the UK and overseas.

A mile or so out of town is Segontium, the remains of the administrative and military hub of north west Wales in Roman times, now surrounded by housing and located in a Communities First cluster. Neither site has been particularly embraced by the local community, perhaps taken for granted or in the case of the Castle seen as depicting an alien heritage and a place for tourists rather than local people. Worse, Segontium was experiencing vandalism and anti-social behaviour which deterred legitimate visitors and disheartened its local champions.



© Welsh Government – Cadw

Action to offer local people opportunities to re-engage with these monuments and, indeed the largely forgotten historic character of the town's waterfront as a whole began in 2011 and is organic. Events which open the Castle up to the town are part of a mix which is underpinned by a new approach to interpretation of the monument. The mighty royal fortress has a global appeal and these great medieval stories can be told through spectacle and dramatic installations, but the character of the town, its language and culture can also be celebrated from the vantage point of the Castle. What's more, its pulling power and that of the Welsh Highland Railway can help revitalise the waterfront on which the town has almost turned its back and a strong partnership of local and national bodies is working together to revitalise the area incrementally.

Cadw's approach at Segontium Roman Fort has been to develop the interest of the local community through participative events and activities, again working with a range of local interests including Gwynedd Museum, Gwynedd Archaeological Trust and local artists. The derelict museum building has been renovated for flexible use by the community, for educational and heritage tourism, signalling that the site is valued and an asset. Interpretation here is to be robust, relevant and fun. Local engagement has been energised by the establishment of a Community Heritage Development Officer post, co-funded by Cadw and Gwynedd Council.

being coordinated through a national programme, led by Cadw. Significantly, the excitement of archeological discovery can enable adults to acquire new and transferable skills – such as surveying and recording – and communities are being encouraged to identify their own initiatives. Examples of this approach are the Arfordir project, which is monitoring and recording the impact of coastal erosion and sea level on coastal heritage, and Cadw's work in Caernarfon (see case study).

There is no doubt a real appetite in the community for this sort of engagement. There is evidence to suggest that participants in annual programmes of heritage events – such as Open Doors (currently coordinated by the Civic Trust for Wales) and the Festival of Archaeology (coordinated by the Council for British Archaeology) can invoke a powerful response to what is often a first taste of local history. There are clear opportunities to develop these programmes in partnership, particularly with Communities First areas. Meetings which were facilitated in the course of this review between the historic environment professionals and CF organisers, and conversation in local areas

about how to get local people involved in community archaeology projects, revealed a great appetite as well as some outstanding examples of what could be achieved. Many such projects have had the support of the HLF which, although it cannot directly tackle poverty, is focused not least on outcomes, at the heart of which is building social resilience – reflected in greater understanding of local heritage.

I would foresee local community-based *Cynefin* programmes could be developed, potentially but not necessarily linked to *Cynefin* school clusters, which are focussed on unearthing local knowledge, understanding and history of 'Place', and generating skills. In places where there is a Cadw monument, this could perhaps be a focus for a community – based custodianship programme. In places where there is no monument, then a community characterisation programme might serve to engage local people and develop local skills. Cadw's Community Archaeology framework would appear to offer an excellent platform on which to develop this concept; on the ground support from dedicated development officers would be required.

RECOMMENDATION 23

Historic Environment sector to **build on the principles of the Community Archaeology** framework developed by Cadw, and drawing on other cultural and historic assets in local communities such as local museums and archives, to embed the Cynefin principle into the wider community.

6.3 The Place for Skills: Culture and Heritage Together

One of the consistent themes which emerges from engagement with cultural and heritage projects of all kinds is not only their ability to uncover life long passions, but the extent to which they can open up a new world of essential and employable skills.

For adults without basic skills, but unwilling to risk the stigma of having to attend formal learning classes, the creative and expressive arts can deliver 'learning by stealth', by way of arts or craft work, which, in turn, can sponsor access to greater literacy and to progressive learning.

There is now a major opportunity to enable young people, too, to find the motivation and skills for the jobs they want to do. The Welsh Government's new Youth Engagement and Progression framework will bring a new way of linking with the aspirations of young teenagers outside formal education and training, and of finding what motivates and interests them. There is an obvious opportunity for arts, culture and heritage agencies to be part of this early conversation and to work out ways of contributing to the programme.

Many adults find it difficult, even humiliating, to admit to difficulties with reading or numeracy - and are shut out of the workplace as a result. Even when courses are laid on, as we were told by one community development worker, some people who pledge to attend, never do.

One starting point into confidence to learn is the arts and crafts activities which are offered in many local Community First areas, and which can act as a springboard into more formal learning. It is not necessarily the activities themselves which are important, but the practical nature of developing new skills and meeting others through taking part. They are also opportunities to provide 'skills by stealth', building in literacy and numeracy activities which people don't even realise are enhancing their basic skills. Such courses are being seen as a first stepping stone in confidence building, towards further learning, training, and ultimately people achieving sustained employment. These are very local strategies, and the impact is hard to capture, but they are clearly a powerful means of helping people take first steps to learning and earning. The new Culture and Community Partnerships at local level are an obvious forum for sharing this information and working out a coherent strategy with the cultural bodies for making these transitions into learning a priority.

The support of local authorities is also crucial. Over the last 12 months the City & County of Swansea has been working towards higher levels of community engagement and involvement through people engaging in arts, heritage and cultural experiences within their communities and outside. This has been led by the learning officers within the Communities First Cluster teams who have engaged the long-term unemployed, families with young children, older people, and young people in a range of activities from stained glass window making, family history sessions, knitting clubs and creative literacy sessions in the local library.

The impact on young people who find themselves working in a museum or with a theatre group is well understood although not sufficiently well documented. Conserving historic buildings, brings construction and craft skills – everything

from stonework to joinery; working with the conservation of collections or archives increasingly involves a facility for photography, the digitisation of images and materials, the skills of selection, recording and retrieval. The basic skills of numeracy and literacy are built in.

Working alongside actors or singers, helping to stage a performance, or drum up an audience, and all the supporting tasks, also has an enormous and lasting potential, as the National Theatre of Wales testifies: *'THE TEAM model has significant potential for lifelong learning by building on initial engagement with skills development and*

knowledge training'. Sometimes those skills, invited in from the local community, for example, in Treorchy, are around painting, joinery, construction, lighting, sound, catering, wardrobe, makeup or music. Whatever the young people who become involved do, National Theatre Wales is convinced that *'it leaves young people with new skills and capable of taking things forward'*. A number of other consultees report similar experiences.

There are also community models – and social enterprises – where volunteering, alongside social provision, makes for a highly effective mix of skill development –

CASE STUDY: RCT Homes and Grow Enterprise Wales (GrEW)

Established in 2007, RCT Homes is Wales' largest Registered Social Landlord and Wales' first Community Housing Mutual. It believes it has a responsibility to provide leadership in the development of new ideas that seek to extend the purpose of Community Mutuels in growing ambition in our communities and in seeking solutions that help them to thrive, by building individual and community level capacity.

Since 2007 it has established a number of subsidiary companies to extend its social purpose. These include Meadow Prospect, a registered charity seeking to regenerate communities through community capacity; GrEW, a social enterprise established in 2010 to deliver workplace based learning; and Young Wales which was brought into GrEW to provide alternative education provision for 14–16 year olds excluded from education, through the creative industries. To date 1272 trainees and volunteers have been supported in a total of 1454 placements.



© Grow Enterprise Wales

Social impact measurement tools are used to capture data and evidence outcomes. This has shown that if a trainee engages with GrEW they are twice as likely to be employed after 6 months as local people claiming job seekers allowance and not participating in any programme.

RCT Homes and GrEW uses leisure, culture and heritage significantly in its engagement activities. Examples include Word On The Street – a youth engagement project where young people compete to write and make a short film; Tower Fund, a £3m fund established by Tower

Colliery to establish small scale community and legacy projects, engaging communities in sport, arts, culture, leisure; Community Volunteering Projects such as refurbishment of a historic building; and Ziggies, an after school reading and play activity, for 3 to 8 year olds and their families centred around stories, creative activities and games. It encourages child and adult literacy and play skills, establishing the groups as parent led. Since inception it is now being delivered into 38 primary schools within RCT with more schools lining up to participate.

