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Agenda Item 12

To consider the following Procedural Business:

A. Declaration of Substitutes

No substitutes are permitted on ad hoc scrutiny panels.

B. Declarations of Interest

- (1) To seek declarations of any personal or personal & prejudicial interests under Part 2 of the Code of Conduct for Members in relation to matters on the Agenda. Members who do declare such interests are required to clearly describe the nature of the interest.
- (2) A Member of the Overview and Scrutiny Commission, an Overview and Scrutiny Committee or a Select Committee has a prejudicial interest in any business at a meeting of that Committee where –
 - (a) that business relates to a decision made (whether implemented or not) or action taken by the Executive or another of the Council's committees, sub-committees, joint committees or joint sub-committees; and
 - (b) at the time the decision was made or action was taken the Member was
 - (i) a Member of the Executive or that committee, sub-committee, joint committee or joint sub-committee and
 - (ii) was present when the decision was made or action taken.
- (3) If the interest is a prejudicial interest, the Code requires the Member concerned:
 - (a) to leave the room or chamber where the meeting takes place while the item in respect of which the declaration is made is under consideration. [There are three exceptions to this rule which are set out at paragraph (4) below].
 - (b) not to exercise executive functions in relation to that business and
 - (c) not to seek improperly to influence a decision about that business.
- (4) The circumstances in which a Member who has declared a prejudicial interest is permitted to remain while the item in respect of which the interest has been declared is under consideration are:
 - (a) for the purpose of making representations, answering questions or giving evidence relating to the item, provided that the public are also allowed to attend the meeting for the same purpose, whether under a statutory right or otherwise, BUT the

Member must leave immediately after he/she has made the representations, answered the questions, or given the evidence;

- (b) if the Member has obtained a dispensation from the Standards Committee; or
- (c) if the Member is the Leader or a Cabinet Member and has been required to attend before an Overview and Scrutiny Committee or Sub-Committee to answer questions.

C. Declaration of Party Whip

To seek declarations of the existence and nature of any party whip in relation to any matter on the Agenda as set out at paragraph 8 of the Overview and Scrutiny Ways of Working.

D. Exclusion of Press and Public

To consider whether, in view of the nature of the business to be transacted, or the nature of the proceedings, the press and public should be excluded from the meeting when any of the following items are under consideration.

NOTE: Any item appearing in Part 2 of the Agenda states in its heading the category under which the information disclosed in the report is confidential and therefore not available to the public.

A list and description of the exempt categories is available for public inspection at Brighton and Hove Town Halls.

AGENDA ITEM 14 (A)

AD HOC SCRUTINY PANEL CULTURAL PROVISION FOR CHILDREN AND YOUNG PEOPLE

PUBLIC MEETING
WEDNESDAY 31 MARCH AT 4.30

DRAFT MINUTES

1. Procedural Business

A. Declaration of Substitutes

No Substitutes are permitted.

B. Declaration of interest

Councillor Melanie Davis, Councillor Rachel Fryer and Councillor Carol Theobald all declared an interest as members of the Arts Commission. Councillor Fryer also declared an interest as a music teacher.

C. Declaration of party whip

There was none.

D. Exclusion of press and public

The press and public were not excluded.

2. Chair's Communications

The Chair, Councillor Davis, welcomed everyone to the meeting. This was the first of four planned evidence sessions, including a round table session at the end. The Panel would produce a report with the conclusions at the end of the process. The Panel would be looking at the current deployment of resources, at identifying any gaps in provision, and to highlight areas of good practice.

3. Witnesses

James Dougan, Assistant Director, Children & Young People's Trust (CYPT), Julia Box, Youth Arts Development Worker, and Emma Fincham, Central Area Manager, CYPT.

Mr Dougan's team were responsible for arts development in the Youth Service in CYPT. The team were within the governance arrangements for the Youth and Connexions service. The area of cultural provision for children and young people was a very live issue but it made up a very small part of the whole service.

Ms Box outlined her work. She had been a Youth Arts Worker for 25 years and had delivered arts in youth clubs during this time. The Youth Arts Project

grew when the unitary authority was created. Since 2003 there had been more staff, all of whom were part-time Youth Arts Workers. All of these people had a background in the arts but worked directly with young people. The team tried to reach as many young people as possible who would not normally access the arts. The Brighton Youth Theatre had been running for 22-23 years and for the last 8 years had satellite groups across the city. They ran a range of projects themselves and also delivered arts projects with other organisations that did not normally use the arts. They encouraged the use of the arts as a way of building self esteem – it was an amazing tool for young people who could really benefit. They ran on-going (in house) workshops and also worked with a wide range of groups, some of whom they had approached, and others who came to them independently..For example, they had done a one-term project with The Foyer for young people who created an exhibition. They were also working with Rise Young Peoples Group (Domestic violence charity).

The Arts Award was a nationally accredited scheme that was five years old. They worked with arts clubs and youth theatre in-house, but they would also offer this to outside organisations if they had identified a specific person to put together a portfolio with. It was great for young people to gain a national accreditation for work done in their own time. Ms Box also spent a lot of time networking nationally, regionally and locally.

Achievements - the Youth Arts Festival had been going for 3 years and was very small when it started but now had many groups involved. It was a big festival to celebrate young people in the arts. The new launch was in two weeks time and there would be a one day workshop offering taster sessions. Most activities are primarily term time because of the funding but they do run a summer school to offer the Arts Award.

