

READING BOROUGH COUNCIL

REPORT BY EXECUTIVE DIRECTOR FOR ECONOMIC GROWTH AND NEIGHBOURHOOD SERVICES

TO:	HOUSING NEIGHBOURHOODS AND LEISURE COMMITTEE		
DATE:	6 JULY 2021		
TITLE:	READING'S CULTURE EDUCATION PARTNERSHIP STRATEGY AND ACTION PLAN UPDATE		
LEAD COUNCILLOR:	CLLR KAREN ROWLAND	PORTFOLIO:	CULTURE HERITAGE AND RECREATION
SERVICE:	CULTURE	WARDS:	ALL
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1. PURPOSE OF REPORT AND EXECUTIVE SUMMARY

- 1.1 To update the committee on the achievements of Reading's Cultural Education Partnership (CEP) 2016-2019, share the CEP's 2020-2024 Draft Strategy and Action Plan, and set out the key areas of priority.
- 1.2 The *Draft Cultural Education Strategy and Action Plan 2020-2024* is included in *Appendix 1*

2. RECOMMENDED ACTION

- 2.1 Note the Cultural Education Partnership achievements to date
- 2.2 Note the draft Action Plan and Strategy for 2020-2024
- 2.3 Delegate to the Assistant Director for Culture in consultation with the Lead Councillor for Culture, Heritage & Recreation to finalise the Action Plan

3. BACKGROUND

- 3.1 Reading's Cultural Education Partnership is a partnership made up of local cultural organisations, including NPOs, key strategic partners and supported by Artswork, an Arts Council appointed organisation, and the Culture Development Officer. It was set up in 2016 to allow every child and young person in Reading to have the opportunity to aspire, achieve and participate in high quality arts and culture, and to develop a collaborative, sustainable infrastructure to maintain such engagement. The work of the CEP focuses on children and young people aged 0-19 and on vulnerable young people up to the age of 25. The achievements against targets set in the 2016-2019 action plan are summarised below. The updated strategy and action plan has been delayed by a change in facilitators, Covid 19 and the launch of the new Arts Council England *Let's Create* strategy. The proposed draft CEP Strategy and Action Plan for 2020-2024 key aims and objectives are summarised below for information.

4. ACHIEVEMENTS OF READING'S CULTURAL EDUCATION PARTNERSHIP 2016 - 2019

- Reading Cultural Education Partnership set a target of supporting 750 children and young people to gain accreditation in an Arts Award by August 2019. However, the partnership far exceeded that target to support 1444 Arts Awards.
- Arts Award is a range of unique qualifications that supports anyone aged up to 25 to grow as artists and arts leaders, inspiring them to connect with and take part in the wider arts world through taking challenges in an art form - from fashion to digital art, pottery to poetry.
- Direct benefits of undertaking Arts Award included A-Level achievements, successful university entry and development of professional skills for life, such as leadership and an improved aptitude for entrepreneurship.
- The more varied the arts provision, and the more it permeates the education of the individual student, the more skills are acquired to succeed at university and [sustain employment as an adult](#).¹
- Artswork the SE Bridge organisation for Arts Council England confirmed the following Arts Award data for Reading.

Discover	Explore	Bronze	Silver	TOTAL
1277	99	25	43	1444

- The CEP focused delivery on areas of deprivation as identified in the 2011 Census. The partnership reached 265,532 children and young people and engaged with 94% of the schools within Reading. 17 (26% of schools in Reading) of those schools have registered for Artsmark and 10 now regularly engage with a Schools' Connect programme run by Jelly.
- The CEP strategy and action plan has allowed local arts and culture organisations to leverage £97,700 of funding to help deliver against targets and continue to fund their work with children and young people.
- The CEP facilitates partnership working and collaboration in a competitive landscape. Through dialogues and visibility of each other's work they are able to avoid flooding the market with similar offerings or trying to engage the same school. This structure also allows for best practice sharing opportunities.
- The partnership offers a good range of options for children and young people, with gaps identified in digital arts and literature.
- The structure of partnership has been a success for those who engage with it. Further definition around this structure has been included in the updated strategy and action plan to allow for further development of the partnership.

5. THE PROPOSAL

5.1 Current Position

The updated CEP strategy and action plan has been delayed by a change in facilitators, Covid 19 and the newly launched Arts Council Let's Create strategy. The proposed draft CEP Strategy and Action Plan for 2020-2024 key aims and objectives are summarised below for information:

5.1.1 Core Objective of the CEP

To develop a collaborative, sustainable infrastructure that enables opportunities for every child and young person in Reading to aspire, achieve, influence and participate in quality arts and culture.

Overall Strategic Aims

¹ [Value of the Arts | Arts Award](#)

- Champion youth voice to empower more children and young people to be able to engage with and shape culture in Reading, particularly focusing on the global majority and those voices from our most deprived areas within our community
- Develop cultural communities by ensuring there are clear development pathways for children and young people in cultural activities and careers
- Contribute to the wider cultural sector by strengthening the CEP through clear aims and objectives and making it financially sustainable

5.1.2 Key Actions to Achieve Strategic Aims

- Sustain the 95% engagement level of schools and improve the level of engagement by children and young people in the arts and cultural offer
- Increase the number of young people undertaking training, and achieving skills and appropriate accreditation, making them ready to seek employment in the cultural sector, or to use creative skills in their chosen employment field
- Improve strategic coordination to apply for further funding
- Collection of standardised data to:
 - Identify gaps in engagement specifically in areas of deprivation.
 - Improve inclusion and diversity of programmes and representation on the CEP
 - Underpin mental health and wellbeing outcomes
- Restructure the CEP to ensure maximum benefit for the Cultural Organisations and the community it serves
- Create a social inclusion and diversity strategy

5.2 Other Options Considered

A consultation process had been undertaken at the end of 2019, in order to set the strategy for 2020 to 2024. This was developed with cultural sector partner organisations. The strategy had reached the final draft stage just before the lockdown. It was not considered feasible to push on with the strategy as it was, due to the changes brought about by and during the pandemic. In addition, because the Arts Council Let's Create strategy had not yet been published it had not been incorporated. It was due to these factors that the partnership decided that they needed to revisit the strategy, to ensure that it reflected the changing landscape of cultural education and the needs that had arisen as a result of the pandemic, specifically around social inclusion and wellbeing.

6. CONTRIBUTION TO STRATEGIC AIMS

- 6.1 The CEP Action Plan and Strategy for 2020-2024 supports the following Corporate Plan priorities:
1. Healthy Environment
 2. Thriving Communities
 3. Inclusive Economy
- 6.2 It also contributes to the *Culture and Heritage Strategy 2015-2030*, and the *Reading 2050 Vision*, particularly theme of 'a city of culture and diversity'.
- 6.3 Reading Powered By People 2020-22 economic recovery strategy was adopted by the Council in September 2020. Centred around three objectives Inclusive Reading; Smart Reading; and Destination Reading the role of culture features strongly in supporting Health and Well-being in the work place; reinventing vulnerable sectors hit hardest by covid19 and the town centre economy; and Reading, as an arts heritage and cultural destination. It also underpins the employment skills ambitions within the strategy.

7 ENVIRONMENTAL AND CLIMATE IMPLICATIONS

- 7.1 The Council declared a Climate Emergency at its meeting on 26 February 2019 (Minute 48 refers). There are no direct environmental or climate implications as a result of this report.

8 COMMUNITY ENGAGEMENT AND INFORMATION

- 8.1 The key priorities have been developed with formal engagement with the partners represented on the Cultural Education Partnership, young people who engage with key partners and through an online survey.

9 EQUALITY IMPACT ASSESSMENT

- 9.1 Under the Equality Act 2010, Section 149, a public authority must, in the exercise of its functions, have due regard to the need to:

- Eliminate discrimination, harassment, victimisation and any other conduct that is prohibited by or under this Act;
- Advance equality of opportunity between persons who share a relevant protected characteristic and persons who do not share it;
- Foster good relations between persons who share a relevant protected characteristic and persons who do not share it.

- 9.2 There are no equality implications as a result of this decision. It is imperative, that in planning for the recovery we look to protect the most vulnerable and marginalised in our society. The achievements of the strategy to date and in particular the cultural commissions and Reading Culture Live have sought to engage and work with vulnerable and marginalised groups. The arts, culture and heritage sector has a strong track record in delivering positive outcomes around health and wellbeing, and employment skills with targeted priority groups.

10 LEGAL IMPLICATIONS

- 10.1 There are no legal implications as part of this decision.

11 FINANCIAL IMPLICATIONS

- 11.1 There are no financial implications as part of this decision. The Action Plan will be delivered by each of the cultural organisations named against each of the actions. These actions will be funded by the budgets held by each individual organisation and not Reading Borough Council.