RCT believes it is already making a significant contribution to improving people's lives and would welcome opportunities to collaborate with new partners to develop and extend the reach of its projects. RCT Homes is currently planning to demolish and rebuild a sheltered scheme. The new scheme will potentially incorporate a library and community hub, enabling it to extend accommodation above. It is seeking to run the facility as a workplace based training scheme, and to ensure the space is used for wider learning based services. This is a model it is interested in exploring with many local libraries under threat.

while, at the same time, building community resources. One such example is GrEW (Grow Enterprise Wales), a subsidiary of RCT Homes. The case study demonstrated the considerable potential of such organisations to come alongside cultural organisations as local partners to deliver programmes of life-changing opportunities.

But community organisers on the ground point out that there are other gaps to be filled before the potential of culture and heritage can be realised in terms of skills and jobs. It is particularly important that people who work with young adults who are NEET and unemployed adults know what heritage and cultural opportunities can actually deliver in terms of real skills and that those skills are marketed more widely, more visibly and with more conviction when it comes to implementing strategic programmes such as the Welsh Government's Tackling Workless Households (LIFT) programme.

The problem is that it is far from clear what works and what is available, and there is no one source to turn to in order to find out.

As a first step, therefore, there is a need to conduct and disseminate a nationwide 'skills audit' making it clear what sort of activities and experiences can deliver what sort of personal, practical, key and technical skills. This needs to be developed quickly by the cultural organisations working together. After all – this will also generate the sector

skills for the future! After all – this will also generate the sector skills for the future!

Recommendation 24

Cultural organisations to conduct and disseminate a **'skills audit'** demonstrating the practical skills that can be gained through arts, culture and heritage participation.

One development that might assist greater coordination of voluntary opportunities across heritage is the recent study commissioned by Cadw which indicates that there is an enthusiasm within the heritage sector for the establishment of a heritage alliance. This would facilitate information sharing and act as a focus for historic environment initiatives and would, create a stronger voice for heritage.

Essentially, however, there are a series of new connections and more ambitious strategies that now need to be put in place in order to maximise training and job opportunities in the cultural and heritage sectors:

- The first is to ensure that any volunteer, training or placement activities already being developed in the sector, are properly joined up and supported by the jobs and careers services so that every young person and adult has accreditation and support to find a job;

- Second: that the many different volunteer initiatives need to be marshalled together and work commissioned on what a voluntary scheme across the cultural and heritage sector might look like, and deliver; and
- Third, that, leading on from that, investment should be made to develop a full apprenticeship scheme for the cultural sector, which would build on the start already made, but which would have a clear focus on the creative and heritage industries in terms of outcomes.

The proposition is therefore for a coherent and progressive ladder which leads to jobs and careers across the creative sector and the creative industries.

There needs to be a new and coherent approach because, at the moment, while there are some excellent volunteer and traineeships, such as the CLOCH scheme (see case study), the different voluntary placement schemes in museums, archives, libraries and other places have little support or connection with the jobs and careers services. If voluntary activity is to be an effective first step into work, and if cultural agencies are to come forward as hosts in greater numbers, the schemes need to be seen to be supported, monitored and accredited.

The Heritage Lottery Fund, which itself has invested £4 million in Skills for the Future to create traineeships, has said clearly that it wants to ensure support for progression

CASE STUDY: CLOCH

The Conserving Local Communities Heritage (CLOCH) project is part of the Heritage Lottery Fund's 'Skills for the Future' programme and is providing work-based training opportunities for 16 bursary holders over three years. CLOCH is a partnership project, led by Glamorgan Archives, bringing together libraries, archives and museums across South Wales to offer placements and work experience in the heritage sector.

The traineeships are designed for men aged under 30 who are unemployed or have not worked in paid employment in this sector. The placements lead to accredited learning. Testimony from one participant summarises the opportunities the scheme has provided:



© Glamorgan Archives

'As an unemployed person in the valleys of South Wales I had been losing hope with the lack of opportunities in the area. With ever-increasing unemployment and intense competition for even the most menial jobs, I spent some of my free time indulging my passion for local history and heritage by volunteering at local museums. What I really wished for was a chance to start out somewhere in the culture and heritage sector and then develop my skills and knowledge to someday be a professional in the field. When Working Links told me about this vacancy with CLOCH, it sounded too good to be true. But I applied, thankfully made it through the selection process and haven't looked back.'

The CLOCH project has already provided me with an amazingly comprehensive and professional introduction into the world of Museums, Libraries and Archives. The three months of training at Glamorgan Archives has opened my eyes to a whole new range of opportunity and equipped me with so many new and invaluable skills that I am now carrying in to my placement at Cwmbran library. I am sure that the experience, qualification and confidence that I will have gained at the end of my traineeship will leave me in a great position to continue my career in whatever direction I choose.'

around traineeships to help secure good, permanent jobs. But coherent links with the Careers Advice services and Jobs Growth Wales are essential. Too many opportunities are being missed to build progressively on what young people are acquiring when they volunteer.

Volunteering is not only for many people the first step into work; it is valuable and valued work in itself and builds skills and capacity that is sorely needed. Indeed, volunteers are already playing a key role in enabling cultural organisations to keep abreast of the challenges of care and conservation. There are countless individual examples of cultural and heritage agencies taking on volunteers and trainees, to help with digitisation, record keeping, garden management, stewarding, conservation and much else. In another potential growth area, there are many historic parks, green spaces, and historic streetscapes which could use the skills of not just volunteers – but young apprentices.

Most significantly, in terms of volunteering, skills and future jobs, there is a huge organisational and technical challenge to the capacity of institutions to progress the digitisation of historic records, collections and resources to put history into the hands of people. ITV Wales has donated its unique archive showing the role that broadcasting has played in Wales for over 60 years. Digitisation of this archive alone is an enormous challenge and one which offers great scope for volunteers to contribute, while acquiring key skills in the process. The prize would be not just a lift in individual skills but a huge boost to capacity and access in terms of knowledge and resources across Wales.

I would suggest that, as a first step, the voluntary sector, cultural organisations and Welsh Government explore what a national cultural voluntary scheme might look like, what skills might be prioritised and accredited, and how this could best be managed.

The essential elements would be to ensure a set of standards and skills outcomes which would be identified, progressive and supported as routes into the workplaces of the future. At the moment, none of this is in place. Moreover, there is a market for heritage skills, which are in short supply. Ensuring more volunteering activity is accredited is vital, as is ensuring the evidence base is persuasive to demonstrate how volunteering can and does help people into work.

The third step is to recognise the expectation, not just in Wales, but world wide, that the creative and cultural industries will play a major role in terms of the economy of the future.



Cadw-funded Arfordir project volunteers excavating a medieval settlement in Carmarthenshire © Dyfed Archaeological Trust

Moving on from a national voluntary scheme would therefore be, logically, a more aggressive and co-ordinated approach across Wales to increase the scope for apprenticeships in the cultural sector. There is an urgent need for a coherent programme to increase the number of apprenticeships offered to young people across Wales and particularly those from disadvantaged backgrounds building on the excellent work underway by Creative & Cultural Skills (Wales). This would require close co-working between the Welsh Government, the cultural organisations and skills bodies such as the UK-wide National Skills Academy for Creative & Cultural Skills and the further education bodies. Such an approach could have a powerful impact on one of Wales' most urgent priorities – tackling the issue of workless households.

RECOMMENDATION 25

Welsh Government, cultural organisations and voluntary sector to investigate scope for a **national cultural volunteering strategy** and, with the sector skills councils and other bodies, develop a more proactive and coherent **national approach to cultural apprenticeships** to make an impact on national unemployment reduction strategies.

As well as boosting skills, cultural organisations, particularly our public libraries, have the potential to support the employability of our people in more direct ways. Many of the schemes we have seen pay particular attention, quite rightly, to giving their clients the full range of ICT skills. Not knowing how to use the internet has now become the biggest additional barrier to finding opportunities and jobs.

I have been deeply impressed with many library services in their commitment to putting people on the right road to employment. Access to the Internet and basic ICT skills are essential for people to look for jobs, develop CVs and complete application forms. As more public services

are migrated online, free access to the Internet and basic ICT skills are also essential to enable people to claim benefits in the future as Universal Credit is rolled-out.

In Wales we have an example of best practice in partnership working in developing people's ICT skills and in the provision of free Internet access. As part of its work, Communities 2.0, a Welsh Government programme seeking to promote digital inclusion, has delivered (and supported the delivery of) free, drop-in computer sessions in libraries and other community venues around Wales. Public libraries provide a network of around 280 local access points across Wales that provide free access to the Internet, computers, office software and assisted access to service such as Universal Jobmatch. Communities 2.0 is developing the partnership with Jobcentre Plus and Communities First to further develop the provision across Wales and I would strongly support this development. Potential funding sources should include European Funding and the Big Lottery's new Basic Skills Online.

