

Delivering Local Area Agreements

a digest of research to evidence the contribution of
culture to Local Area Agreements



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for

MLA London

**Arts Council
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**MUSEUMS LIBRARIES ARCHIVES
LONDON**

Contents

Introduction.....	4
What to do	6
Additional resources	7
The Single Set of National Indicators.....	7
Key indicators where culture can contribute	8
Table 1 Index of references to indicators.....	9
LAA Theme - Stronger and Safer Communities	10
<i>Stronger Communities through Culture</i>	<i>10</i>
<i>Welcome to your libraries</i>	<i>12</i>
<i>Values and Vision: The Contribution of Culture</i>	<i>13</i>
<i>Knowledge and Inspiration: the democratic face of culture.....</i>	<i>14</i>
<i>What's Art got to do with it: The role of the arts in neighbourhood renewal</i>	<i>15</i>
<i>Volunteering in Museums, Libraries and Archives.....</i>	<i>16</i>
<i>Taking Part</i>	<i>17</i>
<i>The Arts and Social Exclusion</i>	<i>20</i>
<i>A Sense of Belonging</i>	<i>22</i>
<i>Dance Included.....</i>	<i>24</i>
<i>Exploring Citizenship through London's archives, libraries and museums .</i>	<i>25</i>
<i>Access, participation and progression in the arts for young people on</i> <i>Detention and Training Orders</i>	<i>26</i>
<i>Doing the Arts Justice: A review</i>	<i>28</i>
<i>The power of art- visual arts: evidence of impact</i>	<i>29</i>
Further information on stronger and safer communities	31
LAA Theme - Children and Young People	32
<i>Arts Alive Case Studies</i>	<i>33</i>
<i>Learning from Young roots</i>	<i>35</i>
<i>Cultural Connections – cultural services and better public service delivery</i>	<i>37</i>
<i>Play and Creativity – Health Care Briefings.....</i>	<i>38</i>
<i>Learning about Learning: preferred learning styles and creativity</i>	<i>39</i>
<i>The impact of the arts: some research evidence</i>	<i>41</i>
<i>Case studies on Training & Development Agency website.....</i>	<i>43</i>
<i>Response to Youth Matters by Arts Council England</i>	<i>45</i>
<i>The impact of Flourish</i>	<i>47</i>

<i>Creative Partnerships: initiative and impact</i>	48
<i>The longer term impact of Creative Partnerships on the attainment of young people</i>	50
<i>Creative Partnerships: Survey of head teachers</i>	51
Further information on children and young people	52
LAA Theme - Adult Health and Wellbeing	53
<i>Skilled for health</i>	53
<i>The arts, health and wellbeing</i>	54
<i>Your health and the arts: a study of the association between arts engagement and health</i>	56
<i>A prospectus for arts and health</i>	57
<i>Towards Transformation: exploring the impact of culture, creativity and the arts on health and wellbeing</i>	59
<i>Measuring Up – Libraries Impact Project</i>	61
Further information on adult health and wellbeing	62
LAA Theme - Local Economy	63
<i>London’s Culture Equation</i>	63
<i>Bolton’s Museum, Library & Archive Service – an economic valuation</i>	65
<i>Londoners Need to Read</i>	66
<i>Mapping the territory</i>	68
<i>Capital Values – The contribution of the historic environment to London</i> ...	69
Further information on local economy.....	70
The Olympics and Paralympics	71
<i>Values and themes of the Cultural Olympiad</i>	71
<i>London Culture and 2012 Guide</i>	73
<i>Setting the pace – a prospectus for the contribution of museums, libraries and archives in London to the 2012 Olympic Games and Paralympic Games</i>	75

Introduction

The purpose of this digest is to help provide local authorities in London with the evidence they need to make the case for placing culture within their new Local Area Agreements (LAAs).

It was produced as part of a short-term research project commissioned in February 2008 by Arts Council England, London and the Museums, Libraries and Archives Council, London. The digest includes a summary of key papers which provide evidence against selected indicators in The New Performance Indicator Framework for Local Authorities and Local Authority Partnerships: Single Set of National Indicators. The key selected indicators are defined on page 8 although it is accepted that, culture may contribute to many more of the set of 198 indicators.

The Olympic and Paralympic Games take place in London in 2012. There is enormous potential for the Cultural Olympiad (2008-2012) to contribute towards the delivery of LAAs. This is explored in Appendix 1.

The digest is intended to be of real practical value by sifting and summarising relevant research to support the work of those preparing the case for culture in LAAs. It therefore not only summarises relevant findings, but provides links to the full reports and to further reading not included in this digest. Whilst all links were checked at the time of publication, the world wide web is a fluid medium and it is inevitable that some may become inaccurate over time.

Emphasis is given to London based evidence relating directly to the indicators. *Table 1* provides a list of page numbers referencing the key indicators. It is recommended that readers contemplating work contributing to a particular indicator use this table as a starting point.

In addition to providing the best available evidence for the claims that are made for the contribution of cultural interventions, it is equally important to frame arguments for cultural solutions within a national, regional, and local policy framework. Local authority officers are best placed to do this job and many of the papers reviewed here will help with this.

Research was included in this digest based on the criteria that it be; **relevant**, producing appropriate findings based on sound methodology **rigorously implemented** and **relatively recent** i.e. produced within the last 5 years. However, compromises were necessary to ensure a digest of adequate scope. For instance, not all papers provide a detailed account of methodology and some good studies were outside the 5 year time frame but were still considered worthy of inclusion.

Improvement targets, which form part of LAAs will require a robust method of establishing baselines and monitoring progress. This is a new requirement and Government Office will be able to advise how data will be collected for individual indicators, either through national studies or local solutions. For National indicators 8, 9, 10 and 11 data will be collected nationally. The DCMS national household survey, 'Taking Part' measures engagement in cultural activities but this does not currently provide data at a local level. Currently, within the cultural sector, only

sport has an established national approach which is viable at a local level through the 'Active People' survey.

At the time of writing, it is expected that the Active People Survey will be extended to capture some arts, museums and libraries data at a local level. Data collection is expected to be collected from Spring 2008 and be available for baselines and monitoring towards the end of the year. Up to date information can be provided by Arts Council England, London or MLA London.

What to do

1. Read this document and refer to its companion report. *Delivering Local Area Agreements – the contribution of cultural activity*. See www.audience.co.uk/Downloads.htm.
2. Use this document to start to think about how cultural activity can help you deliver on cross-cutting agendas within your LAA.
3. Build a dialogue with relevant officers across cultural services sectors. These officers can highlight where the benefits of culture can help and how this can be taken forward maximising the resources in your borough.
4. Identify colleagues, either within the council or a sub-group of your LSP, who are shaping the delivery plan for the LAA and ensure that the plan reflects the role that cultural activity can play in delivering on cross-cutting areas. (*The delivery plan may relate to other documents such as the Community Strategy or Children's Plan and this is an opportunity to make sure that these are all aligned and clearly reference culture where appropriate. It may also be relevant to talk to colleagues in Commissioning who may be able to advise you on where cultural organisations can tender to deliver against different agendas*).

Both Arts Council England, London and MLA London are knowledgeable and informative sources of information and guidance for taking this forward. They may also be able to suggest possible partner organisations with relevant experience or advise you on structuring sustainable, measurable programmes.

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MLA London

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Improvement & Innovation)
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Additional resources

Some very useful resources to help you place culture within your local area agreement. We recommend taking a look at the following in particular.

Delivering Local Area Agreements – the contribution of cultural activity.
The companion summary document to this digest.

<http://www.audience.co.uk/Downloads/Delivering%20Local%20Area%20Agreements.pdf>

The culture and sport toolkit for local area agreements in the South East.

<http://www.seco.org.uk/laatoolkit>

Guidance on Integrating culture and sport into local area agreements in the East Midlands

<http://www.cipem.org.uk/LAA-briefings.html>

The culture and sport toolkit for local area agreements in the South East.

<http://www.seco.org.uk/laatoolkit>

How museums, libraries and archives contribute to achievement under LAA blocks.

<http://www.idea.gov.uk/idk/aio/983051>

Culture in local area agreements in London

ALG, Arts Council England, London, Big Lottery Fund, English Heritage London, Government Office for London, Museums Archives and Libraries London, Sport England London May 2006

<http://www.londoncouncils.gov.uk/doc.asp?doc=17734&cat=1021>

Not yet published but coming soon – *Outcomes Framework for Museums, Libraries and Archives* will help to further identify indicators against which museums libraries and archives can deliver. It also references evidence for this and suggests sources which may support the monitoring of performance against these indicators. Contact the MLA Council for further details.

The Single Set of National Indicators

The new indicator set for LAAs consists of 198 indicators. Local authorities and local strategic partnerships will be monitored on their performance against each of these performance indicators through the Comprehensive Area Assessment. However, improvement targets for up to 35 of the indicators will form the basis of LAAs.

Whilst it is acknowledged that culture can contribute to many of the 198 indicators, this paper focuses on a limited number of key indicators. These have been identified as the areas in which cultural activity can play the strongest role in helping to deliver.

Key indicators where culture can contribute

Stronger and safer communities

NI 1 % of people who believe people from different backgrounds get on well together in their local area

NI 2 % of people who feel that they belong to their neighbourhood

NI 3 Civic participation in the local area

NI 5 Overall/general satisfaction with local area

NI 6 Participation in regular volunteering

NI 7 Environment for a thriving third sector

NI 9 Use of public libraries

NI 10 Visits to museums or galleries

NI 11 Engagement in the arts

NI 13 Migrants English language skills and knowledge

NI 17 Perceptions of anti-social behavior

NI 19 Rate of proven re-offending by young offenders

Children & young people

Be Healthy

NI 50 Emotional health of children

NI 54 Services for disabled children

NI 58 Emotional and behavioral health of children in care

Enjoy and Achieve

NI 72 Achievement of at least 78 points across the Early Years Foundation Stage with at least 6 in each of the scales in Personal Social and Emotional Development and Communication, Language and Literacy

NI 73 Achievement at level 4 or above in both English and Maths at Key Stage 2

NI 74 Achievement at level 5 or above in both English and Maths at Key Stage 3

NI 75 Achievement of 5 or more A*-C grades at GCSE or equivalent including English and Maths

NI 76 Achievement at level 4 or above in both English and Maths at KS2

NI 77 Achievement at level 5 or above in both English and Maths at KS3

NI 78 Achievement of 5 or more A*-C grades at GCSE and equivalent including GCSEs in English and Maths

NI 79 Achievement of a Level 2 qualification by the age of 19

NI 80 Achievement of a Level 3 qualification by the age of 19

NI 81 Inequality gap in the achievement of a Level 3 qualification by the age of 19

NI 86 Secondary schools judged as having good or outstanding standards of behavior

NI 88 Number of Extended Schools

NI 106 Young people from low income backgrounds progressing to higher education

Make a positive contribution

NI 110 Young people's participation in positive activities

Economic Wellbeing

NI 117 16 to 18 year olds who are not in education, training or employment (NEET)

Adult health and wellbeing

NI 119 Self-reported measure of people's overall health and wellbeing

NI 124 People with a long-term condition supported to be independent and in control of their condition

NI 138 Satisfaction of people over 65 with both home and neighbourhood

Local economy

NI 161 Learners achieving a Level 1 qualification in literacy

NI 162 Learners achieving an Entry Level 3 qualification in numeracy

NI 171 VAT registration rate

NI 174 Skills gap in the current workforce reported by employers

Table 1 Index of references to indicators

This index is designed to allow the reader to cross reference particular indicators, (listed on page 8), against page numbers in this digest.

Indicator	Page number
NI 1	10, 12, 13, 14, 17, 20, 22, 25, 29, 35, 69, 71, 73, 76
NI 2	10, 12, 13, 14, 17, 20, 22, 25, 26, 29, 35, 50, 65, 66, 69
NI 3	16, 22, 25, 29, 35, 69, 73, 76
NI 5	10, 14, 20, 22, 26, 29, 35, 50, 65, 69, 73
NI 6	16, 22, 25, 35, 69, 71, 73, 76
NI 7	16, 20, 65, 69
NI 9	10, 12, 16, 17, 37, 58, 61, 65, 66, 68, 76
NI 10	10, 14, 16, 17, 65, 76
NI 11	10, 15, 17, 20, 22, 26, 28, 29, 38, 39, 43, 50, 65, 73
NI 13	20, 22, 43, 66
NI 17	10, 43
NI 19	26, 28, 50
NI 50	17, 22, 25, 29, 33, 35, 38, 39, 43, 45, 69
NI 54	38, 43
NI 58	29, 38, 39, 45
NI 72	33, 39, 41, 43, 48, 51, 69
NI 73	37, 48, 51, 69
NI 74	37, 48, 51
NI 75	33, 51
NI 76	48
NI 77	48, 51
NI 78	51
NI 79	20, 22, 45
NI 80	20, 45
NI 81	26, 28, 29, 50
NI 86	25, 29, 41, 43, 45, 48, 51
NI 88	32, 43
NI 106	17, 20, 45
NI 110	10, 15, 17, 20, 22, 26, 28, 29, 38, 39, 43, 50, 65, 73
NI 117	15, 37, 45, 50
NI 119	10, 15, 16, 22, 24, 29, 53, 58, 61, 71
NI 124	24, 29, 58, 61
NI 138	10, 16, 20, 29, 53, 61
NI 161	10, 12, 28, 63, 66, 68
NI 162	66
NI 171	10, 13, 14, 63, 69
NI 174	63

LAA Theme - Stronger and Safer Communities

This is the theme where culture may be able to play the greatest part especially in the field of 'Stronger Communities'. This theme in the new indicator set also includes culture specific indicators such as **NI 9 Use of public libraries, NI 10 Visits to museums or galleries and NI 11 Engagement with the arts.**

Among others, culture can also contribute significantly to **NI 1 Percentage of people who believe people from different backgrounds get on well together in their local area, NI 2 Percentage of people who feel that they belong to their neighbourhood and NI 5 Overall/general satisfaction with the local area.**

Stronger Communities through Culture

Published/Commissioned by: Living Places

Author(s): ACE, CABE, English Heritage, MLA, RCCs, Sport England, DCMS & Communities and Local Government

Year: 2006

Source: www.living-places.org.uk

Contributes to: NI 1, NI 2, NI 9, NI 10, NI 11, NI 17, NI 171, NI 5, NI 138, NI 119, NI 161

With the target of 3 million new homes by 2020 comes the challenge of building communities of the future. Living Places is about using culture and sport to create vibrant thriving communities. This publication brings together a range of examples from across England which illustrates how culture and sport can be used to help build stronger and safer communities. The publication makes the following claims for the contribution that sport and culture can make:

Culture and Sport bring people together – Research (from the Taking Part survey DCMS 2006) shows that people taking part in cultural activities are 20% more likely to know 'many people' in their neighbourhood, and 60% believe 'many of their neighbours can be trusted'.