12 BACKGROUND PAPERS

CEP Draft Action Plan and Strategy
CEP Draft Evaluation of Strategy 2016-2019

Reading Cultural Education Partnership Strategy 2020-24



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1. Context

Strategy for 2020-24

1. Demographics

2. Reading CEP membership

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4. Goals and Objectives for 2020-2024

5. Action Plan

Appendices

Appendix 1 Terms of Reference

Context

Arts Council England Strategy 2020-2030

In January 2020, Arts Council England published their strategy: Let's Create

The strategy outlines 3 main objectives:

1. **Creative people:** Every person can develop and express creativity throughout their lives;
2. **Cultural communities:** A collaborative approach to culture helps villages, towns and cities across the country to thrive;
3. **A creative & cultural country:** England's cultural sector is innovative, collaborative and international.

To achieve these the Arts Council will be steered by our four Investment Principles:

1. **Ambition & Quality:** Cultural organisations are ambitious and committed to improving the quality of their work.
2. **Inclusivity & Relevance:** England's diversity is fully reflected in the organisations and individuals that we support and in the culture they produce.
3. **Dynamism:** Cultural organisations can thrive and are better able to respond to the challenges of the next decade.
4. **Environmental Responsibility:** Cultural organisations lead the way in their approach to the climate emergency.

Demographics

Based on the latest ONS mid-year estimates and the 2011 Census -

- The population of Reading is 161,825 living within 16 Wards
- There are 31,000 children aged 0-14 and 9,480 young people aged 15-19
- The Black and Minority Ethnic (BME) population of Reading is 33% of the total population, however this is higher amongst younger age groups, especially younger children where 49% of 0-4 year olds are BME
- Reading has the third highest proportion of ethnic minority groups in the South East (excluding London) after Slough and Oxford
- Reading ranks 146th most deprived out of 326 LAs (129th in 2010)
- But 10 Lower Super Output Areas(LSOAs)* in the worst 20% nationally, 2 within the most deprived 10% This compares with 12 LSOAs in the most deprived 20% in 2010, but with none in the most deprived 10%. This suggests that while overall relative deprivation has decreased, it has actually increased in certain small areas - predominantly in the south, with four areas in the west and one in the north. These areas are within the wards of Caversham, Church, Norcot, Redlands, Southcote and Whitley
- In general terms, Reading tends to score better than the national average for most health measures, although this hides problems amongst particular communities. One of the most significant health-related statistics is that life expectancy is 7.8 years lower for men and 6.5 years lower for women in the most deprived areas of Reading than in the least deprived areas. (Source: Public Health England Health Profile 2017)

*areas of approx. 1,000 - 3,000 people

Overarching Aim and Values

The overarching aim for the Reading CEP has been adjusted from the previous strategy to emphasise young people's empowerment in decision making. The objectives will build on the successes already achieved by focussing down on specific areas that can be further developed. Three core values have also been developed, to drive the focus for the next four years.

To develop a collaborative, sustainable infrastructure that enables opportunities for every child and young person in Reading to aspire, achieve, influence and participate in quality arts and culture

Definition: the work of the CEP focuses on children and young people aged 0-19 and on vulnerable young people up to the age of 25.

Definition of Culture

The following statement was drawn up as a result of comments from the consulted young people's groups:

Children and young people see 'Culture' as a way of life, contributing towards their wellbeing and values. Digital culture is an important part of their everyday connection with culture and helps to break down barriers to access and challenge social norms. As well as being about involvement with arts and heritage, young people see culture as something that they shape themselves and is interactive, not static.

Values

There are 3 underpinning values to the overarching aim for 2020-2024, which aim to focus the partnership on an approach to delivering the objectives. The values identified are:

- 1. Champion the Youth Voice - Placing the needs of children and young people at the heart of everything we do and giving them a voice to address what is important to them;**
- 2. Be Brave - Going beyond our usual practice and being more innovative in order to meet the needs of children and young people;**
- 3. Adapt to a changing landscape - Align and adapt to the changing cultural and social landscape to deliver the Reading CEP aims for the next 4 years.**

Goals and Objectives for 2020-2024

In order to adapt to the changing cultural landscape, we have aligned our objectives with those in the Arts Council England's new Strategy: Let's Create . We have extended the Reading CEP strategy life span to 4 years in order to achieve an ambitious plan.

There are 3 main goals for Reading CEP, each with identified objectives:

1. CHAMPION THE YOUTH VOICE AND EMPOWER MORE CHILDREN AND YOUNG PEOPLE TO BE ABLE TO ENGAGE WITH AND SHAPE CULTURE IN READING

Schools and young voice:

- continue to work in schools, supporting curriculum delivery in schools and contributing towards Cultural Capital and physical and emotional well-being. Build a commitment of sustainability in schools, driving more schools to register for Artsmark

Data and evidence:

- collect data in a standardised way so that gaps in engagement can be identified and targeted. Identify 3 key questions that the CEP want to answer and devise methods to collect data on these. Headings for data collection to consider are: User Data, Engagement Data, Feedback Data, Outcomes Data and Impact Data
- collect evidence of the benefits of cultural activity for children and young people, and use this evidence to raise awareness beyond the CEP
- collect evidence on the quality of cultural activity provision for children and young people. Use the Arts Council's Quality Metrics and Quality Principles
- collect evidence on the representation and climate education content of cultural programmes delivered in schools.

Connecting beyond schools

- Connect with community hubs to develop cultural opportunities beyond school, engaging more with diverse communities and families e.g. parent and toddler groups, faith groups etc.
- Connect with the non-cultural sector e.g. Youth Offending Service, Children in Care, SEND, PRUs, Travelling Community, health and wellbeing
- Prioritise work targeted at specific cohorts of children and young people e.g. Early Years

2. DEVELOP CULTURAL COMMUNITIES BY ENSURING THERE ARE CLEAR PATHWAYS FOR CHILDREN AND YOUNG PEOPLE'S DEVELOPMENT IN CULTURAL ACTIVITIES AND CAREERS

Work experience:

- Support organisations in the CEP to actively promote work experience for young people in their organisations + a support mechanism for young people with additional needs etc. to take part in work experience

Champions

- set up a network of workplace champions

Coordinated offer

- make sure there is a diverse offer for children and young people by co-ordinating the offer across partners and working together to tackle any gaps in offer; focus on developing digital arts and expanding the literature offer

Data and evidence

- Collect data on progression of individuals through Arts Award Bronze, Silver, Gold, and communicate better the progression routes of Arts Award

Representation

- Ensure that the CEP is representative of the community that it wishes to serve and engage with

3. CONTRIBUTE TO THE WIDER CULTURAL SECTOR BY DEVELOPING THE REPRESENTATION OF THE CEP AND CLARIFYING ITS FUNCTIONS

CEP Membership

- Develop a commitment contract for membership of the CEP e.g. commit to minimum attendance

Communication and Advocacy

- Develop a communication and advocacy plan: to raise the profile of the CEP, be transparent about its work and make use of the existing What's On website to post plans, updates and meeting minutes. Develop a logo for inclusion on partners sites/literature and a CEP website.

Resources

- Identify funding to enable targeted projects to be delivered by the Task and Finish Groups

Action Plan

Core Group, Task and Finish Groups and Network Meetings

The existing Sub Groups were reviewed, and re-defined as Task and Finish Groups in order to align with the new objectives.

The working of the CEP and its groups has been re-defined in order to maintain transparency of its membership and clarity of its structure and group roles.

The following is the structure for the Reading CEP groups:

1. Core Strategic Group

The role of the group is to drive forward the strategy. The group will meet 3 times a year. Members on the group will be representatives from the Task and Finish Groups.

The Core Strategic Group will have a Chair with a 2 year term. Chair candidates will be put forward by the core strategic group for election. Members of the Networking CEP group will also be invited to vote for the chair. Development of organisations to sit on this group is a core aim of the CEP to ensure that it remains representative of the community it serves, this means the membership of these groups will be reviewed every two years.