RECOMMENDATION 26

Welsh Government to investigate opportunities to further develop the partnership working led by Communities 2.0 to **increase the number of ICT training sessions provided at public libraries and community venues** across Wales.

6.4 Transforming Places

If Wales can increase the number of skilled workers in the heritage and construction sectors alone, it would certainly be within reach to transform some of those places in Wales which are in sore need of support, and the heritage sector understands this well. There are many opportunities for doing this. The HLF has already identified several priority areas in Wales, where liaison with CF areas can take place, and where engagement can

take many different forms, including skills development through volunteering and training. Arts Council Wales, too, has an Arts Regeneration strategy. These different initiatives need to be aligned with the Welsh Government's regeneration framework, *Vibrant and Viable Places*.

Cadw's characterisation studies of a range of towns across Wales with very different histories and character have helped to show the power of heritage in shaping a sense of place. Understanding local heritage in this way can add value to regeneration initiatives, helping them to consolidate and strengthen local character and distinctiveness. Communities have a big part to play in this process and in promoting the value of characterisation. Cadw has been supported by the Civic Trust which has developed toolkits that help communities to carry out their own characterisation studies, contributing to community learning and strengthening engagement with planning and regeneration activity.

One of the opportunities to bring heritage and cultural agencies together with local skills and within the scope of national policy for regeneration may be around the future of town centres. Like every other part of the UK, the high street and the town centre is changing fast. Cultural bodies working together alongside regeneration agencies could drive change along very powerful lines. HLF has already awarded £27 million to 32 Townscape Heritage Initiatives, improving over 500 buildings, creating at least 500 jobs, and with 320 people trained in traditional building skills.

There are some wonderful examples of heritage investment transforming town centres and historic parks, such as Bedwellty house and park at Tredegar, but making the crucial link into a coherent strategy for regeneration requires heritage as a whole to be articulated within the overall regeneration strategy. This is a question of leadership – local and national.

Moreover, there is much more to be done before the high street is both refurbished and vibrant. In Holyhead, one model in a challenging CF area involves a combination of heritage restoration, as the high street is restored, and supporting occupancy of small shops by local businesses through favourable rates and rents. The result is a row of thriving independent shops attracting more trade and investment.

There is a model of partnership here for many places in Wales but requires local leadership and shared programmes between national and local government, the HLF, and cultural organisations. Alongside new, independent small shops, there is another dimension that could come into play. Empty shops are bad for business and community morale. Turning them into 'pop-up museums', artists spaces, or where people are invited to try their hand at creating cartoons, calligraphy or singing, would have a tonic effect.

Examples such as from Kent, where local archaeology groups have taken over empty shops to demonstrate conservation work, and Wales, where Literature Wales has taken over empty shops for reading and writing workshops, emphasise just how cultural organisations could work together to show how relevant their own work is for some of the poorest communities in Wales. While more evaluation is needed, innovative bodies such as the *Empty Shops Network* make a powerful case for art-based interventions as a way of re-using temporary shops (Thompson, 2012) and the Arts Council in England has operated a funding scheme '*Art in Empty Spaces*'.

But there also needs to be explicit leadership, too, so that the Welsh Government is seen to acknowledge the transformational power of culture and heritage-led regeneration which recognizes that the re-use of familiar community buildings can sustain not just the memory of what the place once was, but what it might become in the future. The evidence

of such regeneration and its impact on local skills and jobs is convincing as the Prince's Regeneration Trust, which is active in Wales, articulated clearly at the consultation stage. I would like to see the main partners work together more closely to ensure the power and potential of heritage can play in wider regeneration so opportunities is realised. This should include, within Welsh Government, both the Housing & Regeneration department and Cadw.

RECOMMENDATION 27

Welsh Government, Cadw, HLF, the Prince's Regeneration Trust and other regeneration bodies in Wales to **identify opportunities for joint action focussed on the potential role of historic buildings** in the sustainable development and regeneration of local areas, and maximising the skills and training opportunities for young people and adults.

Apart from the possibilities around town centre regeneration, working alongside cultural organisations could also deliver other advantages such as providing more

affordable housing through repair of historic buildings (using local apprentices and work placements); providing local facilities through acquisition and adaptation of local buildings, and delivering skills training through the repair of historic buildings in areas of high unemployment.

In Wales, we have not only a wealth of national monuments, castles, abbeys, forts and great houses, but we also have a rich local historic environment, marked by fine surviving buildings. Wonderful use has been made of them, as natural and dramatic places in which to tell powerful stories, such as our industrial history in Cadw's *'Cauldrons and Furnaces'* project in 2012. In these straitened times, I hope it will be possible for the possibilities of these great assets to be 'animated' by drama, music and much more.

But heritage is much more than the monumental. Wales has a wealth of distinctive and beautiful communities which reflect the heritage of the everyday and the 'ordinary' and which are equally precious to the community. Indeed, Cadw's most recent acquisitions have been the homes

CASE STUDY: Merthyr Old Town Hall and Newbridge Memo

These two buildings, at the heart of their south Wales communities, were very different in their original purpose but have common features: they had fallen into disrepair, but both are being restored to their former glory, and will regain their place as important iconic venues for their community. They have been saved and transformed by committed local people and organisations working with a broad range of partners, to serve exciting, socially valuable new purposes. They illustrate the importance and value of conserving historic buildings as a focus for community usage and helping drive wider urban regeneration.

Built in 1896, Merthyr's **Old Town Hall** was designed to house the town's civic functions and law courts, and was once a focal point for political life in Merthyr Tydfil. When the council relocated to Merthyr's civic centre in the late 1980's, the Town Hall was used as a nightclub until 2002 and then lay empty. An £8 million project to restore the building, as part of the wider Regeneration Strategy for the town, has transformed the Grade II* listed building into a centre for education, arts, culture, heritage and creative industries. It includes a theatre, dance studio, recording studios as well as a café, a gallery and flexible courtyard space which can be used for conferences, weddings, and a theatre practice space. The project was completed in late 2013 and unveiled to the public in early 2014.

Led by Merthyr Tydfil Housing Association, project partners include the Welsh Government, the Wales European Funding Office, the Heritage Lottery Fund (HLF), Merthyr Tydfil County Borough Council, Miller Argent and Cadw.

A Development Manager has been appointed to manage the project including delivery of the project's heritage learning and activity programme, which will include a multi-faceted history project. Over 100 local volunteers are expected to get involved in running events, heritage activities and workshops at the centre. Local people will also be able to get involved in making decisions about the Old Town Hall at a number of different levels, including a planned Youth Heritage Board. Educational spaces have been created to provide facilities contributing to the new Learning Quarter in the area, with Merthyr Tydfil College already committed to delivering media and performing arts programmes at the centre.

The Town Hall project is an important part of the Regeneration Strategy for the town. Other heritage-led projects that are supported by the Welsh Government include an HLF Townscape Heritage Initiative and improvements to Cyfarthfa Castle.

The history of **Newbridge Memo** began when a group of local miners created a committee for the improvement of social conditions of miners in 1898 and occupied premises in the town. In 1920 Newbridge decided to construct a memorial to those who had lost their lives in WW1; the building contained a cinema, theatre, and dancehall.

In 2004, after years of dereliction, The Friends of Newbridge Memo formed to save and restore the building. After a development grant was awarded by the Heritage Lottery Fund in the summer of 2009, Cadw and Caerphilly Council actively supported the scheme and the Big Lottery Fund awarded £500,000 in December 2009. In July 2010 the project received an HLF grant award of £2,916,600. The funding is supporting extensive repairs and restoration of the interiors and exteriors to the much loved building which has become gradually more dilapidated since the demise of the mining industry. Physical access to the whole of the 'Memo' will be improved with a new link building.

The project is funding a Learning and Outreach Officer to oversee a diverse programme of heritage learning and train up to 25 additional local people to help run the centre. On top of this, the Newbridge Hall of Fame will explore the social history of the area showcasing and celebrating local heroes. It is hoped 200 community members and school pupils will get involved in collecting this information and creating a permanent history of the area and its people.