Culture and sport make us healthier and happier – They encourage people to be active and do the things they enjoy. This increases personal, physical, and mental wellbeing. The HM Treasury funded study 'Invest to Save', Arts in health programme conducted by Manchester Metropolitan University found that painting, dance, music and storytelling can measurably increase our psychological well-being and lower levels of anxiety and depression.

Culture and sport help enhance people's skills and help generate prosperity with the creative industries now accounting for 8% of the UK's GDP. Access to knowledge through libraries and other facilities unlocks potential and stimulates learning and enterprise.

Culture and sport help build stronger communities by providing shared experiences for people from differing social and religious backgrounds. A report by the Audit Commission (2006) showed that in Leicester, the local authority provides around £400,000 each year to more than 700 different cultural festivals. Such measures have helped Leicester score 5% above the national average on an official measure of community cohesion.

One of the examples features is the **Whitechapel Idea Store in Tower Hamlets**. The Idea Store includes a modern library with free internet space, learning spaces, a community café and specialist rooms for teaching dance and complimentary therapies. It has been widely praised for assisting community cohesion in one of the most diverse boroughs in Britain.

Within 1yr of its opening, the number of library visits in the area had increase by 300%. What is more, the project was achieved for very little additional cost as it uses reallocated resources from two outdated libraries and benefited from a S106 Agreement with Sainsburys. By housing a range of other frontline services including IT, education, and Sure Start facilities the Idea Store has a reliable income stream.

Welcome to your libraries

Published/Commissioned by: LLDA

Author(s): Alison Lamb, ADP Consultancy

Year: 2007

Source:

http://www.welcometoyourlibrary.org.uk/content_files/files/WTYLEvaluationReportrevisedversion.pdf

Contributes to: NI 1, NI 2, NI 9, NI 161

Welcome To Your Library (WTYL) was a national project which aimed to connect public libraries with refugees and asylum seekers. It was funded by Paul Hamlyn Foundation and co-ordinated through London Libraries Development Agency. It originated from a pilot project that was delivered in the London boroughs of Brent, Camden, Enfield, Merton, and Newham in 2003/2004.

This document is the report of the external evaluation of the project. The report gives emphasis to what was learned about how libraries can better meet the needs of refugees and asylum seekers. Key to this were effectively mapping need, good project management, effectively reaching refugee communities, building effective and sustainable partnerships, enhancing access, providing a range of effective projects that support community cohesion enhancing non-project staff awareness of relevant issues.

The development of staff including those not directly involved with the project was an important lesson and outcome, as was the willingness of chief librarians to adapt services to suit the needs of these users.

The following learning points are taken directly from the report.

- Partners reported that it has proved easier to engage greater numbers of women and children than men when delivering cultural or reading projects
- Access to/availability of childcare is a major issue in recruiting people to activities, including adult education classes
- Promotion of project activities takes a considerable amount of time, and the adoption of a phased approach analogous to that adopted in relation to partnership development may be necessary in order to gain the trust of intended beneficiaries
- Libraries need to move from delivering services 'to' people and move to delivering services 'with' people, through consulting on appropriate services and engaging with external partner agencies in delivery
- Libraries can provide 'generic' resources for the community, eg space to meet, access to facilities such as computers etc, which might act as a 'soft' or 'indirect' method of encouraging use of a wider range of library services
- Libraries can contribute to the accumulation of social capital by designing programmes that enhance the skills and resources of refugee communities.

Values and Vision: The Contribution of Culture

Published/Commissioned by: Arts Council England, National Museum Directors Conference, Museums, Libraries and Archives Council, Association of Independent Museums, Group for Large Local Authority Museums, Museums Association, University Museums Group

Author(s): Various

Year: 2007

Source:

http://www.nationalmuseums.org.uk/images/publications/values_and_vision_no_pics.pdf

Contributes to: NI 1 NI 2, NI 171

This publication presents the combined vision of national cultural umbrella organisations and national agencies. Whilst its scope is national, some of the facts and figure presented provide useful context.

It notes that BBC 2's *Who do you think you are?* has proved to be a real hit with audiences, underlining the growing appetite of people in the UK to find out more about themselves and their communities. The first series was the top programme on BBC 2 in 2004 and the average audience increased for the subsequent series. The impact on the National Archives website has been phenomenal with a 77% increase in visitors in the last quarter of 2004.

Nearly 90% of visitors to archives in England believe that the domain contributes to society by strengthening family and community identity.

In 2002, Britain exported cultural goods to the value of \$8.5 billion. More than the United States, more than China.

Knowledge and Inspiration: the democratic face of culture

Published/commissioned by: MLA

Author(s): John Holden & Samuel Jones. (Demos)

Year: 2006

Source: http://www.mla.gov.uk/resources/assets//K/knowledgeinspiration_full_10232.pdf

Contributes to: NI 1 NI 2, NI 5, NI 10, NI 171

In this publication, Demos, builds a well-evidenced case for support of the work of Museums, Libraries and Archives. It identifies how museums, libraries, and archives are providers of knowledge and inspiration able to deliver on social and economic agenda and proposes how this work can be strengthened in the future.

Museums Libraries and Archives also educate us about our culture. The Museum of London's London' Voices 2001-2004 produced an oral history of cultural diversity using 20 years of collected voices from across London to represent the real life and origins of a contemporary Londoner

- In the National Survey of Visitors to British Archives (London Public Services Quality Group, 2001) 78% of users had used public transport, 36% had used local shops and services, 28% had eaten in local cafes and restaurants and 18% had combined their visit with other local places of interest.
- The *Renaissance and the Regions* (MLA & MORI 2004) study found that 44% of museum visitors say that they feel motivated to do something related to what they have seen and 63% strongly agree that their visit was inspirational.
- In the same study, 45% of museum visitors agree that they feel more positive towards other people and their culture and beliefs as a result of their visit.
- Teachers consider this a vital attribute with 81% of those asked saying it is either 'likely' or 'very likely' that their pupils had learned more about other people and communities as a result of their visit to museums. (What did you learn at the Museum today? Hooper-Greenhill, Dodd, Gibson, et al, 2005).

Museums, Libraries and Archives enable reflection across time giving a fresh view of contemporary issues. The Imperial War Museum's Holocaust Exhibition, for example, has been one of their most successful projects of recent years allowing visitors to reflect on the potential cost of extreme intolerance.

What's Art got to do with it: The role of the arts in neighbourhood renewal

Published/Commissioned by:

Author(s): Phyllida Shaw

Year: May 2003

Source: <http://www.artscouncil.org.uk/documents/publications/801.pdf>

Contributes to: NI 11, NI 110, NI 117, NI 119

This study highlights the arts as a medium through which people communicate with each other. The author asserts that 'In communities described as 'deprived' communication is always a challenge; within families, between individuals, groups, and communities... The role of the artist is to use their creativity and imagination to give them a view of a different future'

The report provides summaries of case studies under the following headings: personal development; stronger communities; employment and skills; crime and health. There are a number of London-based case studies back to 1996 which are informative. The following 2 case studies are chosen as they are the most recent and relevant examples (2001) and based in London.

The Benefits of RALP funding. People who took part in 17 London-based projects funded through the Regional Arts Lottery Programme (RALP) were asked what the impact of the projects had been on them personally. 71% felt more confident and reported higher levels self esteem, 81% felt they had learnt new skills.

Case study 2 – Arts and the Learning City. A London-wide group of further, adult and higher education providers ran 11 research projects, (led by arts and education organisations), for; young single parents, ex-offenders, refugees, disaffected adults, pupils excluded from schools, deaf and disabled people and mental health service users. These were aimed at broadening opportunities to take part in learning through the arts. The research found that: the arts are effective in attracting and motivating some of the most disaffected people to take up learning and education; involvement in the arts maintains peoples' commitment to other skill areas; taking part in the arts is a way to integrate and develop communities that feel excluded by giving them a way into education and employment.

Volunteering in Museums, Libraries and Archives

Author(s): Howlett S, Machin J and Malmersjo G

Commissioned/Published: Institute for Volunteering Research/MLA

Year: 2005

http://www.mla.gov.uk/resources/assets/V/volunteer_survey_2006_9500.pdf

Contributes to: NI 3, NI 6, NI 7, NI 9, NI 10, NI 119, NI 138, NI 174

This research was commissioned by MLA and undertaken by the Institute for Volunteering Research to map and evaluate the role and development of volunteers in the museums, libraries and archive sector. The research involved a survey to a random sample of organisations across England and case studies conducted in two libraries, two museums, and two archives to identify good practice in volunteer involvement and management.

- In London 95% of museums involved volunteers compared to 71% of archives and 70% of libraries
- In London, volunteers in museums, libraries and archives tend to be younger and far more culturally diverse than in the rest of the country
- Nine out of ten organisations provide training for their volunteers
- Half of the organisations felt that their volunteering opportunities helped volunteers to become more employable.
- 74% of organisations indicated that they thought volunteering had helped volunteers participate in lifelong learning.

In the case studies volunteers spoke of how volunteering meets their needs whether to gain experience or to pursue personal interests and how they were able to give something back to the community or organisation through being involved in the museum, library or archive. They were almost unanimously supportive of the way in which they were encouraged to see how what they were doing benefited themselves and the community.

Taking Part

Published/Commissioned by: DCMS, MLA, ACE, English Heritage & Sport England

Year: 2006 and ongoing

Source:

http://www.culture.gov.uk/Reference_library/Publications/archive_2007/tps_annualreport0506.htm

http://www.mlalondon.org.uk/uploads/documents/Taking_Part.pdf

<http://www.culture.gov.uk/NR/rdonlyres/A64CFEBA-D0C1-4132-AD15-FA7E074DC726/0/Headlinefindingsfromthechildsurvey.pdf>

Contributes to: NI 1, NI 2, NI 9, NI 10, NI 11, NI 50, NI 106, NI 110

Taking Part is a national survey of 29,000 individuals per year. It seeks to find out who participates in cultural and sporting activity and why. Taking Part is a National Statistic and as such has been produced to the high professional standards set out in the National Statistics Code of Practice. Data is available nationally and regionally for some elements.

The survey shows some interesting points which can support planning and benchmarking for local area agreements. However, data is not currently available at Borough level which means that it can not be relied upon for monitoring progress towards targets at a local level but it is expected that the *Active People's Survey* will provide this.

- 66% of all adult Londoners attend at least one arts event in a year (59% for BME communities)
- 16-24 year olds are more likely to visit a library than any other age group in London
- Asian people are more likely to visit libraries than any other ethnic age group in London. Black people are the ethnic group which are second most likely to visit a library in London.
- Londoners who visit museums tend to do so more often than those in the country as a whole
- Londoners who visit archives tend to do so more often than those in the country as a whole
- People living in the social rented sector in London are more likely to use Museums and Libraries than their counterparts in the country as a whole
- Nationally, 55% of children (11-15yr olds) attend at least one museum or gallery in a 12-month period. Of these, 82% attend out of school
- Nationally, 72% of children attend a library at least once in 12 months. Of these 82% have attended out of school
- 37% of children in England who attend libraries attend more than once a month but less than once a week
- 74% of children in England attend an arts event at least once in a 12 month period and 91% physically participate in an arts activity in a 12

month period – most commonly (60%) painting, drawing, print-making or model making

- 70% of adults in England attend at least one type of heritage attraction in a 12-month period. This includes 47% of adults from BME communities, 58% of adults with limiting disability/illness and 58% from lower socio-economic groups

Table 2 Proportion of age group in London who attend (2005-06 figures)

Age group: London	Percent of age group attending		
	Museum	Library	Archive
16-24	46.6	65.4	2.7
25-44	58.7	52	5.1
45-64	49.5	50.1	8.6
65-74	40.4	49.4	9.2
75+	34.8	42.3	6.6

Table 3 Proportion of age group in London who attend the arts by demographic (2005-06 figures)

Age group: London	Percent of age group attending			
	All	Black & Minority Ethnic	Lower socio-economic groups	With a limiting disability /illness
16-24	66	64	54	90
25-34	70	62	50	70
35-44	72	61	47	70
45-54	70	56	64	57
55-64	65	46	42	48
65-74	57	40	41	38
75+	41	30	33	32
All adults	66	59	48	51

Table 4 Proportion of age group in London who attend by demographic (2005-06 figures)

Age group: London	Percent of age group participating			
	All	Black & Minority Ethnic	Lower socio-economic groups	With a limiting disability /illness
16-24	62	60	53	53
25-34	59	48	44	69
35-44	56	45	38	48
45-54	54	36	39	48
55-64	57	46	47	48
65-74	48	35	38	40
75+	34	17	29	32
All adults	55	47	41	45

These tables provide examples of the kind of data available through *Taking Part*. More is available from MLA Council and Arts Council England.

The Arts and Social Exclusion

Published/Commissioned by: Arts Council England

Author(s): Helen Jermyn

Year: 2001

Source: <http://www.artscouncil.org.uk/documents/publications/298.doc>

Contributes to: NI 1, NI 2, NI 5, NI 7, NI 11, NI 13, NI 110, NI 138, NI 79, NI 80, NI 106

Whilst it is now over 5 years old, this literature review of the impact of the arts on social exclusion presents a clear exposition of the development of the arts and social exclusion/inclusion agenda and its links to issues of community development, education, health, and wellbeing.

Jermyn establishes that 'social exclusion' is understood as a combination of linked complex problems that lead to a 'cycle of disadvantage'. These problems include: unemployment and lack of income, lack of opportunities to acquire education and skills, poor housing, high crime environments, inequalities in health and family breakdown, exclusion from social relations and barriers to older people living active and fulfilling lives.