2. Task/Working and Finish Groups

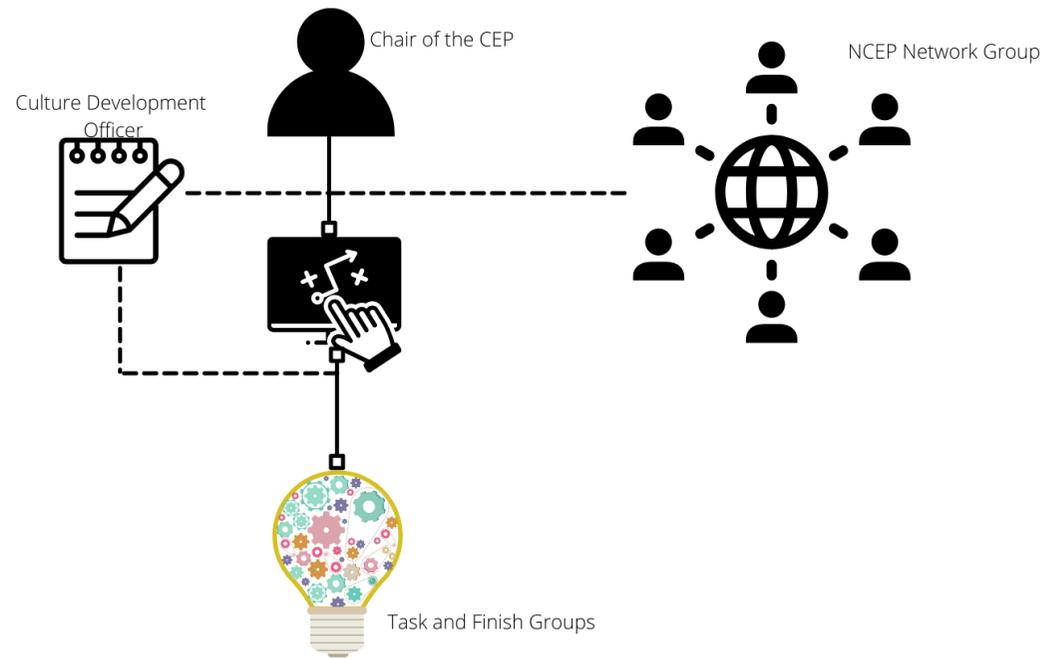
Three Task and Finish group will replace the Sub Groups. The Task and Finish Groups will be responsible for delivering specific, time limited projects from the Action Plan. But may change depending on the need and focus of action

Initially, the Groups will be:

1. **Youth engagement & supporting preparation for Creative Employment**
2. **Schools engagement and progress of Arts Awards and Artsmark**
3. **Data collection, management and sharing.**

3. Network Meetings

There will be two Network Meetings held per year, in order to share learning, network and broaden awareness of the work of the CEP widely and to the non-cultural sector. The Network Meetings will include opportunities for feedback from the Young People's CEP Group. This group will be chaired by the Core Strategic Group Chair and will be facilitated by a member of the culture or education sector. This structure will be reviewed to ensure that the group remains as open and transparent as possible.



AIMS

- 1. CHAMPION THE YOUTH VOICE TO EMPOWER MORE CHILDREN AND YOUNG PEOPLE TO BE ABLE TO ENGAGE WITH AND SHAPE CULTURE IN READING**

- 2. DEVELOP CULTURAL COMMUNITIES BY ENSURING THERE ARE CLEAR DEVELOPMENT PATHWAYS FOR CHILDREN AND YOUNG PEOPLE IN CULTURAL ACTIVITIES AND CAREERS**

- 3. CONTRIBUTE TO THE WIDER CULTURAL SECTOR BY STRENGTHENING THE CEP THROUGH CLEAR AIMS AND OBJECTIVES AND MAKING IT FINANCIALLY SUSTAINABLE**

OBJECTIVES 2022-27	ANNUAL TARGETS	AIM	Delivery Partner
<p>1. Sustain and improve the level of engagement by children and young people in the arts and cultural offer of CEP members</p>	<p>Maintain levels of engagement in the arts by schools and colleges.</p> <p>95% of school with at least 1 engagement with arts/culture per year</p> <p>Increase engagement of the schools that engage once to:</p> <p>Multiple engagements with arts orgs. (Minimum 3) target increase of 15% yoy</p> <p>Engagement with multiple arts events and activities (minimum 3) target increase of 15% yoy</p>	<p>1</p>	<p>The Rock Academy</p> <p>Reading Rep</p> <p>Jelly</p>
<p>2. Increase the number of young people undertaking training, and</p>	<p>Map the current offer for children and young people across all art forms and identify gaps and lower</p>	<p>2</p>	<p>Reading Rep</p>

<p>achieving skills and appropriate accreditation, making them ready to seek employment in the cultural sector, or to use creative skills in their chosen employment field**</p>	<p>engagement to target, by 2021.</p> <p>Identify existing programmes</p> <p>Set targets for work placements, skills training (eg AA gold), apprenticeships etc based on planned activity.</p> <p>Set targets for NEETs.</p> <p>Set targets for areas of Reading where cultural engagement is low as identified by the mapping.</p> <p>Develop a workplace champions scheme</p>		<p>Readipop CultureMix</p>
<p>3. Every year 1,000 children and young people in Reading will have engaged in Arts Award with at least 500 achieving accreditation at one or more levels.</p>	<p>Note: collect estimate numbers from all partners at all levels per year. Identify AA progression routes.</p> <p>Collect data on progression of individuals through Arts Award Bronze, Silver, Gold, and communicate better the progression routes of Arts Award</p> <p>Devise a centralised data collection method for Arts Awards by 2022, enabling the CEP to collate data from all partners delivering Arts Awards.</p> <p>Create a 'heat map' of engagement – where children who are engaging are from and target those with low engagement.</p>	<p>1, 2</p>	<p>Reading Rep Jelly Mustard Tree Readipop CultureMix</p>

<p>4. The percentage of Schools and colleges in Reading with Artsmark status will be greater than the national average.</p>	<p>Sustain level at 20 schools.</p> <p>25 - 30% of schools to be Artsmark (above nat average)</p> <p>Improve Artsmark levels</p>	<p>1,3</p>	<p>Reading Rep Jelly Readipop CultureMix</p>
<p>5. The CEP will become sustainable. Partner organisations will actively participate, in collaboration, to deliver the CEP Action Plan</p>	<p>Define sustainability and what that looks like to members.</p> <p>Develop membership attributes and sign up all CEP members to the agreed vision by 2021.</p> <p>Develop a communication and advocacy plan by 2021.</p> <p>Begin posting CEP meeting minutes and updates and the strategic plan executive summary on to the What's On website in 2021 and update every 3 months.</p> <p>Review plan every 3 years.</p>	<p>3</p>	<p>Reading Rep Readipop</p>
<p>6. Improve strategic coordination - Collect data in a standardised way so that gaps in engagement, cultural programme and representation in the CEP can be identified and targeted. Identify 3 key questions that the CEP want to answer and devise methods to</p>	<p>Identify 3 key questions by 2021.</p> <p>Ensure that youth voice is weaved in to data collection; what do they want; what do they feel most affected by; etc.</p> <p>Create data collection tools for the 3 questions by 2021.</p>	<p>3</p>	<p>Reading Rep Jelly Readipop CultureMix</p>

<p>collect data on these</p>	<p>Sign up every CEP member to collect the data starting at the beginning of 2021.</p> <p>Collate data at the end of each year.</p> <p>Collate data on social issues and climate change cultural offering by CEP partners. Ensure evaluation data is collected, relating to outcomes around understanding and action.</p>		
<p>7. Share good practice - Collect evidence of the benefits of cultural activity for children and young people, decide how to use this evidence to raise awareness beyond the CEP</p>	<p>Research and collate evidence already available by 2022, specifically focusing on the Let's Create Investment principles</p> <p>Publish a plan for using the evidence to advocate for cultural activity for children and young people by mid-2022.</p> <p>Action the plan starting mid 2022 through to 2024.</p>	<p>3</p>	<p>Reading Rep</p>
<p>8. Improve Community engagement - Evidence the cultural opportunities beyond school - engaging more with diverse communities and families e.g. parent and toddler groups,</p>	<p>Collect baseline data on diversity and ensure that current census data is incorporated into a high level diversity and social inclusion strategy for the CEP.</p> <p>Identify existing programmes – early years, SEND, SEMH, PRUs, YOS,</p>	<p>1,2,3</p>	<p>Dance Reading Reading Rep CultureMix</p>

<p>faith groups, youth etc.</p>	<p>Identify strategic support needs and priorities around NEETs and CYP 'at risk' and form an action plan</p> <p>Expand the CEP networking group to draw in partners to help deliver action plan</p>		
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Appendices

Appendix 1 Terms of Reference

Reading Cultural Education Partnership

Terms of Reference

2020-2024

Reading Cultural Education Partnership

Terms of Reference

2020-2024

Purpose

The Cultural Education Partnership (CEP) members' main purpose is to drive forward the aim of the partnership which is:

- To develop a collaborative, sustainable infrastructure that enables opportunities for every child and young person in Reading to aspire, achieve, influence and participate in quality arts and culture.

Definition of audience

The work of the CEP focuses on children and young people aged 0-19 and on vulnerable young people up to the age of 25.