A subsequent award of £24,900 was made through HLF's Young Roots programme, for a group of 12 young local people to investigate the history of the building, while acquiring specialist and generic skills. The group were trained in artefact handling and interpretation, as well as film making, interview techniques and editing. They are producing podcasts, web material and interactive learning materials.



© Merthyr Tydfil Housing Association



© Celynen Collieries Institute & Memorial Hall

Earlier this year the town library closed and moved into the ground floor of the Memo. The new facility at the Memo boasts a comprehensive library for people of all ages, self-service book desk, a computer learning suite with study space, 17 free public access computers, printing and photocopying facilities, free Wi-Fi access and an events space for community activities. It will also include the council cash office.

of ordinary working people in north and south Wales. It is also moving and impressive to see that iconic buildings of the past are on the threshold of new life, fit for today's community purposes, yet restored with meticulous craftsmanship. Merthyr's Old Town Hall, and Newbridge Memorial, are shining examples of investment from the HLF and other funders, and are now within sight of the finishing line.

These wonderful buildings will set a standard of what can be achieved by investment in community and by the community. In each case, local people, locally led, have made all the difference and the next generation will reap a huge benefit in health, wellbeing and jobs. There are many such buildings which could be candidates for such investment as part of wider regeneration strategies. The question is which are most at risk? Which are most significant? Where do they fit in terms of local and national cultural, social and cultural strategies, and what are they best used for? One task for Cadw in future might be an assessment of buildings at risk and their potential uses within a national regeneration strategy.

6.5 Local Leadership and Priorities

In terms of regeneration and the care of the historic environment as a home for cultural activities and experience, much rests with the local authorities. Some, like Caerphilly, have made it clear that they see regeneration as determined in part by the imaginative use of heritage buildings and assets to underpin local community and provide the best possible assets for the future. Hanbury Chapel in Bargoed remains an outstanding,

although relatively isolated, example of how the best can be done, with social enterprise coexisting with library and information services, a reserved place for worship, and much else.

What makes it possible for one local authority to create a place which articulates the future in such ambitious and popular ways, while others do not? Part of the answer lies in leadership, in development expertise, and opportunity, and a commitment to strategic regeneration. But not all local authorities have resources or capacity to take on such a task. In this instance there must be a case for shared resources, across boundaries, to make the best use of existing and future assets.

And local leadership should, of course, lead local pride in place, by endorsing and enabling the strategies outlined in this chapter and prioritising heritage and cultural services which can contribute so much. They should do this not out of cultural pride, but common sense – because the heritage assets of the community hold in many ways the economic and social future of the community together. The impact of the restoration of Merthyr Town Hall, and the Newbridge Memo will be evidence in itself of money well spent.

The way we treat our historic buildings sends a clear message into the community that we care about the history and the future of the community equally because they are so closely interwoven. Valleys Kids' magnificent adapted chapel in Penygraig makes the case for this in spades. It tells us that these proud communities have a legacy of magnificent buildings that can become the places where the future is played out, too.

A Single Conversation: Making Things Happen

This final chapter looks at what else it will take to put these changes in place, to enable changes on the ground, and how responsibility might be shared.

I have tried to set out a clear and coherent set of recommendations which will provide:

- more useful information for people working locally to make more of cultural and heritage resources;
- more opportunities for sharing policy objectives and resources across local and national and local cultural, economic and social bodies to raise best practice;
- more opportunities for devolution of knowledge and resources into the community itself;
- more opportunities to spread and share best practice and consolidate learning benefits;
- more opportunities for schools to draw on the enormously rich and diverse resources of culture and heritage outside and across the curriculum; and
- more opportunities for community engagement in culture and heritage as a way of raising skills, finding employment, and improving the fabric of the community.

These should generate new resources for every community. Making sure they happen will be in the hands, ultimately, of people in the community and the cultural sector. But before that can happen, certain things need to be put in place to ensure that the 'single conversation' that is necessary at local and national level can take place, and the task of making change is collectively owned – each agency knowing what they must do to make this happen. There is therefore a clear balance to be struck by what is needed 'at the top' to enable change to be owned and delivered locally. And some new infrastructure is needed to achieve that.

7.1 Closing the Gaps

I do not underestimate that these are ambitious challenges. It has become clear, in the course of this enquiry that the difficulty of making sustainable partnerships at local level which would expand access to and participation in culture, is symptomatic of a greater failure of connection. Many of the key recommendations of this report are, therefore, designed to address the gaps which are evident:

- between cultural, social and economic policy at national and local level;
- between cultural organisations themselves, the knowledge they hold and the work they do; and
- between schools, cultural and community organisations on the ground.

The result is, currently, that knowledge, resources, and practice are not shared enough, that resources are distributed unevenly, and opportunities are missed to capitalise on what the cultural sector can bring to improve and extend the reach of other policies to lift learning and life chances for children and adults. On all sides, respondents have called for more coherent and sustainable long term programmes, strategies and partnerships and the spirit and the means to sustain them. The Wales Millennium Centre, in responding to this review, for example, emphasised that *'partnership is the key to generate the greatest impact, particularly in areas of social deprivation, as long as it is for the long term'*; many others echoed this point.

Before partnership can be successful, the main players need to know and to take on their own leadership responsibilities. The Welsh Government, local authorities, cultural organisations, the funding bodies, schools, community organisations, and the third sector all have a unique role to use the recommendations of this report to articulate a coherent local strategy.

As we set out throughout this report, for the cultural organisations themselves it means taking the lead on producing joint materials and resources, identifying training challenges and opportunities; developing local programmes and finding ways to put the community's own potential cultural assets to work harder at local level.

'partnership is the key to generate the greatest impact, particularly in areas of social deprivation, as long as it is for the long term'.

~ Wales Millennium Centre

It means connecting with schools and young people in new ways – building on Professor Dai Smith's report – and constructing more focused programmes for young people at critical points in their development, outside school hours; and working with teachers on Cynefin and cultural programmes to ensure that the school and its curriculum is firmly attached to its local and cultural heritage.

And it means new dialogue with social policy professionals and agencies such as Jobs Growth Wales to support the work they do.

Leadership from and partnership with local government – where appropriate working across boundaries – is vital to maximise the connections between cultural, social and economic policies, and to make the best use of resources.

But I have also argued that it is now critical to have some new mechanisms on the ground which can bring together the key agencies in a new configuration to identify priorities and ensure delivery. I have suggested, therefore, networks which will sit below the regional level where Professor Smith's Creative Learning networks focussing on schools and cultural organisations, may sit. **Community and Culture networks** will include partners from the cultural sector and the community organisers, and are specifically designed to address the cultural deficit within CF communities. Significantly, one such model is already underway in Swansea. This is the natural mechanism which would not only ensure that the strategic changes led by the national agencies were appropriate for local use, but also develop local programmes and develop policies of specific value to local areas.

However, there is a real need for visible and dynamic leadership to drive change. A few, key all-Wales strategies around the cultural 'infrastructure' would help to focus and drive greater engagement around poverty.

A single voice, at national level, conducting a single conversation, would be more loudly and insistently heard across Wales, and would have more influence on the shape and content of national policies – whether those were designed to improve health, raise educational standards, or promote regeneration. At the moment, culture is not around the right tables – except as a supplicant or deliverer of policy. The cultural organisations should be at the appropriate national and local tables – whether Welsh Government, regional or local authority – as appropriate, and by right. They should be there to help inform, design, and drive policy when the anti-poverty strategies are at the planning and configuration stage; when local authorities write their Single Integrated Plans; when skills and apprenticeships are

being joined to employment strategies; and when Housing and Regeneration Plans and the future of town centres are debated and planned for. It is at this stage, when, across Wales, policies for tackling poverty, unemployment, industrial and social regeneration are at the design stage, that our cultural assets in all their forms need to be identified in terms of what they alone can bring. And the Welsh Government itself, through a clear statement of intent, needs to make it clear that this is indeed where the cultural organisations belong: at the heart of the national conversation, and centre of national and local policymaking to drive change from top to bottom.

RECOMMENDATION 28

Welsh Government to **articulate and promote the role of culture in supporting a broad range of policy objectives** to drive coherent links into policy at national and local authority level.

What would a single conversation sound like? It would, I suggest, bring four common and critical elements into play: strategic organisation, shared learning, best practice, and strategic funding. At the national level it would harness the experience of the key agencies to drive change, the independent funders to incentivise partnership based bids, the learning leaders to consolidate and spread good practice and share knowledge, and, at local level, new Community Cultural Partnerships, to link cultural organisations, schools and community organisers on the ground to identify shared objectives.