Strengths – expert and committed staff team who get excellent results with challenging young people.

Challenges – capacity. They had a waiting list. The theatre was free and issue-based and on issues relevant to the young people. It came from a young persons' perspective but there was no capacity or budget to run anymore sessions. They had to take people from a wide age range because there the resources were not available to run two sessions. It would be great to be able to buy into other networks (eg English National Youth Arts Network) and also to be able to bring great arts practioners into the city.

In response to a question, Ms Box explained that the funding has stayed the same over the past few years but other things cost more money. The 'Positive Futures' funding was £9,000 for 2 workers for 6 hours a week. This would be reduced next year although it was unknown by how much. If there was more money, they would increase people's hours (most are on 6 hours) or bring in experts. They did not have funding for venue hire and it would be good to be able to get some venues for free. The only earned income was that groups paid £50 to register but if they know a group can not afford this, it was waived.

Following a question on age ranges and numbers, Ms Box explained that the range was 11 to 25 with the main target as 13-19 year olds. The majority of people were between 14 and 17 years old.

In Falmer, the group included children from year 7 up to year 11 in one group. This worked but more year 11s would attend if there were less year 7s.

There were five youth theatre groups with 80 to 90 people across the groups. There were 2 regular in-house arts groups, one in Hollingdean and one in Whitehawk and given the needs of the group, the maximum was 10.

On communication, Ms Box noted that this area had improved through the festival. They had links with those that worked with young people, for example, RUOK?, CAMHS, and MIND. They did have contacts with Blatchington Mill School, Patcham and Falmer but not with other schools. It was difficult to get into a school and find the right people. However, all the work they did was outside of schools and school time.

Finding a venue can be an issue. They had to find (and pay for) young people-friendly places. The ambiance of a venue was important – for example a venue should have changing rooms and feel like a theatre. The comment was made that some children may not be put off by using schools as venues. Ms Box noted that it depended on the young person. Young people in youth theatres should have the opportunity to perform in the same venues as professional actors

Following a question on the difference between what the Arts Youth Workers team were offering and what was offered by schools, it was generally very different. School productions were more likely to be musicals. The visual arts may have some similarities, but they were working with young people for whom the provision of arts in schools was not successful. The youth work was about empowerment and equality of opportunity but was not restricted by the formal curriculum. Mr Dougan noted that in school-based activities, children were mindful of what they wanted to share and would learn to protect themselves from emotions. In Ms Box's groups, the children were in the same space. For some people in the youth arts projects, the Arts Award may be their only qualification. Of the 4 young people who recently passed their silver arts award, (equivalent of grade A GCSE) it was the only qualification gained by 2 of the young people (aged 16-18). It was a very positive achievement.

A question was asked about any barriers to access. Ms Box replied that all the projects were free so cost was not a barrier. Accessible venues was a barrier. There was no centrally based youth space in Brighton so young people needed to go to Whitehawk. Those not in education, employment or training (NEET) would go first with a key worker and then on their own. This was very positive because some of them would not have been to that youth club before.

Mr Dougan noted that some venues were prejudiced against young people and had a pre-conceived idea that they were a threat. Ms Stone commented that for the young people-only music events, it was also difficult because venues would not make any money on the bar.

The issue of commercial sponsorship was raised but this was very difficult as mainstream companies would find it difficult. Also young people were very brand sensitive so this approach would not work.

Lucy Stone, Project Director, Rhythmix.

Rhythmix started 12 years ago as an initiative by the Heads of the Music Services in Brighton & Hove, Surrey, East Sussex and Kent to think about young people who were not accessing programmes (perhaps because they were out of school or between schools) and to develop work in genres not covered at that time by Music Services. This was a very new idea then and within a year they were approached by Youth Music and they still got the largest pot of money to deliver the Youth Music Action Zone which they still deliver to this day.

Rhythmix had been an independent charity since 2008 with the Head of Services sitting on the Board. So they worked closely with BHMAS looking at holes in provision and making sure they were not overlapping. They also worked in partnership to deliver MusicLeader South East to provide training, information, advice and guidance and online resources for people who worked in the music education sector. They did not run any open access activities in Brighton & Hove and did not advertise in youth clubs in the city (although they did in Surrey and East Sussex). In Brighton & Hove they worked with ACE (Primary, Queensdown and PRU), Youth Offending Team, Falmer High, and three Childrens' Centres across the city. They delivered Soundmakers in the special schools (BHMAS delivered this in 98% of primary schools).

Rhythmix provided intense sessions with small numbers. It was focussed on self expression, it was about what was going on in young peoples lives and talking to an adult who was not part of the social services. Very powerful work was produced.

They worked closely with partners in Brighton & Hove and had identified key people as door openers and gatekeepers. Julia Box was brilliant as was the Youth Offending Team, Children's Disability Service and Fostering Team. If there was one person in every service who could open doors, that would be incredibly helpful.

All projects were free to young people. Partners contributed time, venues and money. Often social workers needed to be present with a young person and it can be difficult for them to find the time.

Successful projects happened when there were strong partnerships. Also when young people said what *they* wanted to do.

The biggest challenge was finding partners. Sometimes attendance was an issue. Of 4 young people who started a music mentoring project with Rhythmix and the Youth Offending with some sessions delivered at the Crew Club, one dropped out early, one was in prison (for an earlier un-related offence), 1 dropped out later and the remaining 1 young person was currently releasing an album.