Definition of culture

Children and young people see 'Culture' as a way of life, contributing towards their wellbeing and values, as well as being about involvement with arts and heritage. Digital culture is an important part of their everyday connection with culture.

The members will also champion the values of the Partnership. The values for 2020-2024 are the following:

- 1. Champion the Youth Voice** - placing the needs of children and young people at the heart of everything we do and giving them a voice to address what is important to them;
- 2. Be Brave** - going beyond our usual practice and being more innovative in order to meet the needs of children and young people;
- 3. Adapt to a changing landscape** – align and adapt to the changing cultural and social landscape to deliver the Reading CEP aims for the next 4 years.

Outcomes

All partners work together with the aim to achieve the following:

- Provide more high quality cultural activity for children and young people
- Ensure art and culture is strategically positioned to influence senior level decision making
- Increase the profile of art and culture for children and young people and advocate its benefits
- Support the development of CEP strategy, action plan and working groups
- Build strong working relationships with the non-cultural sector

- Ensure the culture sector learn and grow and share best practice

Membership of Core Strategic Group

The members of the Cultural Education Partnership Core Strategic and Delivery Group will be drawn from the Task Groups membership will include:

Chair (2 year term)

Artswork

Reading Borough Council – Facilitator of CEP

Task Group 1 Rep

Task Group 2 Rep

Task Group 3 Rep

Task Group 1 Youth engagement & supporting preparation for Creative Employment This group will meet four times a year and will work toward a shared vision of providing a pathway into creative employment for young people.

Task Group 2 Schools engagement and progress of Arts Awards and Artsmark

This group will meet four times a year and will work together to increase the number of Arts Award achieved and schools that gain Artsmark status.

Task Group 3 Data collection, management and sharing.

This group will meet four times a year and be the voice/influence for the Cultural Education Partnership's planning

To ensure development opportunities for the wider cultural sector there will also be networking meetings that will ensure transparency around routes to access the core strategic group.

Cultural Education Partnership – Network Meetings

These meetings will be held twice a year. It will provide the platform for engagement with non-cultural sector, networking, sharing best practice, engage children and young people's voice and feedback to the core group.

Due to the organic nature of change in the culture sector, roles may change and the partnership must respond to such changes. For example NPO's re-applying in 2022.

Accountability

Governance- Reading's Cultural Education Partnership is a formalised partnership brought together under this Terms of Reference document.

Working methods

- Work collaboratively towards the outcomes agreed
- Ensure to champion its vision and values

- Support the delivery of the Cultural Education Partnership strategy and action plan
- Listen to and act upon the voice of children and young people
- Understand and participate in the strategic commitment and community engagement tools required to be successful
- Ensure long-term commitment to the partnership's aim 2020-2024
- Identify how your organisation will support/contribute towards delivering strategic plan
- Work to ACE quality framework

Organisation

- The partnership will have a chair with a two year term
- Reading Borough Council will be the lead facilitator of the Cultural Education Partnership. They will commit to arrange quarterly (or termly) meetings with an agreed agenda and complete minutes.
- Reading Borough Council will also contract manage any Partnership Investment Funds on behalf of the Cultural Education Partnership with a 15% management fee.
- Reading Borough Council will provide strategic culture support
- Reading Borough Council will advocate the role of the Cultural Education Partnership

Decision Making

Everyone has a voice in the partnership. The chair will make the overall executive decisions. Artsworld will influence and challenge any strategic decision making and ensure any contracts they hold with the partnership are fully delivered.

Review and Monitoring

The Cultural Education Partnership will complete an annual review on the targets set. All members will be accountable for ensuring they input to the agreed data analysis. As outlined in data collection agreements

Changes

This is intended to be a working document and as changes are made it will be circulated around to the partnership members.

Changes will be made by agreement with a minimum of 5 CEP members.

Reading Cultural Education Partnership Evaluation

Evaluation of 2016-19 CEP Strategy



Contents

2. Context
3. Review of previous strategy
 - Survey
 - Results of objectives
 - Results of consultation

Appendices

Appendix 1 Terms of Reference

Appendix 2 SWOT analysis

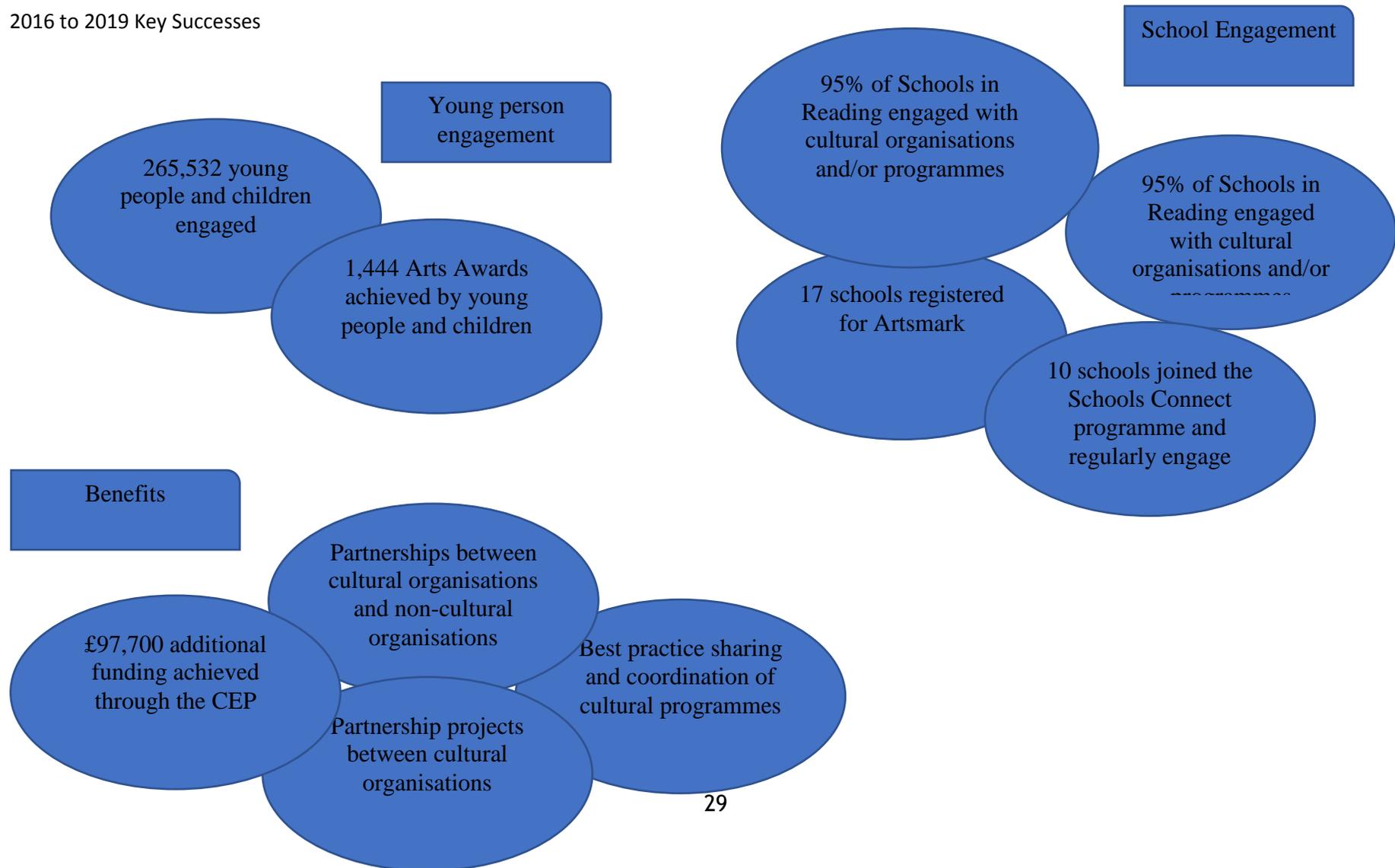
Appendix 3 Arts Award and Artsmark statistics

Appendix 4 Survey data

Appendix 5 Consultation workshop feedback

Executive Summary

2016 to 2019 Key Successes



Evaluation of 2016-19

Context

Reading CEP Strategy 2016-19

The previous strategy outlined the following overarching aim and objectives:

Overarching Aim:

To allow every child and young person in Reading to have the opportunity to aspire, achieve and participate in high quality arts and culture, and to develop a collaborative, sustainable infrastructure to maintain such engagement.

Definition: the work of the CEP focuses on children and young people aged 0-19 and on vulnerable young people up to the age of 25.