7.2 National Level: Collaboration for Innovation

There is at the moment, a Culture Group which reports to the Minister for Culture and Sport on cross cutting strategic issues. While recognising the importance of a body which brings together advice

and intelligence from across the cultural agencies, what I am proposing is very different and focused on the task in hand: to bring greater focus and drive to preventing and mitigating poverty.

At the moment, there is no place where the key national cultural departments and organisations in Wales themselves can pool ideas, align future priorities, collect or broadcast knowledge of impacts, and success and failure in terms of impact on poverty. It is, however, good to know that other steps are already being taken spontaneously already. These include the establishment of the Children's Cultural Poverty Forum, a partnership of a range of public and third sector organisations which meets twice a year and aims to be a national platform to improve and increase the availability of cultural activities and events for children and young people.

Critically, however, there is no vehicle which can drive change in relation to equality of opportunity in terms of culture, or drive change which would focus on the ways of opening access wider and bringing greater benefits to disadvantaged areas. Instinctively I believe this should sit alongside, but apart from, the existing Culture Group, and report directly to the Minister for Culture & Sport, so as to retain this necessary focus.

Cyngor Gwynedd in the consultation stressed the need for an *'adequately resourced national action plan ... for the arts and heritage as a tool to combat poverty and social inequality [to] give strategic direction'*. But there is, as yet, no single set of principles to serve as a reference point or platform. There is no single way of exchanging information about what is working, where and why. There are no incentives to bring people together or encourage, let alone enable, them to do so. Much of the evidence I

have received sees this lack of agency as limiting future development and impact, and shows that there is a real appetite and a need for such a platform. As an example, Literature Wales argued that *'a resource that provides and facilitates contacts [to enable] the formation of direct partnerships between organisations and the coordination of provision to widen access for people in poverty'*.

The key national enabling, funding and delivery bodies: Cadw, Arts Council Wales, CyMAL, the National Library and Amgueddfa Cymru, can start that conversation themselves. by coming together in coalition – the purpose of which would, quite rightly, be to talk, to learn, but also to incentivise and drive new partnership working across Wales on a strategic basis. Together these bodies could create a shared 'map of knowledge' and identify best practice and outcomes in relation to learning strategies, digitisation of collections, and volunteers. This group would increase communication and seek to avoid duplication, and would identify where additional investment could be leveraged to support local programmes and partnerships. Its purpose would be to ensure that scarce resources are shared intelligently, and fairly; and that best practice is recorded and maximised. As the programme of work develops, it might be appropriate to expand the board.

But I am also aware that exhortation to partnership without incentives or rigorous purpose can also fail miserably, especially if there are no resources, no clear plan of work and no incentives. What I suggest, therefore, is the formation of a **Cultural and Social Inclusion Board** – which will, in effect act as a project board, meeting at least quarterly, and charged, in the first instance, with ensuring that the recommendations of this report which

primarily fall to the cultural organisations to implement are implemented. It would mean agreement to plan for shared programmes of work – particularly around a research, development and evaluation programme (e.g. research on impact, resources, support for schools and volunteers, and CPD/training), as well as considering how innovative projects could be designed and located in those parts of Wales in outstanding need. From this would, I hope, flow a habit of collective working which would make greater use of commitment, experience and resources.

RECOMMENDATION 29

Welsh Government to establish a strategic **Cultural & Social Inclusion Board**, made up of national strategic departments and cultural organisations, to connect cultural policy across government policy and drive the implementation of this report.

Collectively, the Cultural and Social Inclusion Board would be a more powerful voice for culture on the national policy stage; it would aim to secure a role at the design stage of policy – e.g. of education, health or regeneration; over time, it would be able to plan coherently around agreed priorities. And, as much evidence has suggested, to take culture into new areas and settings – for example in health – where activities may have a greater impact. But it would also work closely with the local Cultural and Community Partnerships, drawing on their first hand expertise and experience to ensure that what was being developed strategically was informed by practicality and 'workability' on the ground.

The Cultural and Social Inclusion Board would have to be supported by the Welsh Government with a modest contribution for a small Secretariat and policy expertise.

But there also need to be other, practical, incentives to drive collaboration. Many of the bodies and individuals I spoke to argued for partnership to be built in further to funding schemes, with one respondent suggesting that *'partnership working and collaboration should be the key criteria for funding programmes'*. The Heritage Lottery Fund (HLF) and the Big Lottery Fund in particular have a profound influence on what can be done in Wales, alongside Arts Council Wales, and I would hope that these key funding bodies could respond to this by finding some new ways of driving innovation and collaboration through significant and strategic investment which could be designated, specifically, as partnership bids. These longer term programme bids could also help to establish some common standards and outcomes in relation to some of Wales' more structural challenges.

They might be focused around collaborative investment into 'a whole place', or places – or on all-Wales development programmes. This could, I believe, bring a step change in investment practice and impact.

To strengthen and accelerate this process I would recommend that the major funding bodies themselves (Arts Council Wales, HLF, The BLF, and potentially philanthropic bodies and the private sector) consider the creation of an **information network**, perhaps modelled on the Creative Learning Network in England. Many of these agencies are anxious to improve their strategic knowledge and impact but at the moment, have no way of mapping the gaps, the needs or the prospects across Wales in terms of culture – or determining where match funding might be found on a strategic basis. This would help to establish information links to government funded priorities, such as Communities First (CF). This would, not least, make it easier to identify how community funds in the future might support access to cultural activities

as part of their core business, and how independent funding might expand what was available through, for example, Arts Council Wales or Cadw programmes.

RECOMMENDATION 30

Funding bodies to establish an **information network** to identify shared strategic priorities and facilitate more **strategic programme funding** to incentivise joint working.

There also needs to be greater connection between the learning and engagement teams at the national cultural organisations. It is frustrating that so much excellent work is done, so much information and experience collected around audiences and participation, so many good ideas developed, and fragments of research on impact collected. A starting point must be for these learning leads to join together in their own **learning network** to share, accelerate and disseminate more widely good practice, building on the Children's Cultural Poverty Forum.

RECOMMENDATION 31

Cultural organisations to establish a **learning network** to facilitate exchange of knowledge and good practice around access and participation.

This is part of a wider recommendation which flows from the logic of the question at the heart of this report: how does engagement with culture make a difference? For whom does it make the greatest difference – and how can we maximise that?

Many of the consultees emphasised that, despite much individual monitoring and sharing of data and evidence around participation and impact, very little consolidated research-based knowledge was widely available. This needs to cover what makes the difference between those

who chose to visit a museum or take part in local theatre, and those who did not, and the impact on those who did so, their life chances and their communities. There is already a body of research into attitudes to culture, and the impact of cultural participation, but in Wales the evidence is not collected systematically or evaluated, and there is a poor understanding of the range of individual, social or economic impacts on different communities, or the effectiveness of different strategies. Over time, if this research were available it would enable policy makers, cultural organisations, and local programmes to become 'smarter' in terms of what is offered, how it is evaluated, and how it is sustained and maximised.

I am not suggesting a decade-long research programme, and certainly such a programme need not reinvent what is known. Part of the exercise is simply to collect, organise and disseminate what is already known and to test that against the situation and experience in Wales in terms of disadvantage, particularly with reference to the range of potential impacts. The programme would be an obvious opportunity for partnership between the research expertise of higher education – particularly relevant now in relation to the emphasis on the impact of research, and the cultural bodies in Wales.

Such research collaboration would take a further step towards finding the answer to the exam question set for this review. Understanding in more depth and with more discrimination the issues around participation and impact on individuals and communities would lead to smarter and more focused investment, and more robust evaluation. This would be of enormous use to policy makers and cultural agencies alike both in terms of placing policy emphasis, understanding programme impacts, and making funding decisions.

RECOMMENDATION 32

Cultural organisations, working with the HE sector and other partners, to **consolidate and share existing research and knowledge**, and identify gaps for further research, around demography, access, participation and the impact of engagement.

This recommendation should sit alongside another which will also help to drive access and knowledge. It is essential that our national organisations, and the Welsh Government, can evaluate more effectively than they do the success of closer engagement with communities. Most Key Performance Indicators (KPIs) in operation at present only tell part of the story. They may record physical and digital visits, and in some cases, seek to establish numbers of participants in outreach projects. But this may not be done in a consistent way, using consistent, agreed terminology, particularly for terms such as 'outreach', or provide comprehensive data on the socio-economic backgrounds of, and the impacts on, those engaging with culture and heritage in communities. I recommend, therefore, that steps be taken to ensure that KPIs used by government, local authorities and cultural organisations should be more robust and consistent, in order to better enable tracking of the success of these programmes. This will require joint working and will need to be led by the Welsh Government, Welsh Local Government Association (WLGA) and the cultural organisations.