The core funding from Youth Music enabled Rhythmix to lever in other funding. This was currently agreed until April 2011. This funding had been there every year for the last ten years but it was currently half the level it had been in year 1. Any subsequent drop would mean they were unable to deliver programmes. Youth Music were lobbying the Arts Council and the Government on the issue. There was no European funding.

On the subject of communication, Rhythmix would benefit from more arts workers across the city in different services. The 'Express' strategy needs reconsidering. The idea of a database and central networking would ease communication and avoid duplication. Duplication did still happen but it had improved over the past 3 years. 'Express' was a great strategy but it needed more resources. A centralised person to go to would help and an 'Express' stamp on everything would be useful.

In response to a question on Soundmakers, Ms Stone explained that this was the Brighton & Hove response to the Government programme 'Wider Opportunities' for Key Stage 2 (KS2) children. It started 4 years ago in partnership with Brighton & Hove Music Arts and Study Support. Multiple instruments were supplied to children in KS2 so they were able play in ensembles in addition to individual instruments.

Following a question on targeting, in Brighton & Hove Rhythmix initially provided a lot of open access events with a big impact: go in and out again. It was now targeted and they worked with those in challenging circumstances (for example, asylum seekers, travellers, in early years settings) In East Sussex and Surry it was different: the Police may come and ask for projects at certain youth clubs, but there were a lot more open access activities.

Around 70 workers across the region provide up to 14 workshops a week in Brighton & Hove. In terms of numbers of girls and boys, Ms Stone informed the Panel that it was probably half and half. More girls did singing but more boys did the DJ and Music Tech workshops whilst for Rock & Pop there was an even split. Ms Box said it was probably 65/35 girls to boys. There were more girls when they provided dance but they stopped doing dance sessions when Street Dance started sessions. More boys did graffiti classes and it was about 60/40 in theatre. Traditionally more boys than girls attended youth clubs so it was a good way for young women to come into a venue often seen as a male venue. Ms Stone went on to explain that in Falmer, all except one of those doing a BTech in music were boys. At ACE the older units have far less girls.

Rhythmix were funded to work with 0-19yr olds and up to 25yrs for those with special needs. They were also about to launch MusicLeader South East to support and train adults who teach music.

There was a real issue with young people stepping into the music industry because lots of them had drug or alcohol issues so it could be very difficult. The young man who was producing an album was being supported. There could be a gap here.

It was up to partners how the programmes were altered. Particularly in early years settings, practitioners could be trained to deliver their own sessions.

Following a question on number of children and young people attending sessions, it was noted that bigger groups would be too difficult as many of the young people had attention issues or may have special needs. For some projects, 4 was the maximum number that could be sustained. Mr Dougan made the point that even if young people drop out, there was a successful outcome for all 4 as they had all engaged in different things. There were also low re-offending rates. Ms Box commented that even if young people do not make it to the end of a project, they had still got a huge amount out of experience.

Peter Chivers, Head of Brighton & Hove Music Advisory and Support Service (BHMAS).

Mr Chivers provided some background to BHMAS. At the time of the unification of Brighton and Hove into one local authority, it was realised that there was a need for a City music service. This has strategically developed over time to include the performing arts and now included study support. BHMAS is a part of the CYPT. The Brighton & Hove Music Trust operates it's own annual work programme and also acted as an informal advisory body to BHMAS. BHMAS offered a wider range of quality and inclusive services to all children up to the age of 19yrs old, with over 5000 children accessing the service per week across the year

Soundmakers had been a great success. 2,500 children per year were involved and 100% of mainstream schools at KS2. The project was free to the children and nationally funded. The retention figure was 57% (compared to the 2011 target of 50%).

A development officer worked 2 days a week on dance: this was a much smaller department within BHMAS due to funding. As well as providing dance activities we aim to reflect the needs of CYP and schools. For example over the last 10 years the provision of GCSE Dance has greatly developed with most secondary schools now offering GCSE dance. There was a gap in contemporary dance so they were running a Centre of Advanced Training for gifted and talented dancers in partnership with The Place, the London Contemporary School of Dance

Partnership working was key. For example, they had been offered free of rooms in the Theatre Royal for Sing Up (which was nationally funded).

Mr Chivers suggested that the main challenge was a refresh of the 'Express' strategy. It was still relevant but needed updating. For example, could the network meetings now be web-based? The strategy took a long time to develop and included various funding bids. Some of these, such as the Find your Talent, were not successful. A web-based portal for young people would be a good idea and help with signposting opportunities for CYP. Presently a new bid to the Arts Council is being developed.

Following a question on fees, parents were charged at around £70 a term for instrumental/vocal lessons and this equated to 46% of BHMAS's income. There was a subsidised scheme where parents only paid 20%. 22% of people were receiving this subsidy compared with only 3% in other areas. Individual lessons were twice as expensive.

Mr Dougan noted that there was a balance between fees and access which was very important in terms of sustainability. There was a fine balance between income and sustainability. There were other issues in the curriculum that were addressed in addition to music such as confidence and resilience in children.

On funding applications, Ms Stone confirmed that they do not tailor projects to a funding source but decided what they wanted to do and then find the funding. Mr Dougan commented that there was an issue around national funding as often funding was aimed at 'new' projects therefore there was pressure to make existing projects become 'new'. This made sustainability very difficult. There were currently 6 funding schemes underway. Ms Stone noted that often funding now has to be delivered by young people.