Jermyn paraphrases the conclusions of a PAT10 report to the Social Exclusion Unit (DCMS 1999) as follows:

'arts...activity can contribute to neighbourhood renewal and make a real difference to health, crime, employment and education in deprived communities (because) such activities: appeal directly to individuals' interests and develop their potential and self confidence; relate to community identity and encourage collective effort; help build positive links with the wider community and are associated with rapidly growing industries'

Helen Jermyn 2001

Having identified the dimensions of social exclusion and why the arts might be successful in tackling it, the author reviews the quality of the supporting evidence under 6 headings. These are: Impacts on the individual; The arts in education; Arts and offenders; Health and well being; Creating social capital; Community development and urban regeneration. Jermyn notes that there is on-going methodological criticism of much of this research. However, she concludes that there is a growing weight of evidence that the arts are valuable in reaching non-arts social inclusion goals and perhaps more importantly that:

'... there is an argument for saying that arts inclusion should be considered one of the dimensions of social inclusion itself'

Helen Jermyn 2001

The following research is drawn from the author's review and highlights useful ways of presenting the contribution of the arts to exclusion, community development, and health and education agendas:

Engagement in the community-based arts and academic achievement - Jermyn identifies a study conducted by Heath & Soep, (Heath, S, and Soep, E, (1998) *Youth Development & the Arts in Non School Hours, article in*

Educational Researcher, USA. Cited in Shaw, 1999), which suggested a link between arts participation and academic achievement. The 10-year study focused on 120 community-based organisations in 34 locations, all were centres operating in impoverished neighbourhoods and (a proportion) of activities were arts-based. The study found that participants in non-school hours arts programmes were more likely than students in the national sample to report feeling satisfied with themselves, to say they can do things as well as most people can, to feel they can make plans and successfully work from them, and to say that they plan to continue education after high school. They were also three times more likely to win an award for school attendance and twice as likely to win an award for academic achievement.

Social cohesion, community empowerment and self-determination - the author quotes Matarasso, (Matarasso, F, *Use or Ornament? The Social Impact of Participation in the Arts*. Stroud: Comedia, 1997), who identified 'social cohesion', 'community empowerment and self determination' and 'local image and identity' amongst the impact of arts programmes. Jermyn quotes Matarasso as follows:

'...particular arts projects contribute to social cohesion in several ways; at a basic level they help bring people together, they encourage partnership, co-operation, and promote understanding of different cultures. A survey completed by 243 adult arts participants established that 91% made new friends, 54% felt that they learned about other people's culture and 84% became interested in something new'

Matarasso 1997

The arts contribution to stronger and safer communities - Developing the notion of social inclusion and 'connectedness' Jermyn highlights the use of the value of the concept of 'social capital' when considering issues of health and wellbeing in communities and points to why engagement in the arts at a community level may be so important, she suggests that 'social inclusion and community development are two sides of the same coin' and that:

'Competition is replaced with collaboration, and self-interest is counterbalanced by group needs'

Williams, D.1997

Williams, D, (1996) cited in Williams, D, (1997). *Creating Social Capital*. Adelaide: Community Arts Network of South Australia

A Sense of Belonging

Published/Commissioned by: Creative Exchange

Author(s): Helen Gould

Year: 2005

Source: <http://cultureartsrefugees.creativexchange.org/car/asenseof>

Contributes to: NI 1, NI 2, NI 3, NI 5, NI 6, NI 11, NI 13, NI 50, NI 79, NI 110, NI 119,

This important report includes an informative summary outlining connections between cultural policy, the arts and the building of cohesion and tolerance between refugee and host communities. Inclusion and integration are the twin issues at the heart of *A Sense of Belonging*.

The following are case studies chosen for their relevance to London.

Stronger communities and participation by young people in positive activities - Future and Fortune. Delivered by Pan Centre for Intercultural Arts, 'Future and Fortune were the names given to two drama groups set up to give traumatised young people an opportunity to explore and voice their hopes, fears and frustrations, to help them develop communications skills, self-awareness and self-confidence; and to develop pride in their cultural heritage and their ability to create.'

Two groups of children and young people aged 8-12 and 18-25 years took part in weekly activities and exercises to increase their expressive skills and confidence, with more intensive sessions during holiday periods. The younger group contained participants with high levels of Attention Deficit Disorders so activities were developed using a lot of group and teamwork. Outcomes included: participants gained social skills; learned interdependency, interactivity, and respect; helped the groups form new friendships; developed their interest and experience of other cultures; helped address chauvinist male attitudes within the older group.

Stronger communities and participation by young people in positive activities - Colours of Hope. Delivered by the Roma Support Group, 'the project aimed to achieve the inclusion and integration of Roma children and youth aged 3 to 21 years, to enable them to voice their concerns, hopes and dreams. Participants produced a book, *Colours of Hope*, which offered readers an insight into Roma culture, issues of identity and discrimination.

'There was a need among the Roma community to empower themselves, build bridges to the wider community and articulate their culture and concerns. Music became a central focus for the project as all Roma tribes share the value of music, music is seen as a means of combating prejudice against Roma (and) presents positive images of their culture and community.

Project outcomes included: children became involved in other schemes and activities, including martial arts and learning musical instruments; members of the group travelled to different parts of the UK to participate in festivals and events with the band; Workshops were extended into schools – musicians and facilitators worked with 200 children in schools in 2004. Activities in

schools helped Roma children feel more comfortable with their culture; participants and Roma community gained a sense of achievement.

Stronger communities and participation by young people in positive activities - Transparency: Living Without Borders. Delivered by Photovoice, the project worked with 13 unaccompanied young refugees to provide them with a channel for expression, develop confidence and skills, and enable them to represent their views to the public through photography (exhibition toured to 12 locations in UK and Europe).

Project outcomes included: the exhibition and project won the Arts, Culture and Heritage category at the Charity Awards 2003; participants remained involved with Photovoice and have contributed as facilitators in other projects; communications and advocacy skills were developed among participants; skills development included journalism and writing, photography and project planning; one participant has gone on to complete a 2-year BTEC course in photography at Westminster University and has earned money working as a photographer; three participants served as co-facilitators of photography workshops for other young refugees.

Stronger communities and participation by young people in positive activities – Breaking the Silence. Delivered by Exiled Writers Ink!, the project aimed to empower and take the voices of Somali women, (from teenagers to 50+), into the mainstream through developing a drama based on their experiences. Drawing on the Somali oral tradition women were enabled to talk about their experiences in their mother tongue, with translations by other participants. The materials were used as the basis for a script and a play performed to their community.

Project outcomes included: participants performed in London community venues and libraries; participants found the process of devising the drama therapeutic; gained performance, voice, and movement skills; provided a bridge between young and older members of the community and gained trust across the generation gap; women were committed and engaged and demonstrated empowerment.

Stronger communities and participation by young people in positive activities – Pericles delivered by Cardboard Citizens, the project aimed to find modern resonances in Shakespeare's text that related to the experiences of refugees and asylum seekers. Participants (as audience members) in the project included refugees from Albania, Ethiopia, Kosovo, Iraq, Latin America, Serbia and Nigeria. The company of 12, including a large number of asylum seekers, performed over a number of weeks in various community venues including schools

Project outcomes included: participants developed voice and performance skills, gained understanding of texts and built teamwork, trust and confidence; audiences gained a clearer picture of the process asylum seekers go through, their stories, and experience.

Dance Included

Published/Commissioned by: Arts Council England

Author(s): Jermyn H and Moriarty G

Year: 2006

Source: www.artscouncil.org.uk

Contributes to: NI 110, NI 119, NI 124

This Arts Council England report provides 6 case studies of dance projects commissioned by Arts Council England around the theme of social inclusion extending the existing report of Helen Jermyn on the Art of Inclusion, (Jermyn, Helen, ACE 2004). Evaluation methods included; questionnaires, interviews, diaries, video documentation, and comparator control group. Two of the six case studies are particularly useful in this context.

Older People – Time to Dance. Four to six, two-hour, weekly dance classes were held over two years for 124 older people in community venues of a deprived area of Plymouth delivered by Attik Dance in partnership with Barbican Theatre (small-scale local company) and informed by the local PCT, Health Action Zone and Help the Aged. Five indicators of health and wellbeing were used in a questionnaire to measure the project's impact on health: awareness of appropriate level of exercise; overall levels of health and fitness; physical strength, suppleness, and energy levels. The majority of participants felt that each had improved a little or a great deal, some felt that dance had alleviated health problems or made their difficulties less of an issue and new social relationships were formed and sustained outside of the classes.

'What attracted me was that it pushed the barriers. Grey haired old ladies "Oh they do ballroom or line dancing." This was something different and something to try. Now is my time. I'm not just someone's mother or grandmother.'

Time to Dance Participant

Homeless person in London – The Water Project, delivered by The Place and Cardboard Citizens Theatre, was a linked project of dance classes, massage, health support, and opportunities for participants to learn to swim. Two-hour weekly dance classes were held in 12-week terms between January 2003 and July 2004. Evaluation methods included; questionnaires, staff and participant diaries, peer coaching and mentoring, minutes of staff meetings and case studies.

In relation to people with long-term conditions supported to be independent and in control of their lives the evaluation highlights positive outcomes.

'Some participants described how the project had helped them build their confidence to a level where they could pursue employment or training opportunities'

Evaluation Report

Exploring Citizenship through London's archives, libraries and museums

Author(s) Gould H & Adler C

Published/Commissioned by: MLA London

Year: 2007

Source: http://www.mlalondon.org.uk/uploads/documents/Exploring_Citizenship-2_v-4a.pdf

Contributes to: NI 1, NI 2, NI 3, NI 6, NI 50, NI 86, NI 110

This is a useful brochure published by MLA London with detailed information about how teachers of Key Stage 1-4 can use London's Libraries, Museums, and Archives to teach Citizenship.

“ . . . citizenship is likely to be most powerful where pupils learn through action. They must be given opportunities to go beyond textbooks and tuition.”

David Bell, Her Majesty's Chief Inspector of Schools.

London's archives, libraries and museums have a wealth of resources for experiential learning. Using them can help bring citizenship to life, making it relevant to children's lives in a way that may be hard to achieve in the classroom. Children can engage with scientific or artistic achievements, discover their community's past, reflect on their own identity, their place in the world and their responsibilities within it, and explore diverse cultural experiences.

Contributing to community life

Participation in cultural and creative activities can help foster a desire to engage in wider civic processes and community life. Some archives, libraries and museums invite students to become involved in the shaping of their collections, by for example, seeking their suggestions and opinions about stock purchases, display themes, collection interpretation, resource development and event programming. In this way, children are able to exercise decision-making skills and make a real contribution to the life of their communities.

Promoting political literacy

Many archives have resources that can be used by teachers to introduce citizenship studies. These include, for example, records of community groups, local government, business, and census information about the demography of local communities.

Understanding diversity

Museums often have collections relating to their local communities or the diversity of cultures from around the world, allowing children to think about people living in different places, times and cultures. These collections can be excellent resources for studying the diversity of communities in Britain today, a subject which The Office for Standards in Education (Ofsted) has identified as one of the most challenging aspects of the citizenship curriculum.

Access, participation and progression in the arts for young people on Detention and Training Orders

Published/Commissioned by: Arts Council England

Author(s): The Nottingham Trent University and Ecotec Research and Consulting with Ann Bridgewood, Director of Research, Arts Council England

Year: 2005

Source:

http://www.artscouncil.org.uk/publications/publication_detail.php?browse=title&id=442

Contributes to: NI 2, NI 5, NI 11, NI 19, NI 81, NI 110, NI 117

This research consisted of; desk study, interviews with young people subject to Detention and Training Orders (DTOs), a survey of socially excluded young people, national comparator survey and face-to-face and telephone interviews with youth offending team (YOT) practitioners and education managers. The main objective of the research was to establish benchmarks for access, participation, and progression in the arts for young people on DTOs

A DTO consists of a custodial and a community element. In relation to participation in education, training, and employment, it aims to provide a smooth transition between the custodial and the community part of the sentence through the implementation of individual Education, Training, and Employment (ETE).

Part of this report provides a useful overview of why the arts are important in reducing the re-offending rates of young people who are subject to Detention and Training Orders when released into the community when a significant proportion may well be classified as Not in Education, Training or Employment (NEET).

The authors invite arts practitioners to consider how access to and participation in arts activities can have an impact on young people who offend and suggest the following: engaging young people who offend with education, for example through enrichment activities; being instrumental in helping young people who offend to improve their educational attainment, again through enrichment activities; enabling personal development through participation in creative activity, helping young people to cope with the effects of custody and care; effecting cultural change in educational environments through participation in the arts

Importantly, when considering how to achieve safer communities, designing young people's positive activities and reducing numbers of young people classified as NEET, the authors report that fifty-eight per cent of young people on DTOs wanted to continue with their preferred arts activity on release from custody.

Young people felt the main supporting factor for their continuation with their preferred arts subject was the opportunity to go to college or to undertake a course. All YOT practitioners reported that there was a need for further

financial resources in order to maximise access to, and participation in, the arts by young people on release from custody.

Twenty-eight out of the 33 YOT practitioners interviewed stated that arts-based activities were determined by availability of resources in the local community; all of the YOT practitioners interviewed stated that they would like to access more arts-based activities on behalf of the young people under their supervision. However, only 13 out of the 33 stated that they were planning to do this largely due to lack of resources.