Objectives:

- By August 2019 5,000 children and young people who were previously unlikely to engage with or participate in arts and culture will have engaged with and participated in an activity*
- Over the term of the CEP Action Plan 1,500 young people will have undertaken training, and achieved skills and appropriate accreditation, making them ready to seek employment in the cultural sector, or to use creative skills in their chosen employment field**
- Between September 2016 and August 2019 1,500 children and young people in Reading will have engaged in Arts Award with at least 750 achieving accreditation at one or more levels
- Over the term of the CEP Action Plan 30 schools and colleges in Reading will have gained Artsmark status
- Between September 2016 and August 2019 20+ partner organisations will actively participate, in collaboration, in delivering the CEP Action Plan
- By August 2019 a further 3 Year CEP Action Plan will have been developed and resources secured to maintain a sustainable infrastructure for comprehensive ongoing arts and cultural engagement and participation from Reading's children and young people

* By targeting activity in areas of deprivation this objective can be focused and evaluated

**Meaning that young people from Reading will have achieved relevant accreditation through arts related degree programmes, BTEC Arts programmes, Silver or Gold Arts Awards, Level 5 or above Music Grades, specific and recognised theatre and dance awards, or equivalents

Review of 2016-2019 strategy

A consultation process was undertaken to evaluate the impact of the previous 3 years' strategy and progress against its objectives.

The consultation consisted of:

1. An initial meeting with CEP partner members
2. A SWOT analysis
3. A survey of Reading CEP partner members
4. Telephone interviews with Reading CEP partner members
5. A series of Lego® Serious Play® workshops led by Steve Christmas (Brick Creative) for partner members and groups of children and young people

The full gathered information from the consultation are included in the Appendices.

4.1 Summary from survey responses and telephone interviews:

Feedback from the survey and interviews found that there had been significant levels of engagement in culture of children and young people as a result of the CEP. Responses also indicated a number of successes in meeting the objectives, with some key areas that could be developed further.

Significant Level of Engagement

- A good range of artforms is offered to children and young people, with only a few gaps in provision for digital arts and literature workshops;
- A good range of schools are engaged with: 95% of Reading schools engaged with cultural activity with CEP partners over the last 3 years;
- Reading Borough Council was key to the success of keeping momentum with the CEP;
- That there has been significant increase in numbers of children and young people engaging with culture and with Arts Award: between January 2016 and November 2018, 1,444 Arts Awards were achieved in Reading, with 1,355 (94%) being achieved through CEP partnerships (*Source: Artsworld figures, see Appendix 3*)
- There is evidence of significant increase in collaborative working across the CEP partners, allowing leverage for increased resources and funding of projects. (For details of partnerships and investment, see Appendix 3)

Meeting the Objectives

- The CEP has been very successful in increasing engagement with Arts Award and there is good progress towards increasing registration for Artsmark: 17 schools registered to work towards Artsmark, which is 26% of Reading schools (Artsworld figures).
- There is further work to do in increasing young people's readiness for employment and reaching children and young people with barriers to participation;
- The CEP has been successful in increasing collaboration between partners;
- Some success has been achieved in securing resources, in particular capacity building programmes that could provide good practice to build on in the future.

The survey sought feedback from members of the Reading CEP on ‘what next’ for the partnership. The findings uncovered an appetite to explore ways for the Partnership to:

1. **Champion the Youth Voice** - placing the needs of children and young people at the heart of everything we do and giving them a voice to address what is important to them;
2. **Be More Brave** - going beyond our usual practice and being more innovative in order to meet the needs of children and young people;
3. **Adapt to a changing landscape** - what will the national and local cultural landscape look like in 3 years’ time? What can the Reading CEP achieve within this landscape?

4.2 Results of consultation Lego® Serious Play® workshops

Following the survey, key themes to consider were drawn out and these formed the basis of the next stage of consultation, the Lego® Serious Play® Workshops, facilitated by the Steve Christmas (Brick Creative). The consultation sessions were also informed by the new draft Ten Year Strategy produced by Arts Council England, in order to ensure that the strategy was relevant to the wider cultural landscape.

3 questions were identified for the consultation group to consider:

1. **Creative people:** What will the cultural landscape of Reading look like 3 years from now that enables **ALL** children and young people to develop & express creativity throughout their lives?
2. **Cultural communities:** 3 years from now, how will culture and creativity have a broader impact on children and young people?
3. **A creative and cultural country:** What does an innovative and collaborative CEP look like 3 years from now?

Attendees at the workshop then used Lego® to work together on building their vision, and from this they were able to articulate how they had explored the questions and were then able to identify a number of objectives for each of the three themes.

The main themes and discussions identified in this area were:

1. **Creative people:** What will the cultural landscape of Reading look like 3 years from now that enables **ALL** children and young people to develop & express creativity throughout their lives?
 - **Key objective:** The CEP must empower young people to advocate to other young people and to be involved in shaping the work of the CEP.
2. **Cultural communities:** 3 years from now, how will culture and creativity have a broader impact on children and young people?
 - **Key objective:** The CEP should work towards ensuring a gateway to two paths for children and young people: - careers in culture, with a clear pathway; character development/transferable skills by taking part in culture.
3. **A creative and cultural country:** What does an innovative and collaborative CEP look like 3 years from now?
 - **Key objective:** To widen representation on the CEP, clarify its governance and have clear roles defined between its strategic function and project delivery.

The full range of responses are given in Appendix 5.

4.3 Workshops with young people

Three Serious Play® workshops using Lego® were facilitated for young people by Steve Christmas (Brick Creative).

Young people's groups consulted with were:

- Brighter Futures
- Youth Parliament
- Aspire2 : pupils in 4 primary schools in year 5/ 6

As part of this workshop, young people were asked *What does Culture mean to you?* Their views of culture indicated the following:

- Children and young people see 'Culture' as a way of life as well as arts and heritage
- Religion plays a part in their view of culture
- Digital culture is becoming more prevalent within children and young people's view of 'culture'
- Reflections on their feedback include: *the CEP is an opportunity to offer broader opportunities for young people than the restricted offer at school*
- *Cultural activities can bridge gaps between people / overcome prejudice. Should be more than White British/American culture.*
- *Digital technology helps break down barriers to access, levels access regardless of social class or background*
- *Challenge social norms - digital technology also has a part to play in this*

Appendices

Appendix 1 Terms of Reference

Appendix 2 SWOT analysis

Appendix 3 Arts Award and Artsmark statistics

Appendix 4 Survey data

Appendix 5 Consultation workshop feedback

Reading Cultural Education Partnership Terms of Reference 2016-2019

Purpose and role of the group:

The purpose of the group is to drive forward a shared vision in providing high quality arts and cultural experiences for children and young people¹ in Reading; ensuring them the opportunity to aspire, achieve and participate.

Outcomes

As partners working together the aim is to achieve the following:

- Ensure art and culture is strategically positioned to influence senior level decision making
- Increase the profile of art and culture for children and young people and advocate its benefits
- Ensure the Culture and Heritage Strategy, children and young people targets are developed and implemented
- Create and implement a cultural education infrastructure to provide sustainable access to a diverse range of communities and cultural activities, complementing the ACE creative case for diversity
- Collaboratively work with Reading CAN to provide access to artist, cultural organisations, best practice and workforce development
- Support the ongoing art and culture activities for children and young people and develop new initiatives where identified.

The Cultural Education Partnership (CEP) is responsible for commissioning any financial resource which will

actively contribute to the agreed outcomes. It is also responsible for identifying and generating revenue to

support outcomes.

Membership

Reading Borough Council

- Chair of Arts and Heritage Forum (Chair)
- Mayor
- Head of Culture and Economic Development
- Head of Education Services
- Children Services- cross sector representation x3 (e.g. youth service, children centres)
- Library Service Manager
- Reading Museum Manager

- Culture Development Officer

Community Engagement

- 1 leading representative of Reading CAN
- 1 representative from the Local Strategic Partnership
- 1 representative Cultural Partnership (Arts)
- 1 local artist

Education Engagement

- 1 representative from School Governors
- 2 head teachers (primary and secondary)
- 1 representative of further education (Reading College)
- 1 representative from Higher Education (University of Reading)
- 1 representative Music Education Hub

1 Aged 0-19 and up to 25 for children and young people with a disability

Core Strategic Partners

- 1 representative from Artsworld
- 1 representative for the Reading Youth Cabinet
- 1 representative from the Health and Wellbeing Board

Other Partners

- 1 representative Police and Crime Commissioners
- 1 representative Housing Association
- 1 representative Thames Valley LEP
- 1 representative Business and Skills- UK CIC

Each role will be reviewed on an annual basis. The purpose of this is to ensure that the partnership represents the communities changing views, bring new perspectives and innovation to the partnership.

Membership of the partnership will be by invite only.

Accountability:

Governance- Readings CEP is a formal partnership brought together under this Terms of Reference document.