The Chair, Councillor Melanie Davis thanked everyone for a most interesting and instructive session.

AGENDA ITEM 14 (B)

BRIGHTON & HOVE CITY COUNCIL

CULTURE, TOURISM AND ENTERPRISE AD HOC PANEL - CULTURAL PROVISION FOR CHILDREN

11.00am 28 APRIL 2010

THE LECTURE ROOM, FRIENDS' MEETING HOUSE, BRIGHTON

MINUTES

Present: Councillor

Also in attendance: Councillor Davis, Fryer and C Theobald

Other Members present:

PART ONE

6. PROCEDURAL BUSINESS

A. Declaration of Substitutes

No Substitutes are permitted.

B. Declaration of interest

There were none.

C. Declaration of party whip

There was none.

7. CHAIRMAN'S COMMUNICATIONS

The Chair, Councillor Melanie Davis welcomed everyone to the meeting. This was the second Panel meeting. They had a very useful and informative session on 31 March when they heard from: James Dougan, Julia Box and Emma Fincham from the Children and Young People Trust (CYPT); Lucy Stone from Rhythmix, and Peter Chivers, Head of Brighton and Hove Music and Study Support (BHMAS). The Panel were aware that there was a lot of fantastic work going on in the city in terms of cultural activity for children and young people and whilst they were keen to highlight this, they were also keen to look at what could be done better, and where the gaps were. They were also keen to explore the 'Express' Strategy and how to take this forward. The Chair explained that each person would be asked in turn to outline their area for 5-10 minutes and then take questions.

8. WITNESSES

**Councillor Vanessa Brown, Cabinet Member for Children and Young People and
Councillor David Smith, Cabinet Member for Culture, Recreation and Tourism, Brighton
& Hove City Council (B&HCC).**

Cllr Brown gave an overview of what was happening in the schools across the city. It was not possible to give a report on what was happening in each school without contacting them directly. All schools had bands and music lessons. For example, in Balfour School there was an orchestra and a salsa band. There was the opportunity to learn lots of instruments. BHMAS was outstanding and there were lots of concerts in schools (recent concerts included Oliver and Bugsy Malone in primary schools and Grease and Chekhov in secondary schools). Blatchington Mill was a performance college. Dorothy Stringer School was the sports leader. Falmer School had a team from Strictly Come Dancing visit, and there were often travelling performances that covered a range of issues, for example a theatre production had focused on drink driving. Artists visited schools on special projects and the Sealife Centre had sponsored an arts competition.

BHMAS had recently undergone a second Department for Children, Families and Schools (DCFS) moderation and was judged outstanding. Soundmakers was judged as high quality and the effective partnerships were praised. The provision for looked after children was also judged outstanding, as was the song writing project for young carers. 100% of KS2 participated in Soundmakers, around 2,700 children.

Other examples of activities in the city included Night Crew, an opera at Glynbourne with young people in the chorus. Sounds from the City was a festival in March when 200 young bands and soloists were given the chance to perform. The Brighton Youth Orchestra had performed at the Albert Hall in London.

The 'Express' Strategy had introduced the Arts Mark and 50% of schools had been awarded it – this was higher than the national average. The Children's Festival was also part of the 'Express' Strategy and was funded by the Council and the Arts Commission. It was in its fourth year now. The Youth Arts Festival was aimed at 11-19yr olds and was to take place from April 17 to May 3 this year.

The Brighton Dome and Festival worked with young people and had recently appointed an extra person to the education team. Schools were often invited to open rehearsals. The Children and Arts Foundation supported free tickets for 700 children and young people last year.

Councillor Smith tabled a paper giving detailed answers to key questions. He went on to give an overview of what was happening in the city. The city does very well nationally and there were many events. The one negative aspect was that it could be difficult to find out what was going on. Communication could be better and the information on what was happening, and when, could be improved. Events in the city included baby boogie, homework clubs, events at museums, Alice in Wonderland and hip hop dancing for boys at Lighthouse. The main venues were working well but the other venues did struggle to get family audiences.

Other examples included a 6 year project funded by the Victoria and Albert as part of a national strategy. This project worked with secondary schools and with Action for Children. For the last two years this project had been called Design for Life and culminated in a fashion show in

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partnership with the universities. There was also a range of children's activities as part of Black History month, a project called Off by Hear, working with the BBC and local schools promoting a national poetry competition, and the Children's Parade.

There was a sports strategy looking forward to 2012. The Take Part campaign was an example of sports and art combining. There was also the Big Dance 2012. There was room for improvement but they were looking forward.

In response to a question, Cllr Smith commented that they worked a lot in partnership. They worked with both Sussex Cricket Club and Brighton & Hove Albion. It was important to appeal to what children wish to do and then develop that. For example the exhibition of hip hop dancing in Churchill Square was very successful.

Cllr Brown noted that the Council had got much better at connecting with hard to reach children and young people. The Dome worked well at reaching out into the more deprived areas, including offering free tickets. Overall, they were reaching a lot of children, and not missing many.

Following a question on funding, Cllr Smith told the Panel that a 2 seas Interreg bid would be submitted this year which was a collaboration between Brighton & Hove, Rotterdam, Amien, and Ghent. A Children's Festival bid for funding for an international festival was also well advanced. The Brighton & Hove Children's Festival was part of a national network (led by Brighton & Hove) and part of this was looking at what was happening and where the gaps were. The issue of resources was a key one: targeted events were very resource-intensive. Funding bids can take 18 months to come to fruition and Brighton had lost some events due to a lack of funding.