Perhaps most importantly for local areas with high juvenile crime rates, the authors note that:

'Young people in custody identified a number of significant benefits associated with their participation in the arts... Despite this, it was extremely rare for any young people to be offered the opportunity of progression in their transition to their community. This is of considerable concern, given that the DTO is designed for half of the young person's sentence to be spent in the community'

Doing the Arts Justice: A review

Publisher/Commissioned by: Arts Council England

Author(s): Jenny Hughes

Year: 2005

Source: <http://www.culture.gov.uk/NR/rdonlyres/D4B445EE-4BCC-4F6C-A87A-C55A0D45D205/0/Doingartsjusticefinal.pdf>

Contributes to: NI 11, NI 19, NI 81, NI 110, NI 161

The report is a detailed examination of the theory, practice, and evidence that links the use of the arts to deliver outcomes in the criminal justice system and considers six models of arts intervention in the criminal justice sector. Whilst not particularly London-centric it does provide an excellent overview of the area and addresses subjects such as the arts impact on; rates of offending and re-offending; educational achievement and employment. Whilst acknowledging the paucity of high quality research and evaluation in the field the author points to the following:

‘The survey findings show very clearly that the arts have the capacity and potential to offer a range of range of theory-informed and practical approaches that can enhance and extend the provision’

Below are quotes that give a flavour of some of the findings:

‘(a project that included arts activities) achieved a 62-78% reduction in youth causing annoyance’

Unit for the arts and offenders 2003

‘An evaluation of a persistent youth offending project incorporating arts and drama workshops... found a similar drop in police charges’

University of Portsmouth 2002

‘A drama-based offending behaviour programme run with young offenders included a reconviction study. A study of 32 participants and matched control group found that 30% of participants were reconvicted within one year compared with 39% of the matched control group’

Evaluation of *Blagg*, Hughes 2003

‘...drama-based projects...with key skills qualifications at level 1 or 2 (showed) good attainment rates...93% of participants who completed projects for Key Skills Communication (KSC) level 1 were successful and 95% of participants who completed KSC 2 were successful’

DfES and HM Prison Service, 2003

The power of art- visual arts: evidence of impact

Publisher/Commissioned by: Arts Council England

Author(s): Prevista

Year: June 2006

Source:

http://www.artscouncil.org.uk/publications/publication_detail.php?rid=0&sid=&browse=recent&id=527

Contributes to: NI 1, NI 2, NI 3, NI 5, NI 11, NI 50 , NI 58, NI 81, NI 86, NI 110, NI 119, NI 124, NI 138,

The authors review previous research and set out national statistics for the impact of the visual arts industries and present illustrative case studies and references from across England. This is a useful and positive guide although the authors do acknowledge that ‘There is... no common conceptual framework for measuring the impact of the visual arts’ and quote the then Culture Minister in 2003.

“I know that arts and culture make a contribution to health, to education and crime reduction, to strong communities, to the economy and to the nation’s well-being, but I don’t always know how to evaluate it or describe it. We have to find a way of describing its worth.”

Estelle Morris, former Culture Minister, October 2003

Health - Statistical analysis of a sample of more than 12,000 adults has demonstrated that engagement with the arts is associated with reported good general health and with the absence or presence of longstanding illnesses (Windsor, 2005).

Education - Daubeney School, Hackney - Children and staff collaborated with an artist to develop a new design for their playground. Teachers reported that pupils returning to the classroom after breaks showed less aggression, contributing to an improvement in the learning environment. The project won a NESTA award in 2004 to fund the national dissemination of this creative approach to playground design.

Under-achievement and young people at risk - An Ofsted publication, Improving city schools: how the arts can help (HMI, 2003), reports on the arts provision in 13 secondary and six primary schools. These are among the lowest attaining schools in England but ‘are achieving above national expectations for one or more of the arts subjects’.

Engaging with diverse audiences and lifelong learning - For many galleries and arts organisations a key focus of their work is to engage with diverse communities. The Freedom Project (case study 17 – not London-based and thus not included below) demonstrates how an artist group including people with learning difficulties has developed innovative strategies to encourage a range of community groups and schools to participate in arts activities.

Close - Up Photography, London - For Close-Up, the Serpentine Gallery worked with a group of 14–17 year-olds from Albanian Youth Action to

produce an exhibition of self-portraits. The project helped the young people address issues of identity and their place in contemporary British society. It developed young people's ideas and skills and they were able to organise an event at the gallery attended by the wider Albanian community and the Albanian Ambassador.

18 Line of Vision – London – Aimed to achieve creative engagement with the National Gallery for looked after and young people from London Boroughs of Barking and Dagenham, Barnet, Haringey, Merton, Richmond, Waltham Forest, Wandsworth and Ealing. The project provided a model of excellence that informed art institutions, galleries and outside agencies on working creatively with vulnerable children and young people.

Further information on stronger and safer communities

Enriching Communities - How archives, libraries, and museums can work with asylum seekers and refugees. ALM London. 2004

http://www.mlalondon.org.uk/uploads/documents/Enriching_Communities_Report.pdf

Taking Part Counts – The contribution of art, culture and sport to the national outcomes. Local Government Association. 2007

<http://www.lga.gov.uk/lga/aio/21122>

Bringing communities together through sport and culture. DCMS 2004

<http://www.culture.gov.uk/NR/rdonlyres/5CE87526-274F-4671-8FC5-0D62F9B1C186/0/CommunitiesBooklet.pdf>

Adding Value. London Libraries Development Agency

<http://www.lda.org.uk/uploads/LLDA%20adding%20value%20150507.doc>

Public Libraries in the Knowledge Economy, Clayton, N & Hepworth. M (The Local Futures Group). MLA London. 2006.

http://www.mla.gov.uk/resources/assets//P/Public_libraries_in_the_knowledge_economy_10181.pdf

Briefing: Rethinking crime and punishment. London: Allen, K, Shaw. P. and Hall, J. Esmee Fairbairn Foundation. 2004

<http://www.esmeefairbairn.org.uk/docs/RCPTTheReport.pdf>

Doing arts justice. Hughes, J. et al. Kent Unit for Arts and Offenders (2005)

<http://www.culture.gov.uk/NR/rdonlyres/D4B445EE-4BCC-4F6C-A87A-C55A0D45D205/0/Doingartsjusticefinal.pdf>

Addressing youth offending: Arts Council England's contribution to the Splash Extra Programme. Arts Council England 2003

<http://www.artscouncil.org.uk/documents/publications/294.doc>

Living Spaces: Culture and sustainable communities in Milton Keynes and the South Midlands, Milton Keynes and South Midlands Inter-Regional Board.

Elson, M. David Powell Associates 2005

<http://www.gos.gov.uk/497648/docs/271215/livingSpaces.pdf>

Living Life to the Full, DCMS Five-Year Plan. Department for Culture, Media and Sport, 2005

<http://www.culture.gov.uk/NR/rdonlyres/E4A67940-54A1-4A0C-9456-91865328C8A4/0/DCMSFIVEYEARPLAN.pdf>

Arts in England 2003: attendance, participation and attitudes, London, Fenn, C et al Arts Council England 2004

http://www.artscouncil.org.uk/documents/publications/artsinengland2003_phpklxL2w.pdf

LAA Theme - Children and Young People

Led by central government, 'Every Child Matters' is a new approach to the well-being of children and young people from birth to age 19. It seeks to provide a joined-up national framework for children's services such as education, culture, health, social care, and justice.

Organisations involved with providing services to children - from hospitals and schools, to police and voluntary groups are now obliged to work in partnership sharing information and working together, to protect children and young people from harm, and help them achieve what they want in life. For the first time, this national approach seeks to give children and young people more say about issues that affect them as individuals and collectively.

Its' objective is that, whatever their background or their circumstances, every child should have the support they need to:

- Be healthy
- Stay safe
- Enjoy and achieve
- Make a positive contribution
- Achieve economic well-being

These objectives are explicit in the new National Indicator set and of particular relevance to culture are **NI 110 Young people's participation positive activities** and **NI 88 Number of extended schools**.

There is considerable overlap with Stronger and Safer Communities and some research relating to children and young people is included in that chapter.

"We need to work with local authorities to support them in responding imaginatively to their statutory duty to provide sufficient provision of positive activities for young people . . . Anti-social behaviour, Respect, Civil Renewal – our sectors are central to all of these agendas"

David Lammy, former Culture Minister, July 2006

Arts Alive Case Studies

Published/Commissioned by: Quality and Curriculum Authority

Author(s): Various

Year: Various

Source: www.qca.org.uk

Contributes to: NI 72, NI 50, NI 75

These case studies are available via the Curriculum and Quality Authority website. They address the role of the arts in contributing to learning and behavioural goals in schools.

Standards of behaviour in Secondary school – In the introduction to Arts Alive, the QCA identify the following contributions of the arts to achieving better pupil behaviour in schools

‘The arts create energy, excitement and enthusiasm among even the most disaffected pupils. The intense, personal nature of arts experiences means that pupils tend to feel very committed to their work and consequently their behaviour improves.’

‘Much arts work depends on pupils getting on together as a team. In doing so, they develop social skills, becoming more sensitive to each other's needs and contributions. They also develop a strong sense of group identity -- performances, exhibitions and other events rely on everyone understanding their role and doing it well. This can have an impact far beyond the event itself, strengthening friendships, and improving pupils' behaviour to each other in the playground and other lessons.’

‘Taking responsibility for any aspect of an arts event can increase pupils' leadership skills. Offering pupils the opportunity to develop these skills and expertise, for example by running drama or music clubs for younger pupils, can have a particularly powerful effect on their behaviour.’

‘The arts provide an excellent vehicle for promoting the inclusion of pupils from different ethnic backgrounds by enabling all to share the same cultural experience. Learning about and understanding the arts of different cultures can help develop self-identity, promote respect and tolerance for others, and combat racism.’

Case study 1 (Behaviour) - This school is a mixed comprehensive in London with 1327 pupils on roll. These pupils are culturally, ethnically and linguistically diverse -- English is an additional language for almost 90%. Over one-third of the pupils are eligible for free school meals and around 15% are on the school's special educational needs register. The school uses the arts to help achieve a wide range of outcomes that include: celebration of cultural identity; positive pupil self-image and self esteem; developing

aesthetic, creative, and physical skills; raised levels of achievement across all curriculum areas; providing a sense of achievement.

Case study 2 (Behaviour and Learning) - This junior school wanted to motivate a group of underachieving year 5 boys through an integrated dance and music project. The boys used the school's new music technology suite to create music for their own dance routines. Many of the boys developed new social skills and formed better relationships with both peers and adults. They also became much more confident. The boys now have greater skills and knowledge of the arts and several of them are hoping to pursue dance and music at school and in the community.

Case study 3 (Learning) - This Church of England voluntary-aided secondary school is in central London and has 867 pupils on roll. It is a girls' school with a mixed sixth form of 175 pupils. The school is culturally, ethnically, and linguistically diverse, with around 60 nationalities and 80 languages represented. 175 pupils have been identified as having refugee status. Many of the pupils live in inner city tower blocks and council flats and over one-third are eligible for free school meals. There are 123 pupils on the school's special educational needs register, 18 of whom have statements of special educational needs. Last year, every pupil who took a GCSE in drama or art and design achieved grades A* to C. The statistics provided show the following percentages of pupils at level 5 and above: art and design 93%, Music 96%, English 89% with the following GCSE results: Pupils who achieved A-C in; art and design 100%, music 93%, dance 79% and drama 100%.

Learning from Young roots

Authors: Heritage Lottery Fund from work by QA Research

Published by: HLF

Year: 2005

Source: http://www.hlf.org.uk/hlf/stuff/young_roots_evaluation.pdf

For the full evaluation see <http://www.hlf.org.uk/NR/rdonlyres/AF9C6CBE-CDA0-4D26-AF6F-83EE3D573EE4/0/YoungRootsy1finalreportsept05.doc>

Contributes to: NI 1, NI 2, NI 3, NI 5, NI 6, NI 50, NI 110, NI 117

Young Roots is a grant programme which aims to engage young people in heritage. Projects must fully involve young people in managing and carrying out activities. The programme is targeted at youth organisations and was launched in 2003, following a successful pilot in the Yorkshire and Humber region. HLF runs Young Roots in partnership with the National Youth Agency (NYA) and regional youth work units in England. QA Research was commissioned to undertake the evaluation using telephone interviews, face to face interviews, focus groups and case studies. 69 projects were involved with 4 projects used as case studies.

A diverse range of heritage projects included:

- Repairing a vandalised monument of a famous local rower, researching his achievements, re-enacting the race which made him famous and making a CD ROM of their work
- Researching archives to recreate a 1930s Woodcraft Folk Camp
- Exploring the local link between football and sectarianism
- Researching the influence of the Black African and African Caribbean community
- Working with a traveller community to restore an old fairground lorry and creating a display in the back to celebrate this community's heritage
- Researching local mining heritage by interviewing older people in the community and, from this work, broadcasting a radio programme.

Young people led the design and development of 91% of the projects. They formed steering committees, controlled the project's creative elements, and organised additional input from others.

- Young people learned about heritage through a wide range of activities. They joined archaeological digs. They built boats. They used new technology to interpret heritage; produced dramas and DVDs; conducted oral history interviews; made radio programmes; created exhibitions; and even constructed willow huts as a hands-on way to learn about people's experience in the past.

- All of the evaluated projects helped young people develop personally. The main benefits to participants were that they learned new skills, increased their self-confidence, and gained a greater understanding of heritage.
- 91% of project leaders felt that participants had acquired new skills in communication, team working and leadership as well as technical, creative and heritage skills.

“There is strong evidence to show that young people increased their understanding of cultural identity, the history of their community and their place within contemporary society.” Learning from young roots

Cultural Connections – cultural services and better public service delivery

Published/Commissioned by: IDeA

Author(s): Various

Year: Not given

Source: <http://www.idea.gov.uk/idk/core/page.do?pagelId=1707050>

Contributes to: NI 9, NI 117 NI 73 NI 74

Commissioned by the Improvement and Development Agency this publication presents case studies of cultural interventions delivering on cross cutting priorities in local authorities throughout England.

“Cultural Services have become a prime example of breaking down service provision ‘silos’ delivering not only the intrinsic role of enjoyment, interest and entertainment of the community but also helping to deliver reductions in anti-social behaviour and crime, improving living conditions, social inclusion and educational opportunities for both young and old.”

Paula Claytonsmith, IDeA

In the London Borough of Barnet, Barnet Libraries and Barnet College established a partnership to deliver Community Learning Centres in Libraries. Supported by the Learning and Skills Council, the aim of the centres was to give adults the confidence to return to learning and thereby improve their chances of employment. The initiative delivers directly on education and supporting the vulnerable in the community in addition to attracting new users into libraries.

In the London Borough of Sutton the ‘Imagination Time’ initiative originated as a Londonwide project co-ordinated by the Reading Agency continues after the close of the main project through the Sutton Library Service. The Service visits sick children in hospital – mainly the Royal Marsden Hospital - to share stories and talk about books. At the same time the children engage in activities and craft making with the aim of improving the stamina and raising self-esteem. The programme not only supports literacy attainment for children missing school though illness but also helps speed their recovery by animating their time in hospital.

Play and Creativity – Health Care Briefings

Published/Commissioned by: National Children's Bureau

Author(s): Various

Year: 2005

Source:

http://www.ncb.org.uk/dotpdf/open%20access%20-20phase%201%20only/playcreate_hcp_200505.pdf

Contributes to: NI 11 NI 50, NI 54, NI 58, NI 110,

Health Care Briefings provide information about looked after children and young people on key health topics and signpost further .