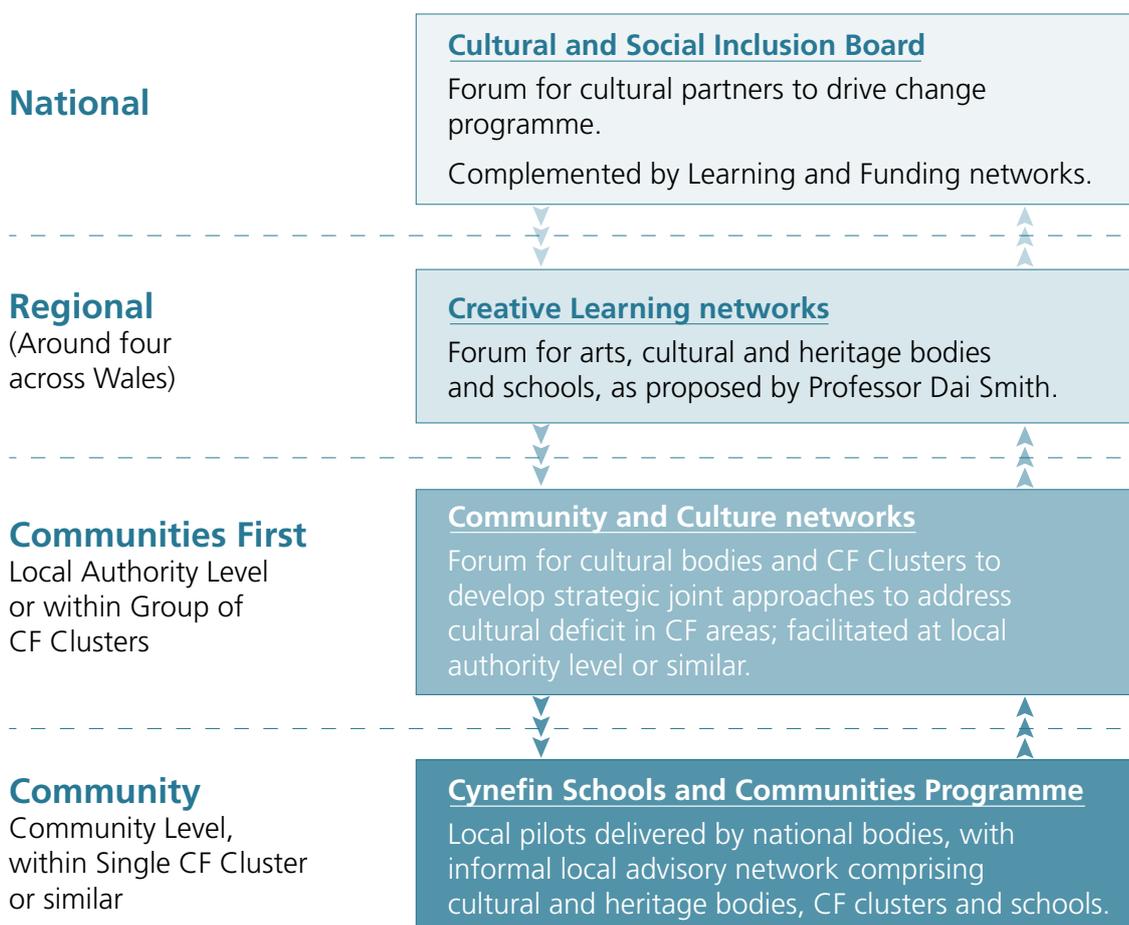
RECOMMENDATION 33

Welsh Government, WLGA and cultural organisations to develop **consistent KPIs for the arts, cultural and heritage sector** that incentivise efforts to improve wellbeing through engaging people in cultural projects in the community.

With this framework, much of the waste of effort, talent, and resources that the evidence has reflected, could be reduced and the real energy of the cultural organisations released to the greatest effect.

I have sought to capture these different levels of conversation in the form of a diagram, which also includes, for reference, Professor Dai Smith’s Creative Learning networks:

Level



Conclusion

This report was commissioned by Ministers with the conviction that culture in Wales has a greater role to play in delivering social justice. It is that conviction which has driven the recommendations, and which will, I hope drive the change that is necessary at national, local and agency level to deliver more for those families and communities for whom economic exclusion means cultural exclusion as well. No-one should lose their right to experience the lifelong pleasures and interests that a love of reading, music, art, and theatre brings. Neither should they feel that the history and heritage of Wales, held in our cultural institutions, is 'not for them' or that the place where they have lived and brought up their children, is an unknown quantity in terms of its past, and future.

Likewise, this report is all about working together to ensure that the changes that would open up some new avenues for access, some richer, and more sustained experiences on the ground, and closer links between all the partners engaged in helping children to learn, and people to work, can be created and sustained. Much of the report builds on and extends what has already been so clearly set out as a blueprint for the arts and education in Professor Smith's report, and builds on the excellent practice that is already so evident. But it also creates more opportunities, I hope, for people to find new spaces and incentives to work together with a clear set of mutual objectives, and aligned priorities.

There are many different recommendations in the report, but they all cluster around a few key themes:

- New opportunities to drive change, in collaboration, across knowledge and resources from national to very local;
- New opportunities to bring social, economic and cultural policy together in practical ways, from policy design, to practical delivery, at national and local level;
- New ways of reducing barriers and access to the national cultural institutions, and to create new

frameworks for local engagement and delivery; and

- New tools, training opportunities and incentives to provide mutual support and better ways of reaching children, young people and adults.

Much of what is proposed is simply to make more of the capital and the human resources of Wales work harder so that the wealth of the nation is opened up and taken out more successfully into communities; so that people connect up and share their expertise and skills, and develop mutual support and intelligence systems to reach deeper into their 'constituencies' ; and that the good work that is being done across policies such as raising attainment or literacy is enriched by cultural experience and embedded by design into schools and across communities.

These are not easy changes to make, but they are necessary.

Not all of these changes can be implemented at once; and not all of them can be done everywhere. Some are definitely longer-term in timescale. **Many should be anchored first in those communities where the need and impacts would be greatest and where there is an urgent need for coherence.**

There is, therefore, an argument for pragmatism, and for phased development, from which the lessons can be learned before roll out – as appropriate, for example in relation to Cynefin schools or the cultural anchor proposals.

I have had the great privilege of talking directly to many of the most creative people in Wales – including young people themselves – and I have tried to listen intently to what they have told me, and through them, to the people they are there to serve. Most of what I recommend reflects and amplifies the aspirations of these voices as well as the diagnosis offered.

I hope, therefore, that in the spirit which commissioned the review; the will is there to deliver – and in so doing to build new capacity as well as a new sense of cultural inclusion, and cultural community. I hope, not least, that, in difficult times, it makes the case, loud and clear, that community libraries, museums, theatres and arts groups should be the first, not the last, resort of investment – because what they do is essential, and uniquely powerful.

The test of whether these changes will change lives will be in the experiences of children, young people and adults who now live in our most impoverished communities.

My own aspirations for children, young people and families are, I hope, evident throughout this report, but in particular I would hope to see:

For **children** – that the future will mean that the interior of our great museums, galleries and libraries will become spaces where they come into their own in a way will enrich their pleasure in learning, and life; that they will find new opportunities to show what they can do and can become as artists, writers, musicians, archaeologists, historians and custodians of local heritage.

For **young people** – I would hope to see many more stretching and challenging opportunities on a fairer and more sustained basis – designed and delivered with them, and delivering the skills and volunteering opportunities that can be accredited and progressed through proper apprenticeship and career structures – not just in the ‘creative industries’ but across many career fields.

For **adults out of work**, I hope there will be more deliberate and conscious opportunities to provide the inspiration and confidence that engagement with culture and heritage can provide at any stage of life – and making the most of the skills already there but so often buried. These skills, once released, can help rebuild whole communities not least in the regeneration of the fabric of communities and the inspired use of well loved historic buildings and places.

For **cultural organisations**, I hope that the review will bring fresh conviction about the extraordinary power and clear public purpose of what, together, the arts, culture, and heritage can achieve – and the right connections to make the most of shared experience and commitment to community cultural life.