Ms Karen McCallum, Head Teacher, Patcham Junior School

Ms McCallum told the Panel that within the local authority and the Dome, there had been a large increase in the number of events available. Ms McCallum had been in Brighton since 1981 and seen this continually increase. The Brighton Festival was fantastic. All schools take part and it was brilliantly organised. The 'Lets Dance' programme was across the whole authority and had grown over the years. There were a wide spectrum of community events and they tried to include as many children as possible. The liaison with schools and the community had been fantastic. The Dome had a creative steering group that created a network from the Dome to focus on schools in areas of deprivation. In sport, Brighton & Hove Albion were very successful in working with underachieving boys to motivate them. Soundmakers had been in Patcham Junior School for four years and was fantastic. The Sing Up training offered had been excellent.

Ms McCallum mentioned one small example of a lack of communication but emphasised that this was a very minor incident. She had only become aware of a relevant event at the Jubilee Library due to her role on the BHMAS Trust Board.

Following a question on take-up and if this differed at secondary level, Ms McCallum replied that at her school there were excellent links with the secondary school and children performed in each others school.

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Overall, there was a lot of networking across the authority, for example, schools who didn't have the Arts Award came to Patcham to learn about it. There was a festival of learning in June where all schools were open and those schools that were not as well developed in the area of cultural activities could learn from other schools. It was a city-wide initiative. Following a question about networking, Ms McCallum explained that the Heads meeting recently had discussed if there was a need for a formal network. There were smaller groups – for example 'Hand in Hand' which was a network of schools that wished to develop creativity. Overall, the networks were more about teaching and learning rather than subject specific. If a school wanted to improve its arts programme, then links would be made to facilitate this.

Jo Bates, Youth Arts Worker, Youth Offending Team, and Nigel Andain, Head of Youth Offending Team, B&HCC

Ms Bates explained that she was a Social Worker in the Youth Offending Team (YOT) and worked with children and young people aged between 10 and 18yrs old who were socially excluded. They were mostly not in school, were NEET, may be homeless and have problems with drugs and alcohol. They did not access the mainstream provision of services of any sort and often had no family support. They were excluded from all provision in the city.

Her post of Arts Project Worker had been created in order to be more targeted toward young offenders and re-offenders. They offered a wide range of projects including film, fashion, creative writing, exhibitions, music, singing lessons with Rhythmix, or BHMAS. They worked with local artists wherever possible. These projects were excellent for raising self-esteem and for providing a free space for young people to say what they want.

There was no core funding and whilst Ms Bates wrote many funding bids, they were often unsuccessful and the projects were run on a shoestring. The biggest issue was resources.

There are around 200 young people at YOT but they don't all participate in these activities. Around 50/60 children a year do, either in small groups or in one-to-one sessions. There was a music studio currently being built which would be a good resource. She often worked closely with the Youth Arts Festival and they had recently produced a multi-media exhibition together.

Projects were not sustainable under the current funding and this was not acceptable. This can have a negative effect on the young people who had achieved under the project and then there was nothing when the project ended.

Ms Bates emphasised the importance and positive benefits of the use of the arts in working with young people. Often the young people have difficult relationships with adults and using the arts was a very useful tool. The use of the arts in social work was not taken seriously enough or given enough credibility which led to not enough sustainable funding.

Following a question on what Ms Box would do first with more funding, she replied it would be to embed the arts work throughout the whole team and to create sustainable projects that could run over a year. For example, run a weekly art club or multi-media work or a radio station – something long term. Peer to peer education would also be very powerful when young people are trained to run workshops for their peers.

On the subject of what could encourage more young people to be involved in the arts projects, Ms Bates told the Panel that there were always young people who were very difficult to reach

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or who may be in a very chaotic time in their lives. The projects must focus on the child or young person. Ms Bates agreed to provide some examples of the work with young people and the benefits that could be used as a case study in the Panel's report.

On venues, Ms Bates told the Panel that they had a basement space in YOT and used the Friends' Meeting House. They also worked with Youth Clubs such as the Crew Club. Geographic location can be an issue – YOT are based centrally but there were areas of the city where residents would not go (for example those from Whitehawk may not want to go to Moulsecoomb).

Mr Andain told the Panel that this targeted work was very resource intensive. It can be difficult to justify arts work in the current economic climate, especially in terms of hard data on re-offending levels, but they do know that this work does mean a lot, particularly in terms of self-esteem. There was not an arts strategy for the service so there was a lack of continuity and no funding to mainstream it in the whole team.

Mr Andain informed the Panel about 'Artscape' where young people carrying out reparation work could do work on murals around the city (for example, one had been done in the Youth Court). There was an issue around getting the general public to understand why arts work was important. One key point is that these young people are often not included in main stream provision. They worked with around 500 children and young people and 40% of these had not been engaged with schools at all. It was suggested by the Panel that a recommendation could be that art programmes were offered to the YOS team as well as to schools. Mr Andain welcomed the idea and commented on the issue of contamination: high risk repeat offenders all together can have their sense of themselves as young offenders reinforced and more done to integrate these young people or find places on arts programmes for them would be excellent. As Ms Bates was a full time arts worker, this meant that case workers had a heavier case load but it was a very important post.