This briefing describes play and creativity and its contribution to young people's healthy development. It discusses why play and creativity is important for looked after children and young people and how it promotes their social inclusion and wellbeing. It sets the role of play and creativity within the context of local partnerships delivering the Healthy Care Programme which itself is a response to the Department of Health guidance, *Promoting the Health of Looked After Children 2002*.

Although the briefing is not an evidenced-based report, it is useful as a contextual document when describing the role of the arts in contributing to young people's healthy development.

The authors emphasize the therapeutic role that play and creative activities can have where abuse, neglect or trauma is present and how learning can be driven by play. Although, play comes naturally, looked after children may not have had the same opportunities to play due to abuse, neglect etc.

The authors suggest that involvement with creative arts can be both active, (making things; expressing ideas, perceptions, feelings) and passive (watching, reading, viewing, and listening). 'Children and young people gain enjoyment and satisfaction when producing their own artwork, as well as gaining a sense of pride and achievement.'

Although shifting their terminology (to culture) the authors assert that the arts (culture) help children and young people learn about, enjoy and understand their cultural, racial, or religious heritage.

The authors also highlight the importance of the creative arts for children and young people with disabilities and particularly those with limited means of communicating or interacting with others.

The authors present evidence from a creative arts programme, (Wright and others 2004 www.mcgill.ca/naydp/symposium), that the use of the arts can have a positive impact on children and young people by improving their inter-personal skills, conflict-resolution and problem-solving skills. The research also showed that levels of emotional problems were lowered for those completing the programme.

Learning about Learning: preferred learning styles and creativity

Published/Commissioned by: Arts Council England

Author(s): Hannah Wilt editor

Year: 2007

Source: <http://www.creative-partnerships.com/content/gdocs/learningaboutlearning.pdf>

Contributes to: NI 11, NI 50, NI 58, NI 72, NI 110

This report describes the work of Creative Partnerships, London East into preferred learning style and creativity. It explores the relationship between preferred learning styles and creativity, exploring what happens when creativity is embraced as part of education. Four case studies are summarised below a further 10 equally interesting case studies make up the full report.

Bow School, Tower Hamlets. Filmmaking can provide a range of entry points appealing to different learning styles, demonstrated through a Year 8 history project.

“By providing young people with opportunities to explore different things in different ways, they develop an awareness and understanding of their own learning skills and preferences, and a language of emotion, reason, and creation through a range of experiences”

Eelyn Lee, Filmmaker

Daniel House Pupil Referral Unit, Hackney. A residency of a sculptor aimed to involve staff and students in a cross-curricular project that introduced new and creative ways of working.

“I wanted to be able to respond to what happened in sessions so the workshops became ‘live events’ rather than kids acting out something I’d already planned”

Alistair Lambert, Sculptor

Jubilee Primary School, Hackney. Children led the design and construction of an outdoor play space, with staff taking new approaches to speaking and listening as well as design in order to help children make sense of their learning. The school used an outside creative consultant to help the children invent stories about the space and from their stories create large-scale floor plans and drawings of their resulting design ideas. Results of an assessment of the impact of the project on auditory, kinaesthetic and visual learning are presented.

“There has been an improvement in the children’s writing but the progress made within years 1 and 2 is outstanding and remarkable”

Nick Cannon, Senior Teacher

Lauriston Primary School, Hackney. *Digging up a story* included a professional storyteller, archaeologist, and visual artist on a journey of discovery centred on an archaeological dig in the school grounds.

“When film was introduced...pupils quickly became interested and engaged in documenting the stories they had created as part of the project...It was interesting to note that several of the pupils who could be readily labelled as ‘disaffected’ within the classroom attended the screening for the final presentation’

Helen Marshall, Visual Artist and Filmmaker

The impact of the arts: some research evidence

Published/Commissioned by: Arts Council England

Author(s): Various

Year: 2004

Source: <http://www.artscouncil.org.uk/documents/publications/phpu4qyJQ.doc>

Contributes to: NI 72, NI 86

The report provides a literature review of arts impact in the areas of social inclusion, (employment, education, health and criminal justice) and regeneration, (role of the arts, culture-led regeneration, culture-led regeneration, cultural regeneration, social capital and sustainable development). Although the review is not London-specific it does provide useful data particularly in the area of the arts and education.

Improving the academic achievement of young people – The reviewers quote an Ofsted report from 2000, *Improving City Schools* (HMI, 2000), which noted that in the 1,000 lowest-attaining secondary schools in England, (those with the least pupils gaining five or more A*-C grades at GCSE in 2000), 30% achieved above the national average A*-C results in at least one of the arts subjects. The same report identified that 'most of the more effective secondary schools with low-attaining pupils had strength in arts subjects'.

Achievement in Early Years education - The reviewers quote from The Washington-based Arts Education Partnership compendium of arts education research in which Deasy, (Deasy, R.J. Ed 2002 *Critical Links: learning in the arts and student academic and social development*. Washington: Arts Education Partnership), identifies the use of drama in the pre-school and early years as a technique for teaching and motivating children to develop higher-order language and literacy skills.

'The interrelationship between learning in certain forms of musical instruction and the development of cognitive skills such as spatial reasoning appears incontrovertible'

Deasy 2002

Behaviour in secondary schools - The reviewers quote Lamont, (Lamont, A, 2001 *The effects of participating in musical activities*, Unit for the study of musical skill and development, Keele University), who found that taking part in musical activities can encourage children from socio-economically deprived areas to feel a stronger sense of connection to school in general, which may in turn lead to higher levels of achievement and to less incidence of delinquency and drop-out.

Behaviour in Secondary schools - The reviewer quotes from an Ofsted report, *Improving city schools: how the arts can help* (HMI, 2003), which reports on the arts provision in 13 secondary and six primary schools which are among the lowest attaining schools in England but which 'are achieving above national expectations for one or more of the arts subjects'. Some of the main findings were: behaviour in arts lessons can be better than in many

other lessons in secondary schools; positive feedback about their contributions from both their teachers and their peers has a strong motivating influence on their subsequent work; some of the more disaffected pupils reported that they would not miss a day which contained an arts lesson. An analysis of attendance registers suggested that, for such pupils, there were fewer absences for arts lessons

Case studies on Training & Development Agency website

Published/Commissioned by: Training and Development Agency

Author(s): Various

Year: Various

Source: <http://www.tda.gov.uk/upload/resources/pdf/e/extendedservicesssi.pdf>

Contributes to: NI 11, NI 13, NI 17, NI 50, NI 54, NI 72, NI 88, NI 86, NI 110,

This is a selected trawl through the Training and Development Agency for (English) Schools website. The case studies are informative and structured, all were chosen for their relevance to London.

Extended school provision - The Government encourages all schools to provide access to a core offer of extended services by 2010. The core offer comprises: 8am-6pm all year round childcare; a range of study support activities; parenting support; swift and easy referral to a wide range of specialised support services; and providing wider community access to ICT, sports and arts facilities including adult learning. An extended schools remodeling adviser is now in place in every local authority and they provide advice and support on how to develop access to extended services. Further information on extended schools can be found at:

www.teachernet.gov.uk/extendedschools.

Marion Richardson Primary School, Tower Hamlets This school has also benefited from a unique relationship with the Chicken Shed Theatre, which, since 2002, has been based on the first floor of the school's main building. As well as providing an extensive education offer to schools across London, it also supports Marion Richardson's drama curriculum, and every year pupils from the school take part in musicals they have composed themselves.

Thomas Buxton infants' school, Tower Hamlets

(http://www.tda.gov.uk/case_studies/remodelling/bigfoot.aspx?keywords=arts)

Ninety six percent of Thomas Buxton's pupils have English as an additional language and, as such, the work of Bigfoot was identified as complementing the school development plan which prioritises speaking and listening activities as well as drama.

Bigfoot, a London Theatre in Education Company has built on its existing work with schools to create an innovative strategy for releasing planning, preparation and assessment time (PPA) while delivering high-quality curriculum content in a range of schools across the capital. Working across the London boroughs, Bigfoot provides workshops, special drama projects, and holiday courses which are the stock-in-trade of community arts.

The head teacher comments, 'the work of Bigfoot has embraced foundation subjects - History Geography and RE. Bigfoot work has been "brilliant" in supporting the school's literacy strategy; tutors are very good at developing

inclusive activities for pupils with SEN; classroom/behavior management is 1st class'

Albion primary school, Southwark. Albion primary is a one-form-entry school situated in South East London with approximately 180 pupils. Albion has established the major part of its PPA release time with Bigfoot. The drama sessions complement music sessions which form the rest of the school's PPA strategy. Each year group at the school has a weekly half day session with the Bigfoot tutor. All staff are very impressed by the quality of delivery.

Staff report that: real benefits to pupils' communication skills have been observed; sessions are inclusive and there have been particular benefits to pupils who are sometimes more difficult to engage; pupils abilities to work in teams and find their place within a group has improved; they have had the opportunity to learn from the behaviour management skills/strategies employed by the Bigfoot tutor; the school is working towards an Artsmark Gold award and the collaboration with Bigfoot is an important part of this.

Glenthorne High School, LB Sutton

<http://www.tda.gov.uk/remodelling/extendedschools/resources/casestudies/remodelling/sutton.aspx?itemid=%7b40D60F3E-D596-4A3A-B4A8-2FEA8D26D5FE%7d&keywords=arts>

The local authority has given its support to the development of services, facilitating a series of workshops intended to engage multi-agency partners and sponsoring the school's consultation events with over 1500 pupils across five schools in the wider community. Over 200 pupils attend before school 'enrichment classes' from 7.45am and a diverse range of after-school clubs until 8pm. Classes include dance, drama, and music with a number of courses leading to external certification through providers such as LAMDA.

Partnership working is integral to the school's extended services and community work is dovetailed with arts college status and training school status, ensuring that the local community and beyond benefits from Glenthorne's expertise. The Saturday performing arts school is attended by over 100 young people borough wide.

Further information about extended schools provision can be found at:

Extended Services: supporting school improvement (published by the then DfES)

<http://www.tda.gov.uk/upload/resources/pdf/e/extendedservicesssi.pdf>

Creative and Cultural Sector Skills Council

<http://www.tda.gov.uk/upload/resources/pdf/e/extendedservicesssi.pdf>

Response to Youth Matters by Arts Council England

Published/Commissioned by: Arts Council England

Author(s): Norinne Betjemann, Tom Flude and Rose Kigwana

Year: 2005

Source:

http://www.artscouncil.org.uk/publications/publication_detail.php?rid=0&sid=&browse=recent&id=487&page=4

Contributes to: NI 50, NI 58, NI 79, NI 80, NI 80, NI 86, NI 106, NI 110, NI 117

This 2005 report contains a useful range of England-wide case studies that illustrate how the arts can contribute to *Youth Matters* and the five Every Child Matters outcomes for all young people. The following are a selection of case studies relevant to London.

New Beginnings, south east London. A Conference led by Young People in Exile was part of the Voices project run by Stella Barnes at Greenwich and Lewisham Young People's Theatre. Around 50 adults and young people took part in the day of drama activities, skill-sharing and discussion, all of which were led by young people in exile living in the Greenwich and Lewisham area.

Ladders - Who we are, Waltham Forest - Culture and Identity is a project consisting of joint youth drama, music and creative writing workshops and the development of local youth arts workers from culturally diverse and multilingual communities in Waltham Forest. It developed strong artistic skills and explored routes into accreditation and employment in the arts. The work developed by the young people became part of a local arts festival

The Germination project, in London incorporated four separate strands, each based around the creation of a Bollywood film. Working with young people aged 5 through 16; they facilitated workshops in South Asian and British Asian dance, music composition, performance and production as well as history of Bollywood, film marketing, photography, and promotion. This cumulated in a public performance. The Holborn project worked to harness the interest of Bangladeshi young women on the Bourne Estate who had previously been less involved in group projects and worked to enhance relationships between different culturally diverse groups on the estate.'

The Arts Award can be taken at Bronze, Silver or Gold levels. The award encourages young people to develop in their chosen art form, make use of arts resources in their communities, and share their skills and to run arts projects with others. Silver sits well alongside GCSE or NVQ 2 and at Gold level, young people develop their arts practice more independently and are likely to be over 16 years of age, working in school or college, in an arts setting or perhaps on their own.

Beneath the Hood is a 52-minute documentary and animated film telling the multi-layered story of Daniel House, a Pupil Referral Unit in Hackney, east London. The project took place over a full academic year and allowed the school to develop a film in collaboration with the filmmaker Eelyn Lee and a

project team. The story is told through performance poetry, animation, music, martial arts and cooking sequences, interwoven with interviews and observational film.

Tower Hamlets Summer University Peer Motivation Scheme is run year-round for young people aged 14 to 23. Peer Motivators are ambassadors for the Summer University and for young people. They market the summer programmes and support its delivery. This is supervised by a co-ordinator and supported by team leaders who are experienced peer motivators. Training includes teamwork, equal opportunities, dealing with conflict, customer care, interpersonal skills, disability awareness, and marketing. Volunteers have the opportunity to choose their volunteering placement, for example sports and arts clubs at primary schools, in the health service, supporting music and arts organisations, at their local youth club or as youth advisers for THSU.

Impact of arts interventions: The Arts-Education Interface: a mutual learning triangle? (Harland et al, 2005;) 'studied 15 arts interventions, including out of hours music provision at a large community/concert hall and DJing workshops in a youth centre. Across all interventions, the outcomes most frequently and most strongly identified were: *personal development*, especially self-esteem and self-confidence, *social development*, particularly teamwork and awareness of others. Affective outcomes such as enjoyment, pride and a sense of achievement; artform knowledge, appreciation and skills. Other outcomes included 'transfer beyond the artform' to current home life and extra-curricular activity.'

An Evaluation of the Impact of Youth Work in England (Merton et al, 2004) 'points to young people's reporting 'improvements in a range of personal and social development outcomes as a result of their involvement in youth work activities and processes' including youth arts. A young person involved in a youth arts project told researchers, 'I'm finding out things from new people who are good at things. I have made new friends; I'm more confident (and) can do new things.'

'Merton et al found that these personal and social development outcomes can lead to achievement of 'hard' outcomes. Moreover, young people involved identified this connection: 'the disco mixing course is making us learn to concentrate and work hard to achieve success and as a result we find that we are able to concentrate more in our lessons at school.'