Working methods:

CEP members agree to:

- Work collaboratively towards the outcomes agreed
- Use an Outcomes Framework to plan project activity delivered individually and in partnership
- Share project ideas and learning with the CEP members at partnership meetings or within Reading CAN to inform the development of the Outcomes Framework and the shared expertise of the group
- CEP members understand that there needs to be a long term commitment and collaboration in order to ensure sustainability and longevity

Organisation

The venue for meetings will be held in Reading.

Meetings will be held on a quarterly basis

Decision Making

The partnership will be asked for decisions and recommendations on a range of cultural opportunities in

Reading for children and young people. When voting the majority carry's the vote, if the vote is tied the

chair has the deciding vote. In the event that a board member is unable to attend their substitute can

attend to vote on their behalf or they can vote in advance of the meeting by sending their vote through to

the chair.

Review

The CEP will review its outcomes, membership and activity on an annual basis.

Changes

This is intended to be a working document and as changes are made it will be circulated to the partnership.

Appendix 2

SWOT analysis

Provided below is a subjective SWOT Analysis that summarises some of our initial discussions. This document will be built on throughout the evaluation and incorporate policies and strategy documentation and feedback from the online surveys and interviews. It is subjective, because much is open to interpretation. Where appropriate, strengths and aligned weaknesses have been identified together.

STRENGTHS	WEAKNESSES
The effectiveness of RBC coordinating the partnership and championing its role.	There is a perceived overreliance on the RBC Cultural Development Officer to coordinate partners and keep momentum.
There are examples of where partners have pulled together to apply for funding e.g. the libraries funding.	There are a range of funding opportunities available, but currently there isn't resource to develop a response from the partnership.
New partnerships and collaborations have been brokered as a result of the CEP	The partnership now needs to focus on pathways and journeys through accreditation, other skills opportunities or progression between partners or other initiatives.
Artswork – CEP has generated 3 large-scale £50k project grants and smaller grants at £4k and £5k to support delivery.	The partnership needs more data to understand the 'drop-off' rate of Arts Awards and to understand why this is happening.
Arts Awards 'objective' and sub-group– the partnership had clear tangible targets around this and effectively implemented a plan to drive activity. Numbers and awareness have increased as a result.	The partnership hasn't done an analysis of the key strengths, skills and experiences of the partners to ensure partner roles and contributions are most effective.
There are a range of community, statutory and cultural partners that sit on the CEP and are committed to achieving the overarching objectives, each bringing their own strengths.	The partnership hasn't collected data that shows which schools are currently engaging with cultural activity. It doesn't know where there are gaps to target activity.
Where there are tangible projects, CEP partners work well together e.g. signposting the reading challenge.	The partnership hasn't engaged with or lobbied the careers services to raise awareness about creative industry professions.
The CEP has a strong internal brand, which organisations are keen to be a part of and do ask about it.	The partnership does not have a dedicated external website or branding.

OPPORTUNITIES	THREATS
A new ACE strategy (currently undergoing consultation) outlines a greater focus on individual creativity, creative industries, etc.	Arts is continually overlooked in comparison to other STEM subjects. There is need for more lobbying.
Data sharing – the partners on the CEP gather a range of data that when pulled together could provide valuable evidence for the Partnership’s case for support	Youth voice continues to be underrepresented on the partnership. It is easy to get this wrong.
CEP evaluations are being carried out across the UK, and so there is an opportunity to learn from others and implement successful and proven ideas increase connections between partners e.g. ‘cultural passports’	CEP does not realise the funding it needs to keep momentum and deliver the projects it needs to as part of a new strategic plan.
Community and family-based approaches have not been explored by the partnership as yet. Approaches used by programmes such as Creative People and Places can help to inform approaches.	The CEP doesn’t connect to the strategic groups and committees it needs to in order to affect change in cultural education.
Approaches to engage vulnerable young people up to age 25 have not been fully explored by the partnership as yet.	
A better understanding of CEP partners’ strengths, resource and key skills can bring new ways of working.	
A strong brand and web presence could bring increased audiences to the partnership’s work with cultural education.	
The legacy of Great Places should feed into CEP	
Key audiences such as teacher networks and schools’ improvement teams are untapped potential resources	
Digital/tech funding initiatives currently being developed and funded by the LEP	
Shared measurement approaches and pooled evaluation tools to collect data can help provide clarity of progress against key objectives and outcomes	

Appendix 3

Arts Award and Artsmark statistics

Reading Cultural Education Partnership started in January 2016. It aims to allow every child and young person in Reading to have the opportunity to aspire, achieve and participate in high quality arts and culture.

(Definition: the work of the CEP focuses on children and young people aged 0-19 and vulnerable young people up to the age of 25).

Reading Cultural Education Partnership set a target of supporting **750** children and young people to gain accreditation in an Arts Award by August 2019.

Arts Award is a range of unique qualifications that supports anyone aged up to 25 to grow as artists and arts leaders, inspiring them to connect with and take part in the wider arts world through taking challenges in an art form - from fashion to digital art, pottery to poetry.

Artswork the SE Bridge organisation for Arts Council England confirmed the following Arts Award data for Reading.

Discover	Explore	Bronze	Silver	TOTAL
1277	99	25	43	1444

(January 2016 - November 2018)

The Cultural Education Partnership can take account for **1355** of these qualifications via partnership working and various financial investments. Organisation and delivery breakdown is as follows;

Number of Arts Award	Organisation
823	Readipop
436	Jelly in partnership with The Museum of Rural Life, Reading library Service and The Rock Academy
63	Reading Rep in partnership with Reading College
6	Reading Museum

Appendix 4

Survey responses

The responses to the above generated the following evaluation of the work of the CEP from 2016-2019:

Evaluating the Reading Cultural Education Partnership

Responses to the online survey

Collated Monday, October 21, 2019

Q1: Name of organisation.

7 organisations responded to the survey:

Reading Rep

Jelly

Reading Museum

Dance Reading

CultureMix Arts Ltd

Readipop

The Rock Academy Foundation

Qu 2: How many young people (aged 0-19 or vulnerable young people up to the age of 25) have you engaged in the last three years (between September 2016 to August 2019)?
Answers demonstrated large numbers of engagement, however some organisations were able to report exact figures whereas others did not collect this data.

Thousands;

3,000 plus;

for 16-17 total was 87231 (includes loans and visits) for 17-18 it was 76504, for 18-19 it was 88382 and for Q 1 of this year it is 3706. this includes both our outreach with loan boxes and our school visits, and more recently we have tracked family workshops too. We don't always track the upper age groups although we are getting better at tracking those.;

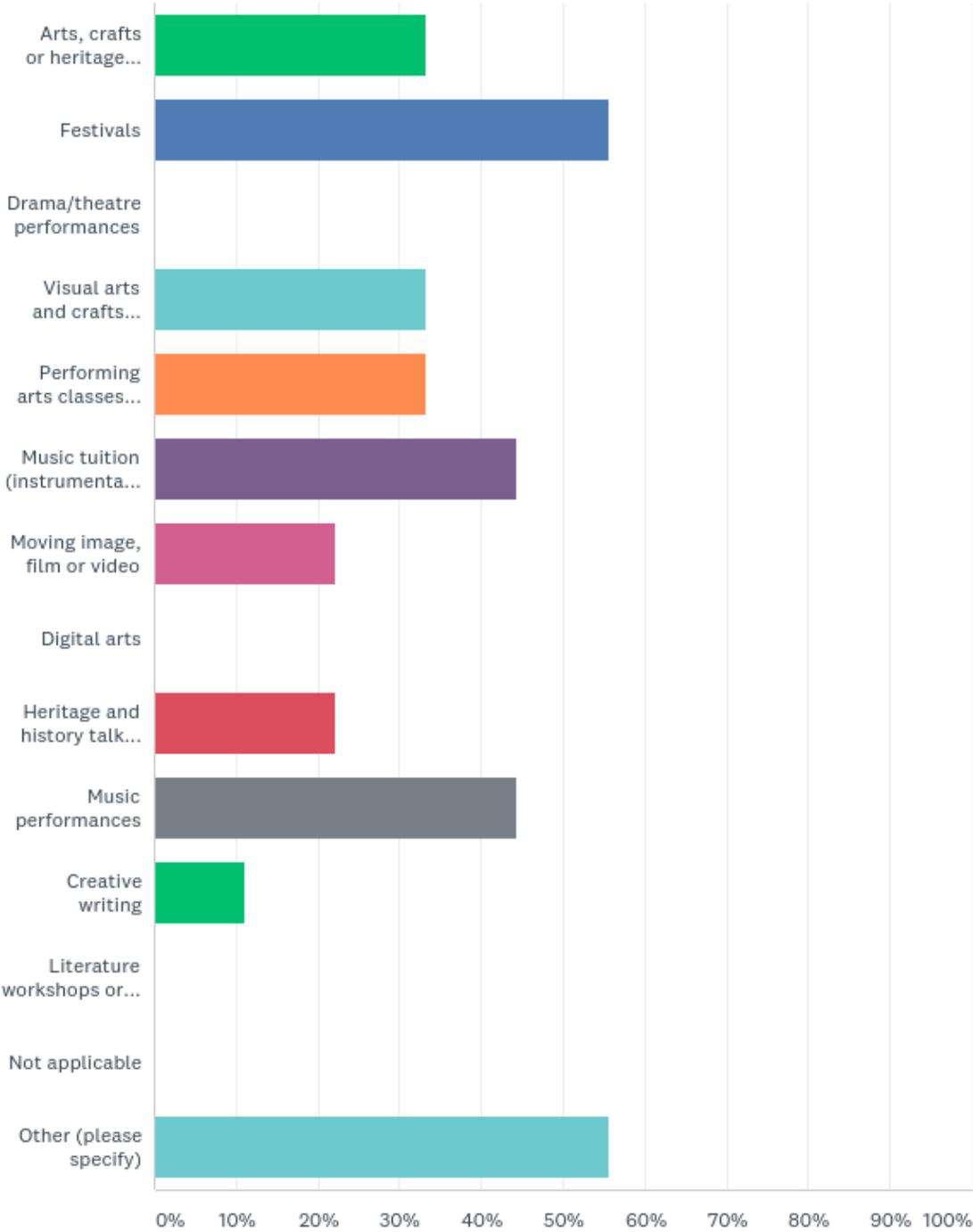
Directly - approx 300, Indirectly - thousands;