And for those who have a duty of care to communities – **politicians and policymakers** at every level, I hope this review makes an irresistible case, not only for the ability of culture to empower people, but to meet the complex ambitions of Wales as a country which is smart, successful, and socially just – and that they will put these recommendations into practice with energy and conviction.

Even if some of our communities are now impoverished, Wales is still rich in spirit, and that can be sustained best by investing in the creativity that is inherent in each of us, and the culture that belongs to all of us.

Bibliography and Further Reading

This is not intended to be an exhaustive survey of the literature relating to the content of this report. Where literature is referenced in the text the sources are included as footnotes and within the bibliography below. The bibliography also includes some further reading not directly referenced in the report text.

- Arts Council of Wales, 2014. *Adult Omnibus Survey 2013: Initial Release of Headline Data*; available at <http://www.artswales.org.uk/63350.file.dld>
- Arts Council of Wales, 2010. *Arts in Wales survey 2010*; available at <http://www.artswales.org.uk/what-we-do/research/latest-research/arts-in-wales-survey-2010>
- Commission on Public Service Governance and Delivery, 2014. *The report of the Commission on Public Service Governance and Delivery*; available at <http://wales.gov.uk/docs/dpsp/publications/psgd/140120-psgd-full-report-env2.pdf>
- Cultural Learning Alliance, 2011. *The Case for Cultural Learning: key research findings*; available at <http://www.culturallearningalliance.org.uk/page.aspx?p=93>
- Edwards, J., 2011 *The MAGPIE programme: a summary of the practice and impacts of a partnership between museums and schools in Manchester 2004 – 2010*; available at <http://museumdevelopmentnorthwest.files.wordpress.com/2012/06/magpie-report-final-jun.pdf>
- GHK Consulting Ltd, 2013. *Final Evaluation of Reach the Heights*; available at <http://wefo.wales.gov.uk/publications/publications/monitoringevaluation/projects/reachtheheights/?lang=en>
- Heritage Lottery Fund, March 2010. *Economic Impact of HLF Projects 2010*; available at http://www.hlf.org.uk/aboutus/howwework/Documents/EconomicImpactofHLFprojects2010_%20mainreport_FINAL.pdf
- Jermyn, H., 2011. *Arts and Social Exclusion: a report prepared for the Arts Council of England*; available from <http://www.artscouncil.org.uk>
- RSA / Arts Council England, 2013. *Towards Plan A: A new political economy for arts and culture*; available at <http://www.artscouncil.org.uk/media/uploads/pdf/RSA-Arts-Towards-Plan-A.pdf>
- Sabates, R., 2008. *The impact of Lifelong Learning on Poverty Reduction: IFLL Public Value Paper 1*; available from <http://www.niace.org.uk/lifelonglearninginquiry/docs/Public-value-paper-1.pdf>
- Smith, Professor Dai, 2013. *An independent report for the Welsh Government into Arts in Education in the Schools of Wales*; available from <http://wales.gov.uk/docs/dcells/publications/130920-arts-in-education-en.pdf>
- Social Mobility and Child Poverty Commission, 2013. *State of the Nation 2013: Social Mobility and Child Poverty*; available from <https://www.gov.uk/government/publications/state-of-the-nation-2013>
- Thompson, D., 2012. *Pop-up People*; available from <http://www.artistsandmakers.com/images/PopUpPeopleReport.pdf>
- Visit Wales, 2013. *Wales Visitor Survey 2013*; available at <http://wales.gov.uk/topics/tourism/research/1/tourisminwales/visitorsurvey/?lang=en>
- Ecotec Research and Consulting Ltd, 2010. *Valuing the Welsh Historic Environment 2010*; available at www.nationaltrust.org.uk/value-welsh-historic-environment
- Welsh Government, 2011. *Spotlight on Museums 2011*; available from <http://wales.gov.uk/topics/cultureandsport/museumsarchiveslibraries/cymall/museums/spotlight-on-museums-2011/?lang=en>
- Welsh Government, 2013. *Youth Engagement and Progression framework*; available from <http://wales.gov.uk/topics/educationandskills/skillsandtraining/youthengagement/?lang=en>
- Welsh Government, 2011. *Community Learning Libraries Development Programme 2010-11 – Final report of the Adviser*; available from: <http://wales.gov.uk/docs/drah/research/110630c1lfinalreporten.doc>

Annex 2

List of Consultees

Written evidence was received from the following bodies:

ORGANISATION	
Amgueddfa Cymru – National Museum Wales	Pembrokeshire County Council
Arts Connect Wales	Prince's Regeneration Trust
Arts Council Wales	RCT Homes
Big Lottery Fund	Society of Chief Librarians (Wales)
Caerphilly County Borough Council	Spectacle Theatre
Cardiff Council	The Federation of Museums and Art Galleries Wales
CaST Cymru	The National Library of Wales
City & County of Swansea	The Reading Agency
Civic Trust Wales	The Royal Commission on Ancient and Historical Monuments of Wales (RCAHMW)
Cyngor Gwynedd	Theatr Genedlaethol Cymru
Denbighshire County Council	Valleys Kids
Dyfed Archaeological Trust	Wales Council for Voluntary Action
Film Agency Wales	Wales Millennium Centre
Glamorgan Gwent Archaeological Trust	Welsh Books Council
Glamorgan Record Office	Welsh Government – Cadw
Glandwr Cymru	Welsh Government –
Head 4 Arts	CyMAL: Museums Archives and Libraries Wales
Heritage Lottery Fund	Welsh Government –
ITV Cymru Wales	Department for Communities & Tackling Poverty
Literature Wales	Welsh Government –
Llantarnam Grange Arts Centre	Department for Education & Skills
Monmouthshire County Council	Welsh Government –
Museums Association	Department of Culture and Sport
National Theatre Wales	Welsh Government – Housing & Regeneration
	Welsh National Opera

Kay Andrews and/or officials met with the following individuals and organisations in structured meetings, conversations, visits and workshops:

INDIVIDUAL	TITLE	ORGANISATION
David Anderson	Director-General	Amgueddfa Cymru – National Museum Wales
Janice Lane	Director of Learning, Exhibitions & New Media	Amgueddfa Cymru – National Museum Wales
Nia Williams	Head of Learning, Participation and Interpretation	Amgueddfa Cymru – National Museum Wales

INDIVIDUAL	TITLE	ORGANISATION
Dafydd Roberts	Keeper, National Slate Museum	Amgueddfa Cymru – National Museum Wales
Steph Mastoris	Head, National Waterfront Museum Swansea	Amgueddfa Cymru – National Museum Wales
Rosalyn Gee	Head of Learning, National Waterfront Museum Swansea	Amgueddfa Cymru – National Museum Wales
Mandy Westacott	Informal Learning Officer, National Waterfront Museum Swansea	Amgueddfa Cymru – National Museum Wales
Sue James	Formal Learning Officer, National Waterfront Museum Swansea	Amgueddfa Cymru – National Museum Wales
Sian Tomos	Director of Enterprise and Regeneration	Arts Council Wales
Nick Capaldi	Chief Executive	Arts Council Wales
Professor Dai Smith	Chair	Arts Council Wales
Diane Hebb	Director of Engagement and Participation	Arts Council Wales
Rhodri Talfan Davies	Director	BBC Cymru Wales
Rhys Evans	Head of Strategy and Policy	BBC Cymru Wales
John Rose	Wales Director	Big Lottery Fund
Robert Roffe	Senior Learning & Policy Manager	Big Lottery Fund
Frank Olding	Heritage Officer	Blaenau Gwent County Borough Council
Janet Hayward	Head Teacher	Cadoxton Primary, Vale of Glamorgan
Marilyn Lewis	Director	Cadw, Welsh Government
Gwilym Hughes	Assistant Director, Historic Environment	Cadw, Welsh Government
Judith Alfrey	Head of Regeneration & Conservation	Cadw, Welsh Government
Jonathan Berry	Senior Inspector of Ancient Monuments & Archaeology	Cadw, Welsh Government
John Edwards	Assistant Director, Properties in Care	Cadw, Welsh Government
Susan Mason	Head of Lifelong Learning	Cadw, Welsh Government
Caroline Pudney	Community Archaeologist	Cadw, Welsh Government
Gareth Evans	Senior Libraries Manager	Caerphilly County Borough Council
Cllr Ken James	Cabinet member for Regeneration, Sustainable Development and Planning	Caerphilly County Borough Council
Cllr Rhiannon Passmore	Cabinet Member for Education & Lifelong Learning	Caerphilly County Borough Council
Dave Titley	Customer Services Manager	Caerphilly County Borough Council
John Poyner	Connecting Communities Manager	Caerphilly County Borough Council
Sioned Bowen	Chair	CaST Cymru
Pam Boyd	Chief Executive	CaST Cymru
Huw Mowbray	Property Development Manager	City & County of Swansea
Sarah Crawley	Head of Poverty and Prevention	City & County of Swansea
Caroline Carter	Community Regeneration Co-ordinator	City & County of Swansea
Steve Hardman	Head of Libraries	City & County of Swansea