The impact of Flourish

Published/Commissioned by: Flourish Art

Author(s): Various

Year: 2007

Source: http://flourish-art.org/downloads/flourish_impact.pdf

Contributes to: NI 2, NI 10, NI 11, NI 50, NI 58, NI 110, NI 117

This is an internal evaluation of an exhibition for work by looked after children and young people. It provides a useful example of what is possible.

Flourish started in 2006 as a one-off exhibition, showcasing the work of over 25 young artists, who were all 'looked-after' in some way. It was initiated by Robert Maragh at Newham Children and Young People's Services with two main aims: to show just how much children and young people in care can achieve when their talents are nurtured, and to provide those same young people with confidence, skills, and a meaningful sense of achievement. The Flourish show has since toured several exhibition spaces around the country.

'For many of the 60,000 children who are in care at any one time, childhood and adolescence are often characterised by insecurity, ill health and lack of fulfilment... we can hardly be surprised that it results in many children underachieving educationally and getting nowhere near fulfilling their potential as adults.'

Care Matters, Transforming the Lives of Children and Young People in Care, 2006, Department of Education and Skills

'Opportunities for... expressing creativity are recognised as important factors for enhancing emotional wellbeing and combating a low sense of identity and self-esteem.'

Promoting the Health of Looked-after Children, 2002, Department of Health

Creative Partnerships: initiative and impact

Published/Commissioned by: Ofsted: Reference HMI 2517

Author(s): Various

Year: September 2006

Source:

<http://www.ofsted.gov.uk/portal/site/Internet/menuitem.eace3f09a603f6d9c3172a8a08c08a0c/?vgnextoid=a948bca8be3fd010VgnVCM1000003507640aRCRD>

Contributes to: NI 72, NI 73, NI 74, NI 76, NI 77, NI 86, NI 110

This Ofsted survey was carried out to evaluate the accuracy of Creative Partnerships'. It included scrutiny of school-based documentation; interviews with the head teacher, the 'creative ambassador', creative practitioners, pupils, teachers, support staff, parents, governors and other creative partners; observation of lessons; observation of planning activities involving staff and creative practitioners; and analysis of pupils' work. Additional evidence was gathered from school inspections in the areas sampled where the impact of Creative Partnerships had been identified.

The survey is England wide and concentrates on schools in 'deprived' areas. Schools visited included: City and Islington College, Islington; Gallions Primary School, Newham and Hackney schools; Jubilee Primary School, Lauriston School, Stoke Newington School and Stormont House.

The introduction to the report notes that:

'Ofsted inspectors reported that they had seen evidence of significant improvements in the basic learning skills of young people who had participated in Creative Partnerships activities'

and

'Improvements in literacy, particularly writing, and speaking were significant in the majority of schools visited... Developing and applying mathematical skills in context was also an indicator of pupils' achievement which several schools identified... Pupils used information and communications technology (ICT) effectively to research, explore, develop, and model ideas in and across different subjects.'

The report continues in this vein with examples of Creative Partnership activity that impacted positively on pupils' achievements, behaviour, motivation, and creative skills.

'Most Creative Partnerships programmes were effective in developing in pupils some attributes of creative people: an ability to improvise, take risks, show resilience, and collaborate with others. The development of these skills contributes significantly to improvements in the overall approach of young people to education'

'Often the outcomes of programmes could be seen in changed attitudes and behaviours, and the demonstration of creative approaches to work. This represents a significant achievement. For some pupils their involvement in

CP proved a turning point; good attendance and participation in learning continued beyond the project. In a small but significant proportion of schools improvements in pupils' attitudes and behaviour during projects signalled the start of a return to schooling'

'Skills that were consistently improved – literacy, numeracy, ICT, self-confidence, team working, and an ability to show enterprise and handle change – are likely to contribute to pupils' future economic well-being'

'Opportunities for pupils to make a positive contribution to the community through Creative Partnerships programmes were valued by pupils; in community-based projects, pupils displayed high levels of social responsibility'

'The findings of the Ofsted inspection corroborate the findings of the earlier studies confirming that Creative Partnerships is delivering improvements in ...developing the creative industries'

'A small minority of schools analysed the attendance of pupils participating in Creative Partnerships programmes. During the programme those with usually poor attendance showed a significant improvement'.

'Developing and applying mathematical skills in context was also an indicator of pupils' achievement which several schools identified. Pupils were able to solve often complex shape and spatial problems through a sense of discovery which was encouraged and often demonstrated by creative practitioner'

'Every class from nursery through to the end of Key Stage 1 began a year-long project in sculpture and dance. The school observed that during the year pupils' confidence grew, they became more able to work in teams...but the school noted two developments they had not expected: the emotional needs of pupils were being met through the project, and academic achievement improved. This was particularly marked at the higher levels in maths and science achieved by boys'

The longer term impact of Creative Partnerships on the attainment of young people

Publisher/Commissioned by: Creative Partnerships & NFER

Author(s): Eames A, Benton T, Sharp C, Kendall L

Year: 2006

Source: www.creative-partnerships.com/aboutcp/businesssevidence

Contributes to: NI 2, NI 5, NI 11, NI 19, NI 81, NI 110, NI 117

Creative Partnerships operates in 36 areas in England. In February 2006, the National Foundation (NFER) completed a study of 13,000 young people who had participated in Creative Partnerships activities.

This research study used the National Pupil Database (NPD) to explore the relationship between young people's attendance at Creative Partnerships activities and their progress in national assessments. The NPD is a 'data warehouse' which brings together information from the Pupil Level Annual Schools Census (PLASC) and assessment data. It links pupil performance in key stage 1, 2 and 3 assessments to GCSE/GNVQ results. The study data sets included data on ethnicity and special educational needs.

The report is an important one in that it is methodologically rigorous and directly addresses National Indicators in the area of educational progression and achievement.

'Young people known to have attended Creative Partnerships activities outperformed those in the same schools (but not known to have attended Creative Partnerships activities) to a statistically significant extent at all three key stages. This was evident in average scores, English, mathematics, and science in key stages 2 and 3 and in total points scores, best 8 points scores, and science at key stage 4'
(NFER conclusions p22 paragraph 5.3)

'In addition, young people who have participated in Creative Partnerships activities outperform the national average at Key Stage 3 again by a statistically significant margin, while matching the national average at Key Stage 2 and Key Stage 4. Since Creative Partnerships is focused on improving education in the most challenged communities in England, this is a highly significant result'

Introduction to the study

'An analysis of within-school data revealed that young people who are known to have attended Creative Partnerships activities outperformed their peers in the same schools to a statistically significant extent at all three key stages...'

From Conclusions 5.4

Creative Partnerships: Survey of head teachers

Publisher/Commissioned by: Arts Council England

Author(s): Mackay T and Ullman A. BMRB Social Research

Year: 2006

Source: <http://www.creative-partnerships.com/content/researchAndEvaluationProjects/152535/?version=1>

Contributes to: NI 72, NI 73, NI 74, NI 75, NI 77, NI 78, NI 86, NI 110

This report is drawn from a survey of 510 head teachers whose schools had participated in the Creative Partnerships Programme to assess their perception of the impact of the programme.

Perceptions of Creative Partnership activities are very positive and support National Indicators in the areas of educational progression, achievement, behavior and attendance.

Selected quotes from the report give a flavour of the findings:

‘About three quarters (79%) of head teachers felt that their schools’ involvement with Creative Partnerships had led to an increase in attainment’

‘Over three quarters (79%) of head teachers agreed with the statement: ‘being involved with Creative Partnerships has made a real contribution to raising the educational standard in our school’

‘Secondary schools have reported that 70% have seen an improvement in pupils’ behavior. As a consequence, schools are seeing improvements in young people’s achievement’

Head teachers also felt that Creative Partnerships helped improve exam attainment by teaching children new skills and improving their behaviour (24%) and through increasing children’s motivation (22%). The verbatim comments below illustrate what head teachers had to say:

“...a number of students who were under achieving have been motivated, through the projects and this has had an effect on motivation, attendance, behaviour, and self esteem.”

‘Overall 43% of head teachers felt that taking part in Creative Partnerships had a positive impact on their school’s attendance levels. Forty five per cent felt it made no difference, 6% did not know if Creative Partnerships had affected attendance, three per cent felt it was too soon to tell and two per cent felt it did not apply to their school.’

Further information on children and young people

London teachers' engagement with museums and archives. MLA London, 2006.

http://www.mlalondon.org.uk/uploads/documents/MLA_London,_Strategic_Commissioning_Report.doc

What did you learn at the museum today? Executive Summary. Eilean Hooper-Greenhill E, Dodd J, Gibson L et al. University of Leicester/MLA. 2005

http://www.mla.gov.uk/resources/assets//id1185exec_pdf_6623.pdf

Arts Award in London website

<http://www.artsaward.org.uk/site/?id=1380&action=preview&backTo=index>

The arts-education interface: a mutual learning triangle? Harland J et al, NFER, 2002.

<http://www.nfer.ac.uk/research-areas/pims-data/summaries/the-arts-and-education-interface-evidence-based-research.cfm>

LAA Theme - Adult Health and Wellbeing

There is a wealth of evidence to show how the arts, can contribute to health. Less work has been conducted in the field of libraries, museums or archives and health.

Culture is most likely to be able to contribute to NI 119 Self-reported measure of people's overall health and wellbeing but may also play a part in contributing to **NI 138 Satisfaction of people over 65 with both home and neighbourhood.**

Skilled for health

Source: <http://www.mlalondon.org.uk/priorities/index.cfm?NavigationID=346>

Contributes to NI 9, NI 119, NI 124, NI 174

Skilled for health is a national initiative based on the association between poor low skills levels and poor health.

MLA London is piloting a 12-month Skilled for Health project in public libraries in five boroughs: Ealing, Islington, Newham, Haringey and Barking and Dagenham.

Funded by the Department of Health and the Department for Innovation, Universities and Skills, and working in partnership with the London Libraries Development Agency (LLDA) and the London Health Commission (LHC), a key aim of the project is to test the effectiveness of libraries as locations for Skilled for Health learning. Libraries are seen to be a natural home for the project because of their support to people with a range of learning needs as well as providing a welcoming and accessible learning environment.

MLA London's project aims to reach a cross-section of adults from disadvantaged communities by:

1. Consulting community groups to find out which health and skills issues are of concern to them, so that sessions can be tailored to learners' needs;
2. Encouraging partnerships between skills for life tutors, health workers and library staff;
3. Setting up Skilled for Health sessions in libraries in the five boroughs.

This link provides information about the wider Skills for health programme

http://www.continyou.org.uk/what_we_do/healthy_active_learning_communities/skilled_health

The arts, health and wellbeing

Published/Commissioned by: Arts Council England

Author(s): Various

Year: April 2007

Source: www.artscouncil.org.uk/publications

Contributes to: N50, N54, N58, N119, N124, N138,

This publication sets out Arts Council England's first national framework for arts, health, and wellbeing. It should be read with its joint publication, *A prospectus for arts and health* (see below). The publication focuses on arts-based activities that aim to improve individual and community health, healthcare delivery, and artworks or performances that enhance the health care environment.

"We believe that active participation in the arts can have a significant impact on the wider determinants of health such as improving environments, increasing educational attainment and building social capital"

Peter Hewitt, former Chief Executive, Arts Council England

It includes a summary of important strategic arts and health activities taking place throughout England including London as well as project level descriptions. Although this publication is necessarily more focused on strategy and advocacy, it is a rich 'gateway' to other outcome and evidenced-based resources.

Adult health and wellbeing: dramatic uptake of anti-natal care by groups with a tradition of low attendance – This 18 month, Anti-natal Music and Movement project, delivered by South Asian Arts in the West Midland, reached 60 women and involved a musician, dancer and active-birth teacher. A key part of sessions was the singing of lullabies in the women's first language – e.g. Punjabi, Urdu or Gujarati.

The publication claims that arts and health activities can:

- promote the good health and wellbeing of communities
- promote positive health messages and public health issues
- identify health and wellbeing needs
- improve the mental, emotional and spiritual state of Health Service users
- create and improve environments in health care settings for staff and service users
- help medical staff, carers, patients and families to communicate more effectively with each other by offering opportunities for social interaction, involvement and empowerment
- provide opportunities for artists to develop their practice, in particular in collaborative working and communication techniques

- improve the lives of healthcare staff by humanising the treatment process and giving more respect to individuals
- use creativity in, and creative approaches to, continuing professional development for healthcare staff

Your health and the arts: a study of the association between arts engagement and health

Published/Commissioned by: Arts Council England

Author(s): Dr Windsor J

Year: February 2005

Source: www.artscouncil.org.uk/publication/publication

Contributes to: N11, N119

This report uses extended datasets from previous studies (*Arts in England*, 2001, 2002 and 2003, Arts Council England and The Museums Libraries and Archives Council). This study, commissioned Social Survey Division of the Office for National Statistics (ONS) to ask questions that explore general levels of engagement with the arts and the relationship between health and engagement in the arts.

Engagement in the arts - Altogether 85% of respondents had visited or attended at least one artistic or cultural event or activity in the last 12 months. Performing arts were attended by 63% of respondents and non-performing arts or culture by 79%. Nearly three-fifths (57%) had attended either performing and non-performing arts or culture. In total, 95% of respondents had accessed arts through various types of audio-visual media in the last four weeks or online media in the last 12 months. 19% of Londoners had attended one culturally specific event in the previous year compared with 10% of people from all other regions

Barriers to engagement in the arts – 65% of respondents said they would be interested in attending more arts events or activities but were prevented by time (60%) and cost (43%).

The arts appear important to people's sense of health and wellbeing - Self-reported general health and engagement in the arts. Allowing for age and other personal characteristics, better health was more likely to be reported by those who attended performing arts and non-performing arts or culture; participated in dance; accessed art forms through CDs, mini discs, tapes or records, through the radio; or through television, videos or DVDs.

Illness, health, and engagement in the arts - 'People who engaged in the arts were more likely to report good general health but this could have been because they were also less likely to report longstanding illness. However, even for those who did not have a longstanding illness, there was still an association between self-reported general health and engagement in the arts.'

A prospectus for arts and health

Published/Commissioned by: Department of Health with Arts Council England

Author(s): Various

Year: April 2007

Source:

http://www.artscouncil.org.uk/publications/publication_detail.php?rid=0&sid=&browse=recent&id=581

Contributes to: N119, N14, N138,

This publication is rich with case studies and a wide range of references to other publications, projects, and studies. It presents evidence to support its assertion that 'arts and health is not a new, untested or fringe activity. It has long been delivering robust improvements to our health services'.