6,325;

3,640;

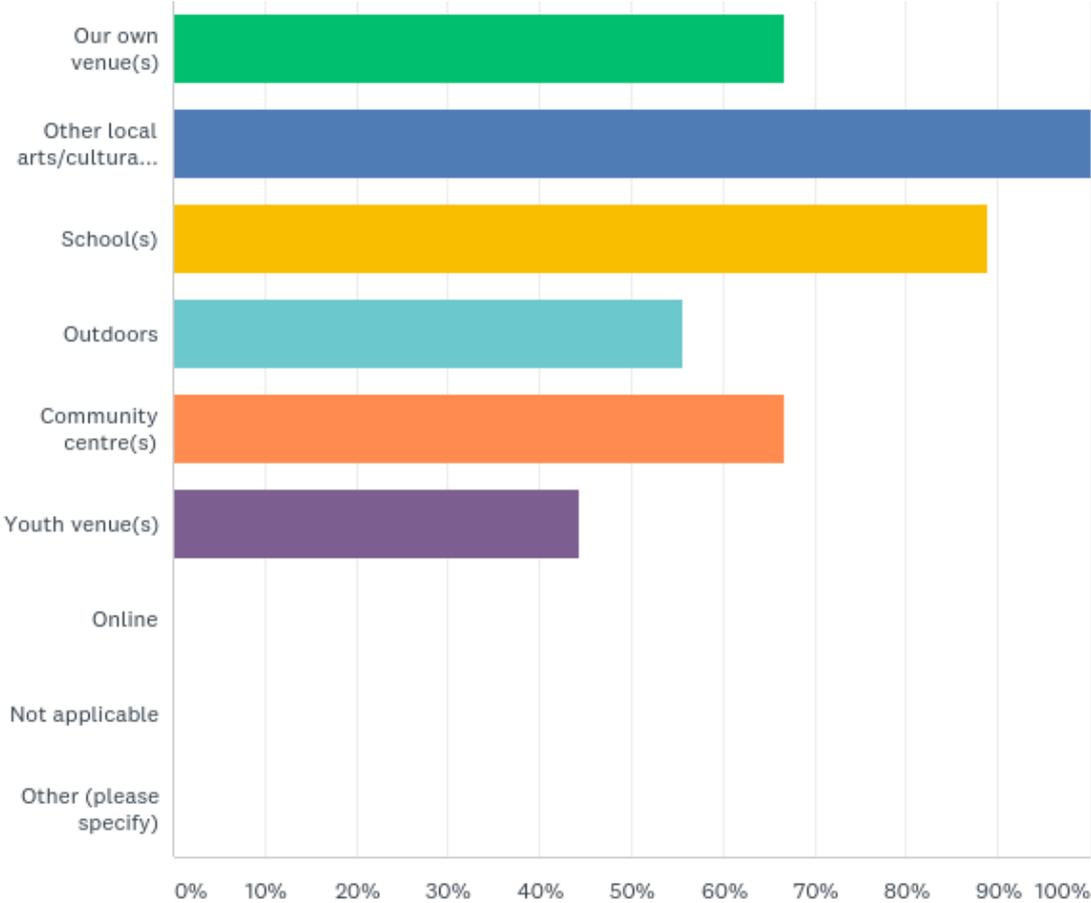
100-200 young people across all of our activities.

Q3: If applicable to your organisation, please tell us about the range of cultural activities you deliver for young people (tick all that apply)



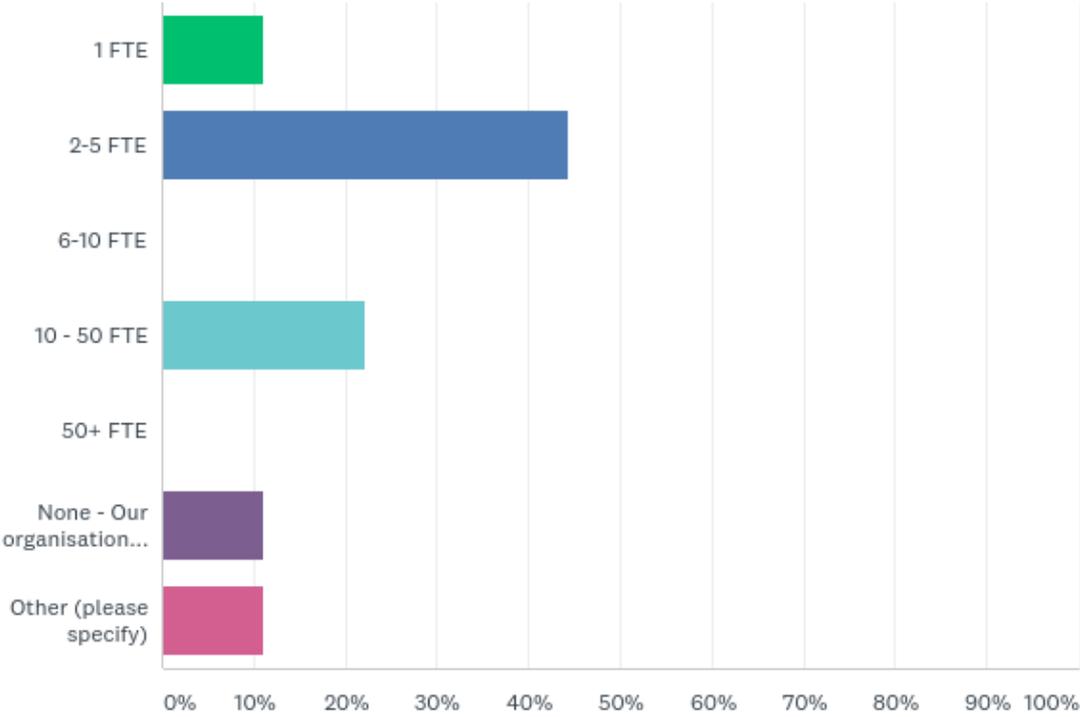
ANSWER CHOICES	RESPONSES	
Arts, crafts or heritage exhibitions	33.33%	3
Festivals	55.56%	5
Drama/theatre performances	0.00%	0
Visual arts and crafts classes or workshops	33.33%	3
Performing arts classes or workshops	33.33%	3
Music tuition (instrumental or vocal)	44.44%	4
Moving image, film or video	22.22%	2
Digital arts	0.00%	0
Heritage and history talks or workshops	22.22%	2
Music performances	44.44%	4
Creative writing	11.11%	1
Literature workshops or talks	0.00%	0
Not applicable	0.00%	0
Other (please specify)	55.56%	5
Total Respondents: 9		

Q4: If applicable, where do you deliver cultural activities/work with young people? (tick all that apply)