The Family Therapy Project was funded by the National Academy of Parenting Practitioners. A control group was not receiving as much therapy as the other group. This had helped fund the studio. Following a question on funding, Mr Andain explained they were entirely funded by B&HCC and the Youth Justice Board. It was difficult to raise funding which is target driven. However, the re-offending rates had dropped since Ms Bates had been a full time arts worker.

Catherine Orbach, Director, Creative Partnerships Sussex and Surrey

Ms Orbach gave an overview of the Creative Partnerships in Sussex and Surrey. They were set up in April 2008 as a national project. It started as a pilot in areas of deprivation. Partners were taken to work in schools. The arts were a great tool for engaging young people. It was not an arts programme per se but set out how people can work and think creatively. A national report by Ken Robinson recognised the need to develop creative skills to help children in the future. The report had noted that imaginative, flexible children who could problem solve were needed for the future, and an education system delivering these skills was crucial. The Creative Partnerships were set up to link the two worlds of the creative sector and schools.

Ms Orbach explained the two main projects in Brighton & Hove. The Change Programme offered schools up to 3 years funding looking at how creative a school was, what they could do differently. This was led by senior management and was between £10,000 and £20,000 with the school providing 25%.

The Enquiry Schools Programme was a one year project lead by a teacher. This was around £4,000 with 25% from the school. Most of the funding went to bringing a professional into the school. There were creative agents who brokered relationships between schools and other creative partners. This was led by schools who determined what they wanted – they devised a question to be answered, for example, how can we make this space more creative; how can dance develop maths skills? It also gave teachers space to develop their skills. The criteria for the Change Programme in the city was ‘aim high’ and involved Longhill and Varndean Schools. The first phase of the Enquiry project had finished and the second was ongoing.

Ms Orbach gave the example of St Andrew’s Primary School that had used a film-making project and the skills and confidence that had come from that project had stayed in the school and was animating the way language was used. In Longhill, children had a voice on what a courtyard space looked like. In Blatchington Mill they had done a history of the school.

The projects can also feed into home life – if children were very enthusiastic about a project, parents were more confident in being involved. The projects were all about partnership and matching educational expertise with creative expertise. It was about creative processes rather than creative products.

Ms Orbach told the Panel they were currently looking at how to create networks and were looking at the example of Wired Sussex. In response to a question, Ms Orbach said that they sent information out to all schools. The challenge was how to position it for schools and to make the argument that engagement with the arts was worthwhile. Following a question on barriers, Ms Orbach noted that there was no real resistance but the 25% financial input from schools may have been an issue for some schools. Once schools are on board, they understood the value of the programmes.

Creative Partnerships were only funded until July 2011 and were looking at repackaging the projects. The Panel asked for further information on projects to possibly form the basis of a case study in the report. Creative Partnerships talked a lot to schools about what they could do and the creative practitioners were encouraged to attend staff meetings to ensure the whole school knew what was happening in classes involved in projects.

The suggestion was made that in Change Schools, governors could be involved in the process. Work with governors may help promote the projects since governors were budget-holders. There was a governors’ network.

The Chair thanked all the witnesses for attending the meeting and for their very helpful contributions to the Panel’s inquiry.

9. MINUTES FROM THE PREVIOUS MEETING

Draft minutes were circulated.

10. DATES OF FUTURE MEETINGS

The future meetings were 19 May at 11am in the Jubilee Library and 30 June at 4pm (round table, venue to be confirmed).

11. ANY OTHER BUSINESS

There was no further business.

Signed

Chair

Dated this

day of

Agenda Item 15 - Appendix 1

Brighton Dome and Festival - Submission to Brighton and Hove Scrutiny Panel on Cultural Provision for Young People.

Introduction

Brighton Festival and Dome is nearing the end of the first year of its three year Corporate Strategy.

Within this strategy the organisation commits itself to a broad range of provision for young people; and indicates in each year's business plan the number of young people which we would hope to reach.

Listed below are the activities and offers which are being given to young people of all ages in Brighton and Hove in the academic year 2009-10.

For Schools

- 1400 Free tickets to performances in the Brighton Dome for primary school children; supported by the Children and the Arts Foundation.
- 80 Free tickets to pre-school children in the Pavilion Theatre in collaboration with the Brighton and Hove Children's Festival.
- Free storytelling workshops in 8 primary schools
- Devised and delivered an Introduction to Jazz programme for 180 secondary school pupils in partnership with Wigmore Hall
- Devised and delivered 'GCSE on a String' an explanation of classical music for 180 Secondary School pupils in partnership with the London Philharmonic Orchestra.
- Free Tours of our historic buildings take place weekly and are enjoyed by many of our schools and colleges.

Out of School activities in Brighton Dome, Corn Exchange and Pavilion Theatre

- Free arts and craft activities and performances for an estimated 1000 children as part of our Family Open Days.

- Free arts activities and creche provision for 60 under 8's as part of our commitment to family cohesion through our Ceilidh dance programme.
- 100 Teenagers take in the Brighton Dome's annual summer holiday Rockshop project. Subsidised places are given to those with musical talent unable to afford the fee.
- 20 Young people aged 8 – 12 took part in the Brighton Dome's Half term Circus Project.