Case studies included:

Adult health and Wellbeing: Mental Health, Social Inclusion and Arts –

The aims of this outcomes study were to measure changes in medication and service use, occupational activity, empowerment and social inclusion, and to assess the extent to which changes could be attributed to arts participation.

The results showed that improvements in empowerment and mental health were greater for participants identified as having clinically significant mental health problems. There was a significant decrease in the proportion of participants identified as frequent and regular service users. 33% of participants thought their involvement with the project had increased their future employment and education possibilities.

In follow-up interviews and workshops with project staff 3 processes were identified as important in all cases;

- i) Getting motivated inspired hope and reduced inactivity
- ii) Focusing on art provided relaxation and distraction
- iii) Connecting with others in a supportive environment decreased mental stress. Further details from www.socialinclusion.org.uk/publications

The impact of the arts on people with long term health conditions –

research at the Chelsea and Westminster Hospital, (Staricoff, R., Duncan, J. and Wright, M. 'A study of the effects of visual and performing arts in healthcare (2004)'; http://www.chelwest.nhs.uk/aboutus/hospital_arts.htm), reported that:

'live music was very effective in reducing levels of anxiety and depression; and visual arts and music reduced levels of depression by a third in patients undergoing chemotherapy'

Psychological and physical health benefits of singing – Bodymind and Voice, (Thurman, L and Wlech, GF. (eds) (2000) 'Bodymind and Voice:

Foundations of Voice Education, Revised Edition, Denver USA); (<http://www.ncvs.org/ncvs/library/pubs/BMV/index.htm>), 'examines the research evidence for the body/mind integration of human vocal behaviour. Among the findings is review of evidence of the wide-ranging psychological and physical benefits health benefits of singing.'

An outcomes study designed to measure amongst other things; 'empowerment, mental health and social inclusion, and to assess the extent to which changes could be attributed to the arts' are reported in *Mental health and arts participation: the state of the art in England*, *Journal of the Royal Society of Health Promotion* Hacking S, Secker J., Kent L., and Spindler H. 2006, (www.socialinclusion.org.uk/publications). Reported results identify; improvements in empowerment and mental health were greatest in participants with 'clinically significant' mental health problems at baseline; a significant decrease in in the proportion of participants identified as frequent and regular service users.

Towards Transformation: exploring the impact of culture, creativity and the arts on health and wellbeing

Publisher/Commissioned by: Manchester Metropolitan University

Author(s): Amanda Kilroy, Charlotte Garner, Clive Parkinson, Carolyn Kagan and Peter Senior

Year: 2007

Source:

<http://www.compsy.org.uk/Critical%20friends%20report%20final%20amendments.pdf>

Contributes to: NI2, NI5, NI11, NI119, NI124, NI138

This report targets 6 arts and health projects which were part of a response to calls for evidence; in short, a call to prove the value of the arts in relation to health. The selected projects are part of a wider programme in the North West of England funded through the *Invest to Save* programme which together with Euclid has established a useful portal for health, culture and the arts (<http://health.culture.info/>).

The project focused on the White Paper, *Choosing Health*, and *Health Challenge England*. This report asserts that, 'engaging in creativity, culture and the arts has a profound affect on wellbeing, increasing our individual capacity to make changes in our lives'. The study gives an overview of both the measured and perceived impact and value of arts activities on health and wellbeing in targeted groups, and explores the transformative power of the arts for the empowerment agenda.

Data on the impact of arts engagement was gathered through 4 questionnaires together with cycles of appreciative inquiry workshops. The questionnaires measured 4 dimensions of health and wellbeing; psychological wellbeing, general health, anxiety and depression, and job satisfaction in health workers. The report provides a clear exposition of the methodological challenges in this field as well as emerging responses, for example a model of transformational change (Kilroy, A.J. 2007).

The authors report that:

'arts and health activities take an approach which recognises that people who are sick or disenfranchised often have a diminished capacity to deal with challenges and an adjacent apathy or de-motivation for healthy behaviour'

The authors go on to note that the overall 'arts approach' has the potential to create a culture and structure conducive to raising expectations, triggering motivation and encouraging learning and personal growth, which create the conditions for wellbeing and health to arise.

The report includes findings about older people and people who use mental health services with many relevant, direct quotes from participants.

'During the day I would literally go back to the flat and lie on the bed and listen to the television... now, because I'm coming here, I think about what I'm going to do instead'

Older person living in sheltered accommodation

'You look at the sky differently and realise the sky was really like that. When you paint something you look at it in a different way...it's difficult to explain but you do look at the world differently'

Older participant

'You don't have to become "un-psychotic" as it were, because you've done some arts work. What you do do, though, is you build up confidence, you build up self-esteem...so the arts can be a recovery vehicle'

Recovering participant/project worker

Measuring Up – Libraries Impact Project

Published/Commissioned by: The Laser Foundation

Author(s): PriceWaterhouseCoopers

Year: 2005

Source: <http://www.bl.uk/aboutus/acrossuk/workpub/laser/news/awards2004/laserfinal6.pdf>

Contributes to: NI 9, NI 119, NI 124, NI 138

This study conducted by PriceWaterhouseCoopers provides a methodology for library authorities to collect robust data about their contribution to adult skills, literacy, patient involvement in health and quality of life for older people including wellbeing and independent living. The methodologies were piloted across seven library authorities.

‘In the course of our work, we found evidence of a clear and measurable contribution made by libraries to wider policy priorities at both local and national level. We believe that this evidence forms part of the case for the continued and meaningful involvement of libraries in these policy areas.’
PriceWaterhouseCoopers

The study recommends that any library based health promotion should collect baseline figures based on bookstock at a service, local and homebased service level.

- In 2003-4 Libraries in the London Borough of Newham made nearly 40,000 loans of titles that support people in making decisions about health.
- 29% of people participating in ‘Click On’ (Introduction to the internet) one-day courses then used the internet to obtain information about making health choices

Further information on adult health and wellbeing

Museums, Galleries and Archives – case studies relating to health and wellbeing. IdeA.

<http://www.idea.gov.uk/idk/core/page.do?pageId=1004923>

Taking Soundings - Patient and Public Involvement in the London Patient Choice Project. Health Link. 2004.

<http://www.health-link.org.uk/TakingSoundingsReport%202.3.05.pdf>

The impact of visual arts in Regeneration, Healthcare and Education Contexts, London, unpublished report for Arts Council England. Prevista Ltd, 2005,

<http://www.artscouncil.org.uk/documents/publications/phpHBq9Qu.doc>

Arts, creativity and health in the South East, Arts Council England. Shea Debnam Associates (ed.), 2005

<http://www.artscouncil.org.uk/documents/projects/phpyO8GYk.pdf>

A Prospectus for Arts and Health. Arts Council England/Department of Health 2007

http://www.artscouncil.org.uk/publications/publication_detail.php?rid=0&sid=&browse=recent&id=581

Review of Arts and Health Working Group. Department of Health. April 2007
http://www.dh.gov.uk/en/Publicationsandstatistics/Publications/PublicationsPolicyAndGuidance/DH_073590?IdcService=GET_FILE&dID=137429&Rendition=Web

Review of Arts and Health Working Group set up to advise the Director for Patient and the Public in advising the Department of Health.

http://www.dh.gov.uk/en/Publicationsandstatistics/Publications/PublicationsPolicyAndGuidance/DH_073590

Creativity, Culture, the Arts and Health. A portal compiled, presented and managed by Arts for Health. Manchester Metropolitan University.

<http://health.culture.info/>

An audit of bibliotherapy/ books on prescription activity in England. Hicks D. MLA/ACE 2006.

[http://www.mla.gov.uk/resources/assets//An_Audit_of_Bibliotherapy__Books_on_Prescription_Activity_in_England_\[1\].doc](http://www.mla.gov.uk/resources/assets//An_Audit_of_Bibliotherapy__Books_on_Prescription_Activity_in_England_[1].doc)

LAA Theme - Local Economy

Culture is absolutely central to London's tourist economy but the contribution of culture to London's wider economy is also important. The UK's creative industries provide a significant proportion of the nation's GDP. Cultural organisations provide skills development and access to information and they contribute to creating an vibrant environment which attracts new businesses.

Of the economic indicators in the new National Indicator set culture is most able to contribute to Basic Skills **under NI 161 Learners achieving a Level 1 qualification in literacy** and **NI 174 Skills gaps in the current workforce reported by employers**.

Culture also contributes to **NI 171 VAT registration rate** through the development of the rapidly expanding creative industries sector and through helping to create an environment which is attractive to business.

London's Culture Equation

Published/Commissioned by: ALM London

Author(s): Various

Year: 2005

Source: http://www.mlalondon.org.uk/uploads/documents/eco_and_regen_strategy.pdf

Contributes to: NI 161, NI 171, NI 174

This study is the first in a series of the economic impact studies which seek to collate an evidence base for the economic contribution of London's archives, libraries, and museums. Its' research is based on the secondary analysis of government data on business and employment, the analysis of top level policy of government and non-governmental organisations, consultation and interviews with key professionals within the sector domains and regional agencies.

The report focuses on the direct economic impact of the sector which arises from local spending, employment, etc however more significant but more difficult to measure are the indirect or induced economic impacts of services within the libraries archives and museums sector. These include the following:

learning and skills development - equipping individuals, often those in disadvantaged positions, with the skills to enter into and progress within the labour market

enterprise support- supplying individuals and businesses with the information and knowledge they require to start-up, grow and become more productive

regeneration and renewal – acting as 'chess pieces' in the physical and social renewal of localities

tourism – contributing to the image and attractiveness of an area and attracting visitors and additional spending into the local/regional economy. Each of these can contribute to outcome areas defined within the Local Area Agreements.

- The size of the sector is roughly equivalent to that of the design sector with , in 2003 13,700 people directly employed in the sector with a turnover in excess of £320m. It also notes that in 2003-4 there were 52.23m visits to London libraries. A 7.2% increase on 2001-2 figures (CIPFA, Public Library Statistics, 2005).
- Spend generated by visitors to Britain’s largest museums is £565m and their wider contribution including indirect and induced value is £2 billion. (Valuing Museums, NMDC 2004
http://www.nationalmuseums.org.uk/images/publications/valuing_museums.pdf)

‘Archives, libraries and museums provide information, space, resources and motivation for learning and skills development – on an informal and formal basis – particularly for basic skills and ‘soft’ skills. This helps to bridge the digital divide’ by opening more access of the knowledge economy.’

- 68% of visitors use archives for learning purposes
- 18% of visitors use archives in connection with employment

Peckham Library, winner of the Stirling Prize for Building of the Year 2000 is now seen as a regeneration icon. It was designed not only to attract back old users but to project a renewed image of what had become a run down area. Within the first six months, this success was reflected in its usage figures which more than doubled those of the two libraries it replaced.

Bolton's Museum, Library & Archive Service – an economic valuation.

Author(s): Jura Consultants

Commissioned: MLA North West, Bolton Metropolitan Borough Council

Year: 2005

http://www.mlanorthwest.org.uk/assets/documents/100001D5MLA_Bolton2.pdf

Contributes to: NI 2 NI 5, NI 7, NI 9, NI 10, NI 11,

This ground breaking study was the first to use the Contingent Valuation approach to estimate the value of a single local authority's Museums, Libraries and Archives Service.

Unlike traditional approaches to estimating economic value which take account of direct local spending, additional visitor spend, etc, Contingent Valuation which is more commonly used in the fields of environment or transport, is based upon asking users and non-users to consider what they would pay for services provided or for the ongoing availability of such services. Respondents are also asked to indicate what level of financial compensation they would accept in return for the removal of such services.

The study found that the services of Bolton's Museums, Libraries and Archives were valued at £10.4 million by users and non-users. This represents 1.6 times their actual cost to the users and non-users. In other words every £1 spent by Bolton residents generates a value to the local community of £1.60.

The valuation includes

'Use value' – value created through the direct use of services

'Option value' – value derived from these services being available for future use should the respondent require them

'Existence value' – the value generated by the existence of these services for both user and non-user.

Bolton's Metropolitan Borough Council's cultural sector is not dissimilar to that which may be found in many London Boroughs. It includes three museums, 15 local libraries and a central archive.

Londoners Need to Read

Authors: David Brockhurst and Ian Dodds

Commissioned: ALM London

Published/Commissioned: ALM London

Year: 2004

Source: <http://www.mlalondon.org.uk/uploads/documents/LN2R.pdf>

Contributes to: NI 2, NI 9, NI 13, NI 161, NI 162, NI 174,

Basic skills are defined as the ability to read, write, and speak in English and to use mathematics at a level necessary to function at work and in society. *Londoners Need to Read* Project set out to assess the current contribution made by many libraries, museums and archives to supporting adults with basic skills needs across the capital. The research involved face to face interviews, questionnaires and focus groups with adult learners, basic skills providers and library, museum and archive staff and case studies to identify best practise.

“I applied for a job at Waitrose and didn’t get it so that’s why I came here”

A Library learner

Within libraries, museums, and archives sector it is libraries that have taken the lead in providing basic skills training. This builds on their traditional role in supporting learning through providing access to books, resources, and study space and access to new technology and the internet through the People’s Network.

The provision of accessible and approachable premises is key.

“After coming to this country I’ve started reading the newspapers (at the library) but to read the books, I can’t and that’s how I discovered the learning here”

A Library learner

Whilst the provision of a positive environment for learning is central to the libraries ‘offer’, some library services have trained library staff in supporting adults learning. An example of this approach is the *Boost* project in the Royal Borough of Kensington and Chelsea and the London Borough of Wandsworth, funded by the London Development Agency.

“I think they’re really good – I’ve never really used them [libraries] until now – great, so many options – you can just walk in and it’s cool” A Library learner

There are strong examples of libraries supporting whole families to improve their literacy through *Bookstart* and library initiatives delivered through *Surestart*. And the London Borough of Barking and Dagenham’s *Families Reading Project*. These are excellent examples of how family learning within library settings can support adults with literacy needs and encourage them to consider their own learning.

- Libraries are successful at engaging new learners, 56% of respondents (to the survey of learners) had not been involved in any formal adult training before enrolling on a course at a library.
- The flexible learning opportunities offered by libraries and museums kick start more alienated learners and also attracts higher proportions of black and minority ethnic learners increasing their confidence and self-esteem.
- 46% of respondents to the survey of learners said they were improving their skills 'to get a job or a better job' whilst 26% said they were participating so that they could 'help my children at school'.