INDIVIDUAL	TITLE	ORGANISATION
Karen Bewen-Chappell	Assistant Head of Libraries	City & County of Swansea
Dr Matthew Griffiths	Director	Civic Trust for Wales
Eleanor Marks	Deputy Director, Communities Division	Communities & Tackling Poverty, Welsh Government
Kate Cassidy	Director, Communities & Tackling Poverty	Communities & Tackling Poverty, Welsh Government
Martin Swain	Deputy Director, Children, Young People & Families	Communities & Tackling Poverty, Welsh Government
Elizabeth Jenkins	Communities First Implementation Manager	Communities & Tackling Poverty, Welsh Government
Sian Thomas	Communities First Implementation Manager	Communities & Tackling Poverty, Welsh Government
Colin Davies	Cluster Manager	Communities First Barry Cluster
Adam Rees	Cluster Manager	Communities First Cardiff East Cluster
Gemma Hicks	Cluster Manager	Communities First Cardiff STAR Cluster
Hazel Cryer	Cluster Manager	Communities First Cardiff West Cluster
Gerald Powell	Cluster Manager	Communities First Merthyr Tydfil North Cluster
Rita Lyon	Cluster Manager	Communities First Môn Cluster
Jim Lee	Chairman	Communities First Môn Cluster
Vera Roberts	Director	Communities First Môn Cluster
Alun Roberts	Prosperous Communities Co-ordinator	Communities First Môn Cluster
Colin Lyon	Community Vocational Academy Manager	Communities First Môn Cluster
Martin Gallagher	Enterprise Manager	Communities First Môn Cluster
Joanne Thomas	Cluster Manager	Communities First Swansea East Cluster
Shaz Abedean	Cluster Manager	Communities First Swansea North East Cluster
Andrew Chapman	Cluster Manager	Communities First Swansea North West Cluster
Debbie Jones	Development Office	Communities First Swansea North West Cluster
Jason Williams	Cluster Manager	Communities First Swansea South Cluster
Alice Greenlees	Cluster Manager	Communities First Swansea West Cluster
Linda Tomos	Director	CyMAL: Museums Archives and Libraries Wales, Welsh Government
Huw Evans	Head of Library Development	CyMAL: Museums Archives and Libraries Wales, Welsh Government
Lesley-Anne Kerr	Head of Museum Development	CyMAL: Museums Archives and Libraries Wales, Welsh Government
Mary Ellis	Head of Archives Development	CyMAL: Museums Archives and Libraries Wales, Welsh Government
Cllr John Wynn Jones		Cyngor Gwynedd
Dylan Griffiths	Strategy & Development Manager	Economy & Community Department, Cyngor Gwynedd

INDIVIDUAL	TITLE	ORGANISATION
Bethan Hughes	Reading Serves Manager	Denbighshire Libraries
Lucy Williams	Area Librarian	Denbighshire Libraries
Theresa Holdsworth	Deputy Director	Young People, Engagement and Employment Division Department for Education & Skills, Welsh Government
Liz Powell	Senior Curriculum Support Manager	Department for Education & Skills, Welsh Government
Jo Trott	Head of Assessment & Curriculum Review	Department for Education & Skills, Welsh Government
John Pugsley	Head of 14-19 Learning Pathways Branch	Department for Education & Skills, Welsh Government
Kevin Griffiths	Head of Numeracy	Department for Education & Skills, Welsh Government
Ken Murphy	Trust Director	Dyfed Archaeological Trust
Martin Grimes	Head Teacher	Dyffryn School, NPT
Jo Furber	Literature Officer	Dylan Thomas Centre
Carolyn Graves-Brown	Curator	Egypt Centre
Wendy Goodridge	Assistant Curator	Egypt Centre
Syd Howells	Volunteer Manager	Egypt Centre
Pauline Burt	Chief Executive	Film Agency Wales
Emma Flatley	Head of Education, Exhibition and Regeneration	Film Agency Wales
Susan Edwards	Archivist	Glamorgan Record Office
Charlotte Hodgson	Principal Archivist	Glamorgan Record Office
Andrew Marvell	CEO	Glamorgan-Gwent Archaeological Trust
Bill Fitzgerald	Chief Executive	Grow Enterprise Wales
Andrew Davidson	Chief Archaeologist	Gwynedd Archaeological Trust
Andy Henderson	Head Teacher	Hen Felin School, Rhondda
Jennifer Stewart	Head	Heritage Lottery Fund Wales
Dr Manon Williams	Chair	Heritage Lottery Fund Wales
Adam Hitchings	Development Officer	Heritage Lottery Fund Wales
John Howells	Director, Housing & Regeneration	Housing & Regeneration, Welsh Government
Graham Morgan	Strategic Regeneration	Housing & Regeneration, Welsh Government
Rhidian Jones	Head of Affordable Housing Action Team	Housing & Regeneration, Welsh Government
Laurence Smith	Regeneration Manager, Môn a Menai Housing & Regeneration,	Welsh Government
Phil Henfrey	Head of News and Programmes	ITV Cymru Wales
Karen Dugate	Chief Executive	Merthyr Homes
Alun Ffred Jones AM	Assembly Member for Arfon	National Assembly for Wales
Aled Gruffudd Jones	Librarian	National Library of Wales

INDIVIDUAL	TITLE	ORGANISATION
Arwel Jones	Director of Public Services	National Library of Wales
Owen Llywelyn	Head of Education	National Library of Wales
Howard Stone	Chairman	Newbridge Memo Board of Trustees
Elen ap Robert	Artistic Director	Pontio Bangor
Andrew Lycett	Chief Executive	RCT Homes
Liz Edwards	Head Teacher	Rhosymedre Community Primary School, Wrexham
Angharad Williams	Head of Public Engagement	Royal Commission on the Ancient and Historical Monuments of Wales
Dr Peter Wakelin	Secretary	Royal Commission on the Ancient and Historical Monuments of Wales
Dawn Phillips	Headteacher	Seaview Primary School
Cllr David Hopkins	Chair of Governors	Seaview Primary School
Ann Jones	Chair	Society of Chief Librarians (Wales)
Phil Treseder	Community Access Officer	Swansea Museum
Justin Albert	Director, Wales	The National Trust
Kenneth Smith	PR & Communications	The National Trust
Miranda McKearney OBE	Director	The Reading Agency
Kevin Lewis	Artistic Director	Theatr Iolo
Emma Laing	Head Teacher	Tremorfa Nursery School, Cardiff
Rhys Angell Jones	Head Teacher	Treorchy Comprehensive School, Rhondda Cynon Tâf
Tony Whittaker	Chief Executive	United Welsh Homes
Richard Mann	Director of Development	United Welsh Homes
Margaret Jervis	Director of Operations	Valleys Kids
Miranda Ballin	ArtWorks Co-ordinator	Valleys Kids
Shayne Hembrow	Deputy Chief Executive	Wales & West Homes
Win Griffiths	Chair	Wales Council for Voluntary Action
Russell Todd	Communities First Support Service	Wales Council for Voluntary Action
Sarah Roberts	Creative Learning Manager	Wales Millennium Centre
Elwyn Jones	Chief Executive	Welsh Books Council
Angharad Tomos	Reading Promotions Project Manager	Welsh Books Council
Lucy Thomas	Grants Officer	Welsh Books Council
Huw Lewis AM	Minister for Education & Skills	Welsh Government
Jeff Cuthbert AM	Minister for Communities & Tackling Poverty	Welsh Government
John Griffiths AM	Minister for Culture & Sport	Welsh Government
Ruth Evans	Producer, Youth & Community	Welsh National Opera
Dylan Jones	Head Teacher	Ysgol Bro Morgannwg, Vale of Glamorgan