Festival Performances for Young People

- The 2009 Brighton Festival will include the following events for young people
La La Luna –circus based performance; The Selfish Giant – a new orchestral commission; The Story of a Family –Italian theatre for young people; Shakespeare's Globe – outdoor family theatre; Bare Bones – Dance for the very young; I Malvolio –commissioned theatre for teens; plus '26 Letters'
An extensive programme of children's literature involving appearance by more Than 20 children's authors.

Festival outreach to accompany this programme

- Free Visits to 3 primary schools by La La Luna
- Free Visits to 3 secondary schools or further education colleges by I, Malvolio
- 3 Primary Schools have adopted authors who they have been emailing since January and will be meeting at a party in the festival. (Subsidised cost to each school £100)
- In addition over 90% of our schools will take part in the Festival Children's parade for which the Festival commissions Same Sky to provide an extensive free arts and music workshop programme for teachers, parents and the young participants.

Dome Young People's Theatre and Dance Programme

The 2009/2010 Dome Programme has include 16 theatre performances for young people in the Pavilion Theatre with prices from £5.

Dome Workshops

Throughout the year Brighton Dome runs out of school hours workshops for young people normally priced from £6 for two hours. The workshops cover a wide range of performance related activities from contemporary dance to African drumming.

Dome Outreach

Brighton Dome's Outreach work for young people in 2009/10 involved working with 10 young people who are NEET (not in Employment Education or Training). Drawn from local agencies- The Youth Offending Team, The Family Intervention Project and the Alternative Centre for Education - these young people took part in drama workshops creating a devised theatre show which was staged at the Pavilion Theatre to an audience of 180 family and friends, the majority of whom had not been to our venue before. A DVD of this project will shortly be available.

*Pippa Smith, Head of Learning Access and Participation, Brighton Dome and Festival
26/4/10*

Agenda Item 15 - Appendix 2

Possible questions for the panel to address

28 April 2010 evidence session

Cabinet Members (Cllr Vanessa Brown and Cllr David Smith)

(Overview of the Council's services and partnership working)

- **What do you see as the key successes in the city in terms of cultural provision for children and young people?**
 - **Express** The Arts Strategy for Children and Young People has been put together with a wide group of stakeholders and although it is a few years old its aims and objectives are still very relevant and it stands up as a framework for consistent delivery of work for children and young people in the city.
 - **BHMAS** Brighton & Hove Music and Study Support service provides opportunities for children and young people through the city's schools to take part in music, dance and visual arts projects. BHMAS is very successful reaching 6000 young people each week. The service has been judged to be 'outstanding' by the DCSF.
 - **Children's Parade** Now 25 years old, the parade happens every year and involves every school in the city. Brighton & Hove are the only city that's runs a children's parade in this way and other parades around the world have been modelled on the Brighton & Hove event.
 - **Royal Pavilion & Museums** The museums service has been offering a learning service dating back to the 1970s. This service has grown and responded to different generations. The programme has always included on-site learning for school groups and activities on all museum sites for families. It is a first class service that has gone from strength to strength and includes workshops in arts, craft, science, history and literature for both the school curriculum and for family groups. In the more recent past galleries and temporary galleries have been developed at Brighton Museum & Art Gallery and at Hove Museum & Art Gallery that have been planned with children as the key audience. All temporary exhibitions and many museum galleries contain interactives and materials for children.
 - **Libraries and Information Services:** Libraries successfully provide reading and learning services to children and young people, which is recognised by the fact that we have the second highest satisfaction rate in the country for this age group. Our strengths are particularly in the 0-12 years age group, with dedicated and regular engagement such as Bookstart; Book Ahead; Baby Boogie; Chatterbooks, and Homework Clubs. We also provide many targeted cultural and learning events and activities throughout the year. Nearly 30,000 children have attended 1,380 events or activities in Libraries in 2009-10.

- **Where do you see any gaps in provision?**

- Outside of the Library Service and Brighton & Hove Children's Festival there is a lack of free and low cost activities during the school holidays
- Outside of the Library Service and the Royal Pavilion & Museums there is a lack of free activities for the very young, 5 and under.
- There is only sporadic engagement from smaller, hard to reach groups, audience development work is happening in the city but needs to increase. A significant amount of work has been undertaken over the last two years in supporting Looked after Children to develop their musical skills. This work has been evaluated by Roehampton University the findings of which will soon be published which we have been informed should be shared nationally. However, There is capacity to significantly widen and deepen this work with external funding needed to be found to sustain the work.
- There is a lot of great work happening in the city but we lack a central point where people can find out about what's happening and investigate possible links between projects.
- Lack of resources is the primary reason for work not getting done.
- Gap in provision from Libraries perspective is for teenagers, especially older ones

- **What has been achieved by the Express strategy?**

- The Express strategy has started the ball rolling in terms of raising the profile of cultural provision for young people in the city and of identifying agreed ways of maximising existing resources and finding simple ways to make positive changes to provision in the city, whilst the funding is pending. As a result of the process of putting together the strategy communication between schools and the cultural sector has significantly improved, a dedicated Arts Officer has been appointed in the Youth Offending Team and a dedicated Arts Companion has been identified for each school in the city. The number of schools achieving Arts Mark has significantly grown with nearly 50% of all schools achieving the award

- **Some of the actions in the Express Strategy are on course (eg an Arts Award) but others aren't – what hasn't been achieved and why not?**

- The Express strategy action plan has been submitted to Arts Council on two separate occasions, over the last three years, and both after extensive feedback from Arts Council themselves. The first time the bid was overridden by the Find Your Talent Bid process that arts

council recommended the council bid for and the second time due to artistic input ie they wanted more artists to be involved in the projects.