Mapping the territory

Published/Commissioned by: National Literacy Trust/MLA

Author(s): Barzey A

Year: 2003

Source: <http://www.literacytrust.org.uk/mapping/MappingtheTerritoryreport.pdf>

Contributes to: NI 9, NI 161

This was a baseline study of the ability of museums, archives, and libraries in England to contribute to the Government's targets for improving the literacy and numeracy skills of adults with basic skills needs.

The study was based on desk research and targeted questionnaires to a representative sample of museums, archives, and libraries. The questionnaire was sent to a sample of museums, archives and public libraries in England. It achieved a response rate of 40%. A sample of 300 museums was drawn from a study population of over 1,000. Two hundred archives were drawn from the 216 proposed by Resource and 140 public library authorities from the 151 available.

- Three quarters of respondents think they should support adult basic skills with many emphasising the need for better resources to help them do this;
- Two-thirds enter into partnerships which aim to improve adult basic skills, with libraries leading the field;
- Over four-fifths have some type of outreach or promotion to help reach adults with basic skills needs but it is concentrated in a few approaches and the majority do not attempt to reach out to the 'hard to reach'. Again, libraries lead the field;
- Four-fifths use some sort of technology to improve the access of adults with basic skills needs with over a third using the Internet for adult basic skills support;
- Two-thirds open at lunchtimes and weekends, improving the access of adults with basic skills needs to their services;
- A third have staff who have been formally trained to support adult basic skills.
- However, the availability of human resources to support this area is a problem in all three sectors, with archives having the least provision;
- What support there is for adults with basic skills needs is liable to be informal not formal; again libraries lead the field;
- A fifth have core funding earmarked to support adult basic skills.

Capital Values – The contribution of the historic environment to London

Author(s): Craig C, Dunville R, Matthews A.

Published by: English Heritage

Year: 2006

Source: <http://www.londoncouncils.gov.uk/upload/public/attachments/1233/Capital-Values-part1.pdf>

<http://www.londoncouncils.gov.uk/upload/public/attachments/1233/Capital-Values-part2.pdf>

Contributes to: NI 1, NI 2 NI 3, NI 5, NI 6, NI 72, NI 73, NI 110, NI 7, NI 50, NI 73, NI 110, NI 171

This publication makes the case for how London's historic environments can contribute to the themes in Local Area Agreements. It draws on a variety of sources and provides a useful Framework for action to support local government officers and heritage managers in incorporating heritage in Local Area Agreements.

"I believe that making the most of London's heritage is the key to bringing together Londoners of all backgrounds. My message to local government is don't see your heritage as something to be put in a box, let it speak and actively explore the ways it can enrich all areas of policy from education to health, from tourism to social inclusion."

The Rt Hon Lord Smith of Finsbury, Chair of the London Cultural Consortium

London's historic built environment is the very foundation of its tourism industry which makes it vital to London's economic development. It provides a vast amount of London's green spaces which contribute to environmental and health targets as well as community cohesion and people's satisfaction with their local neighbourhood.

- London's historic environment and its world famous sites in particular, contributed at least £2.6 billion to London's economy in 2005 through tourism by overseas visitors alone. (based on VisitLondon figures for 2004-05.)
- This means that London's historic environment was responsible for at least 47,000 jobs in tourism-related industries such as hospitality and retail.
- The historic environment sector directly employs at least 6,300 people in London
- The historic environment is a key provider of facilities for community, arts and recreational groups in London
- Regenerated historic environment spaces frequently house cultural industries and provide an atmosphere conducive to creativity and innovation
- London's historic environment provides in the region of 1.8 million education visits for Londoners every year

- In the region of 6,000 people volunteer in the historic environment sector in London.
- London has 1,241 historic green spaces that provide opportunities for rest, reflection and recreation
- Sports facilities are provided at 404 of London' s historic parks

Further information on local economy

Public libraries in the Knowledge Economy. Hepworth M, Clayton N. Local Futures Group. 2006.

http://www.mla.gov.uk/resources/assets/P/Public_libraries_in_the_knowledge_economy_10180.pdf

Public Funded Culture and the Creative Industries Holden J. Demos /Arts Council England. 2007

<http://www.artscouncil.org.uk/documents/publications/phpuOF22D.pdf>

Valuing Museums Impact and innovation among national museums Travers T, Glaister S. NMDC 2004

http://www.nationalmuseums.org.uk/images/publications/valuing_museums.pdf

Bolton's Museum, Library & Archive Service – an economic valuation. Jura Consultants, 2005

http://www.mlanorthwest.org.uk/assets/documents/100001D5MLA_Bolton2.pdf

Confidence All Round - The Impact on Emergent Adult Readers of Reading for Pleasure through Libraries Morris Hargreaves McIntyre. 2005

<http://www.literacytrust.org.uk/vitallink/nov2005evaluation.pdf>

Local Area Agreements and the Historic Environments – Interim Guidance. English Heritage 2006

<http://www.londoncouncils.gov.uk/upload/public/attachments/1233/Local-Area-Agreements.pdf>

The Contribution of Culture to Regeneration in the UK: A Review of Evidence. Evans, G, Shaw, P, DCMS, London Metropolitan University 2004

<http://www.culture.gov.uk/NR/rdonlyres/3FC15151-C391-4708-8386-4703294DD2A2/0/ADCMSFinal1.pdf>

Economic Impact Study of UK Theatre. Shellard D, University of Sheffield. Arts Council England. 2004.

<http://www.artscouncil.org.uk/documents/publications/phpuSGWg5.doc>

The Creative Industries mapping document. DCMS. 2001.

http://www.culture.gov.uk/Reference_library/Publications/archive_2001/ci_mapping_doc_2001.htm

London: a cultural audit. London Development Agency. 2008.

<http://www.london.gov.uk/mayor/culture/docs/cultural-audit.pdf>

The Olympics and Paralympics

The Cultural Olympiad will commence August 2008 and run for four years. It will inspire people around the country to participate in a range of cultural activities, which will reflect and celebrate the diverse communities that make up London and the UK. Its key aims are to inspire and involve young people, animate and humanise public space and to leave a positive social and economic legacy. These aims and resulting activities can contribute directly to LAA outcomes especially where these relate to enjoyment and achievement by young people, social cohesion in communities, safer streets and stronger communities.

Values and themes of the Cultural Olympiad

Authors(s) Olympic Delivery Authority

Publication Year: 2007

Source: <http://www.london2012.com/plans/culture/now-to-2012/values-and-themes-of-the-cultural-olympiad.php>

Contributes to: NI 1, NI 6, NI 110, NI 119,

The Cultural Olympiad commences in 2008 and runs until 2012. A brief examination of the values and themes of the Cultural Olympiad and the priorities expressed through the new Local Area Agreements shows considerable overlap.

The Cultural Olympiad has the following objectives:

- inspire and involve the widest range of London and UK-wide communities;
- generate sustainable long-term benefits to our cultural life
- create outstanding moments of creative excellence across the full range of performing arts and creative industries
- connect future generations with the UK's artistic communities and with their peers around the world
- promote contemporary London as a major world cultural capital
- drive tourism and inward investment and use the creative industries to boost economic regeneration
- embrace the Olympic movement values of 'excellence, respect and friendship' and the Paralympic movement vision to 'empower, achieve, inspire'

All projects will be expected to reflect the following three values:

- celebrate London and the whole of the UK welcoming the world – our unique internationalism, cultural diversity, sharing and understanding
- inspire and involve young people

THE OLYMPICS AND PARALYMPICS

- generate a positive legacy – for example through cultural and sports participation, audience development, cultural skills, capacity building, urban regeneration, tourism and social cohesion and international links

All projects in the Cultural Olympiad will be expected to include at least three of the following theme:

- bring together culture and sport
- encourage audiences to take part
- animate and humanise public spaces – through street theatre, public art, circus skills, live big screen sites
- use culture and sport to raise issues of environmental sustainability, health and wellbeing
- honour and share the values of the Olympic and Paralympic Games
- ignite cutting edge collaborations and innovation between communities and cultural sectors
- enhance the learning, skills and personal development of young people by linking with our education programmes

London Culture and 2012 Guide

Publisher/Commissioned by: London Cultural Consortium

Author(s): Various

Year: 2008

Source: <http://www.london.gov.uk/lcc/publications.jsp>

Contributes to: NI 1, NI 3, NI 5, NI 6, NI 11, NI 110

The London 2012 Olympic and Paralympic Games will be a four year cultural festival, starting directly after the end of the Beijing Games in August 2008 and building momentum towards 2012.

The position of London as host city provides obvious opportunities for cultural activities linked to the Cultural Olympiad to also deliver against a wide range of Local Area Agreement targets through some of the following developments.

The International Exhibitions Programme will revisit and re-interpret UK museum and gallery collections from a diversity of international and community perspectives. Taking a fresh look at even very 'traditional' local history, art and specialist collections reveals multiple layers of significance.

Artists Taking the Lead is one of the 'bid projects' set out in London's submission to host the 2012 Olympic Games and Paralympic Games. 12 artists' commissions - responding to and celebrating our local and national cultural life in each of the nine English regions. Each commission will encourage collaboration across art forms, aspire to a legacy beyond 2012, and have the creative energy of children, young people and communities at its heart. The detail of the programme and how to get involved will be announced in 2008.

Cultural Olympiad programmes and events in London over 2008 to 2012 will be a key part of the Olympic experience. It is an important ambition for the programmes to leave a legacy of larger and more diverse cultural audiences, including younger generations. A first opportunity to do this will be on 24th August 2008, marking the handover from Beijing to London.

The five sub-regional partnerships that operate in Central, North, West, South and, East London respectively are developing cultural programmes that engage communities across London with the 2012 Games. The first cultural programmes take place in the summer of 2008. The sub-regional cultural programmes aim to leave a legacy of increased participation in culture, particularly amongst young people.

Examples of activities:

Concrete and Glass is a two day music and art event happening in October 2008 in more than 25 music venues and galleries in East London.

In 2010, London 2012 will launch the official **London 2012 Volunteer Programme**. This will recruit and train up to 7,000 volunteers to help put on the 2012 Games. At present London 2012 is encouraging prospective Games-time volunteers to develop their skills by helping out on cultural events in their local areas.

The World Festival of Youth Culture will provide young people from across the UK and around the world with the chance to show what they are interested in and care about – potentially including fashion, music, and dance

The Legacy Trust is a new body endowed with £40 million. It will support cultural, artistic, educational and sporting activities that celebrate the 2012 Games and that are expected to be part of the Cultural Olympiad. It expects to announce the London project or projects in spring 2008

The handover moment itself will occur sometime between 2.30pm and 3.30pm UK-time on 24th August 2008. It will be marked across London. The Notting Hill Carnival will be in full swing and in Trafalgar Square. London boroughs and cultural and community organisations are being encouraged to hold their own celebrations so that as many Londoners as possible can celebrate the capital becoming the Olympic host city. The Handover Ceremony for the Paralympic Games follows on 17th September 2008.

The following are selected sources that may prove useful.

The MLA Partnership has developed Setting the Pace, a programme of five strands of activity that are designed to help deliver the Cultural Olympiad and to have a transformative effect on the museums, libraries and archives sector. www.mla.gov.uk/website/programmes/settingthepace

Arts Council England - Artists Taking the Lead Major Project within the Cultural Olympiad through which artists will be challenged to lead a celebration of our local and national cultural life, to create great art in iconic and unexpected places. www.artscouncil.org.uk/regions/homepage.php?rid=3

The Legacy Trust - is the funding body for a specific range of cultural activities that celebrate the 2012 Games. www.legacytrustuk.org

The UK Film Council is developing the Film and Video Nation: a celebration of Participation and Emerging Talent in the Digital Age Major Project within the Cultural Olympiad. www.ukfilmcouncil.org.uk

Youth Music's investment in the Cultural Olympiad will focus on young musicians, singers and cross-generational music-making www.youthmusic.org.uk

London Councils is helping London boroughs and sub-regional partnerships to engage with the 2012 Games. www.londoncouncils.gov.uk/2012

The Five Host Boroughs - www.greenwich.gov.uk, www.hackney.gov.uk, www.newham.gov.uk, www.towerhamlets.gov.uk and www.lbwf.gov.uk

The South London Partnership www.gosouthgo.co.uk for an introduction to the opportunities and benefits of the 2012 Games in south London.

West London Alliance and the **Western Wedge arts partnership** - www.westlondonalliance.org/Page/London2012Games

Gateway Boroughs <http://www.thames-gateway.org.uk/home.asp?id=164>

North London Strategic Alliance and Four Greens <http://www.nlsa.org.uk/>
<http://www.fourgreens.org/>

Central London Partnership <http://www.c-london.co.uk/output/Page83.asp>

Setting the pace – a prospectus for the contribution of museums, libraries and archives in London to the 2012 Olympic Games and Paralympic Games

Published by: MLA London

Year: 2006

Source: http://www.mla.gov.uk/resources/assets//P/prospectus_10320.pdf

Contributes to: NI 1, NI 3, NI 6, NI 9, NI 10, NI 110,

“Museums libraries and archives are essential to London’s visitor economy and are also ideally placed within every community to contribute to engaging people from all backgrounds in the cultural activities that will take place before, during, and after the Games.”

Ken Livingstone, Mayor of London

This document is a strategic statement rather than a research document but is included here because its themes can be linked to the Outcome blocks featured in the Local Area Agreements.

The Cultural Olympiad which includes the cultural and education programme is the wider festival that will run from August 2008 with the closure of the Beijing Games. It will have two themes *Inspiring young people* and *Celebrating world cultures*.

London’s museums, libraries, and archives have an important role to play in promoting knowledge and understanding of diverse cultures and in fostering a sense of identity and a culture of tolerance.

Setting the Pace plans to lead to a transformation in the way people experience the inspiration, learning and creativity museum, library and archive collections generate. Increasing participation by non-traditional audiences – particularly young people, black and minority ethnic communities and people with disabilities.

- 76% of London’s local authority museums, local study libraries, and archives hold collections that specifically relate to their local minority ethnic communities.
- In 2005, there were over 52 million visits to public libraries in London
- 500,000 additional visitors are forecast to visit London in 2012
- £2 billion is expected to be generated for the UK’s tourist economy with 60% spent in London