- **What is the current take-up of cultural activities in the city?**

- The demand for activity in the city is very high. Current take up for low cost and free events is very high. The recent Children's Festival saw 6000 children plus their families coming to events across 7 days. Take up for ticketed events is mixed, some venues have established family audiences such as Brighton Dome and Festival and the Museums but other venues struggle to fill venues for family events.

Royal Pavilion & Museums: Several family days are run every year across the service sites. Divali at Brighton Museum has been very popular several years in a row attracting annually around 1,500 people, roughly 60% of this audience being children. The recent Egypt day attracted 2,500 visitors and the same number in March of last year, again 60% were children. The temporary exhibition 'Precious' at Hove museum included an activity room for children and attracted over 6000 visitors in February alone of this year. Alice in Wonderland at Preston Manor was put on over Easter as part of the Children's Festival and 'sold out' immediately. Feedback for all of these events has been very positive.

Work with under-5s has been going on since the 1980s and the provision has grown hugely in the last few years. We have been able to appoint an Early Years Officer due to Renaissance funding who now works with all of the Children's Centres across the city, taking museum objects into the centres and running storytelling and play sessions. We also run Early Years sessions on a bi-weekly basis on our three museum sites. Over the last two years we have worked with over 10,300 under-fives across the city.

The RP&M has three large partnership projects in progress. One is funded via the V&A as part of a national strategy. This project has run for six years working with local secondary schools and with Action for Children. For the last two years this project has been called *Design Your Life* and has culminated in a fashion show run in partnership with Brighton University. This show is being taken to the V&A on 26th April 2010. Another partnership is with Cardinal Newman School as part of their Humanities special status. This enables us to work closely with the school on special projects and through them with other schools across the city. In partnership with the British Museum we are taking part in a national project *World Stories*, for the learning part of this we have worked with Cardinal Newman School on the *World of Interiors* project. On this project children worked with a professional artist/photographer on work that reinterpreted the Royal Pavilion through the eyes and experience of the young people. This work went on display in February 2010 on the South Balcony of Brighton Museum & Art Gallery.

In Libraries and Information Services, the take up of services to children & young people is high: Nearly 30,000 children have attended 1,380 events or activities in Libraries in 2009-10. This is in addition to the core service of lending books, toys, music, DVDs, and other items, and also the support for learning that is given by staff in libraries on a day to day basis.

Events that have been highly successful include:

- Range of children's activities during Black History Month aimed at children from BME backgrounds – film showings, craft activities
- Home Front – range of interactive events and activities to raise awareness in 0-19 year olds about WWII, working with a number of city-wide partners
- Write the Future – an annual writing competition for 7-11 year olds, working in partnership with local schools and hosting award event at Jubilee Library
- Off by Heart – working in partnership with the BBC and local schools in promoting national poetry competition. South East regional heat event held in Jubilee Library

(More details and examples will be given at the session with input from Libraries in May)

- **Communication between schools, arts organisations and the Council has been highlighted as a problem – what would you agree?**
 - This comes back to the lack of a central co-ordinating point which has been addressed in the Express Strategy. Communication is better but slightly ad hoc and there is a need for a website and a dedicated post to create mechanisms for better communication between all parties.
 - Over the last five years, and partly as a result of receiving funding from the Renaissance project, the learning service at RP&M has made great steps in improving its contact with schools, both primary and secondary. In order to devise and deliver what teachers want we have collaborated directly with schools, holding teachers' focus group panels to address their needs. A member of the team attends the Art Network meetings (bi-monthly meetings of secondary level art teachers) and another attends a similar forum in Humanities. Continual Professional Development for teachers is regularly held at the museums. All sessions are evaluated, gaining feedback from teachers and pupils that inform changes and development.
- **Funding – the Find Your Talent bid for funding was not successful – what impact has this had?**
 - The process of pulling together the Find Your Talent bid was very useful for us as a city and although we weren't successful it reinforced the need for the work we are doing. Not being successful meant that

the delivery of Express has been delayed but the core work is still being delivered and the strategy works as a focus for partners shaping future plans.

- The national focus on cultural engagement for children and young people reflected through the priority areas of organisations such as Arts Council England, the Cultural Olympiad and Heritage Lottery helps to strengthen our standpoint of the arts being a key part in the development of the city's youngest residents.
- **What is being done to attract other funding (including European)?**
- The Express Bid is going back to Arts Council this summer and will be looking at a slightly different programme with the same key focus. The strategy will also be refreshed and a digital element will be included in line with arts council's focus on digital media.
- MAS is presently developing a bid the Youth Music to develop music opportunities in Whitehawk community and Sussex Sports Partnership to develop dance opportunities.
- The Music Trust is presently considering a number of fun raising activities, such as a 24 concert, 'Soundmakers' music session for adults and Big Band Karaoke
- A 2 seas Interreg bid will also be submitted this year which will be a collaboration between Brighton & Hove, Rotterdam, Amiens and Ghent. This project will allow each city to engage with a high profile artist who will work with the city's most vulnerable children and young people to create a piece of work which will tour the cities. A piece of research will also be commissioned alongside the project looking at the best way of evaluating cultural provision.
- Libraries Services are also preparing an Interreg bid with Amien focussing on services to young people which will be submitted next year.