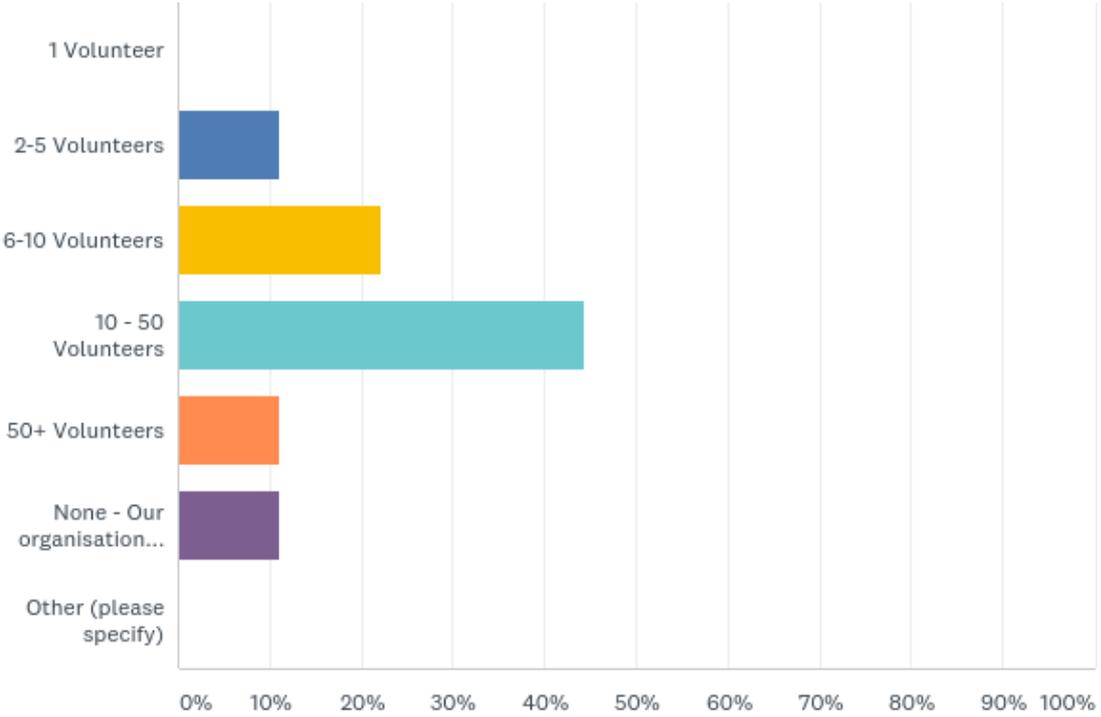
ANSWER CHOICES	RESPONSES
Our own venue(s)	66.67% 6
Other local arts/cultural/heritage venue (s)	100.00% 9
School(s)	88.89% 8
Outdoors	55.56% 5
Community centre(s)	66.67% 6
Youth venue(s)	44.44% 4
Online	0.00% 0
Not applicable	0.00% 0
Other (please specify)	0.00% 0
Total Respondents: 9	

Q5: How many people do you employ (FTE)?



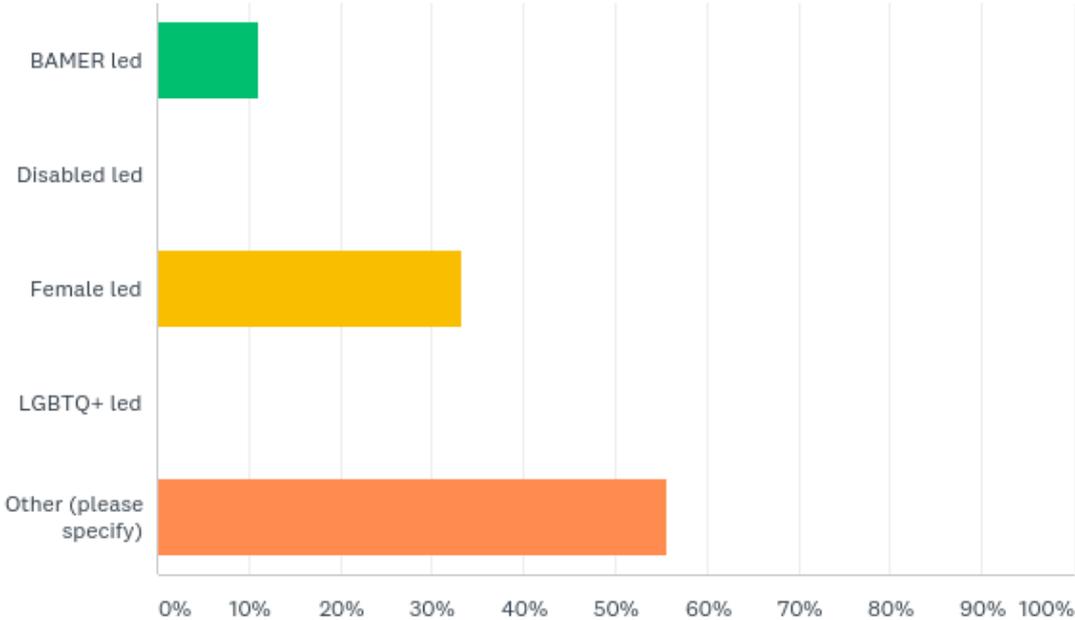
ANSWER CHOICES	RESPONSES	
1 FTE	11.11%	1
2-5 FTE	44.44%	4
6-10 FTE	0.00%	0
10 - 50 FTE	22.22%	2
50+ FTE	0.00%	0
None - Our organisations is run entirely by volunteers	11.11%	1
Other (please specify)	11.11%	1
TOTAL		9

Q6: How many volunteers support your organisation?



ANSWER CHOICES	RESPONSES	
1 Volunteer	0.00%	0
2-5 Volunteers	11.11%	1
6-10 Volunteers	22.22%	2
10 - 50 Volunteers	44.44%	4
50+ Volunteers	11.11%	1
None - Our organisations does not have any volunteers	11.11%	1
Other (please specify)	0.00%	0
TOTAL		9

Q7: Do you consider your organisation to be ‘diverse led’? i.e. more than 50% of your management are from a BAMER background, disabled, female or are LGBTQ+



ANSWER CHOICES	RESPONSES
BAMER led	11.11% 1
Disabled led	0.00% 0
Female led	33.33% 3
LGBTQ+ led	0.00% 0
Other (please specify)	55.56% 5
TOTAL	9

Q8: How are you funded?

	APPROXIMATELY 0-25% OF OUR FUNDING IS FROM THIS SOURCE	APPROX. 26-50% OF OUR FUNDING IS FROM THIS SOURCE	APPROX. 51-75% OF OUR FUNDING IS FROM THIS SOURCE	APPROX. 76%-99% OF OUR FUNDING IS FROM THIS SOURCE	THIS IS OUR ONLY SOURCE OF INCOME	N/A	TOTAL	WEIGHTED AVERAGE
Heritage Lottery Funding	50.00% 2	0.00% 0	0.00% 0	0.00% 0	0.00% 0	50.00% 2	4	1.00
Arts Council England	50.00% 4	37.50% 3	12.50% 1	0.00% 0	0.00% 0	0.00% 0	8	1.63
BFI/Film Hub South East	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	100.00% 2	2	0.00
Community Fund e.g. Awards for All, Reaching Communities	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	100.00% 2	2	0.00
Other Lottery Funding	50.00% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	50.00% 1	2	1.00
Reading Borough Council	60.00% 3	0.00% 0	0.00% 0	40.00% 2	0.00% 0	0.00% 0	5	2.20
Other Local Authority	50.00% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	50.00% 1	2	1.00
Other Statutory Grant Funding	50.00% 1	0.00% 0	0.00% 0	0.00% 0	0.00% 0	50.00% 1	2	1.00
Trusts & Foundations	66.67% 4	33.33% 2	0.00% 0	0.00% 0	0.00% 0	0.00% 0	6	1.33
Individual donations	100.00% 2	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	2	1.00
Membership income	100.00% 2	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	2	1.00
Earned income – (e.g. tickets, café, retail, contracts for services)	40.00% 2	60.00% 3	0.00% 0	0.00% 0	0.00% 0	0.00% 0	5	1.60
Contract income (e.g. commissioned projects by NHS)	100.00% 3	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	3	1.00
Other (please specify below)	0.00% 0	0.00% 0	0.00% 0	100.00% 1	0.00% 0	0.00% 0	1	4.00

Q9: Please tell us which Primary Schools you have engaged with in Reading between September 2016 and August 2019? Primary schools listed below are presented in alphabetical order.

	SOME ENGAGEMENT. ENGAGEMENT IS AD HOC AND IS USUALLY ONE-OFF	GOOD ENGAGEMENT. REGULAR DELIVERY OF ONE-OFF WORKSHOPS/SESSIONS PER YEAR	WE HAVE NOT ENGAGED WITH THIS SCHOOL AT ALL/SINCE 2016	STRONG ENGAGEMENT. REGULAR ONE OFF WORKSHOPS/SESSIONS AND MULTI-SESSION PROJECTS PER YEAR	TOTAL
Alfred Sutton Primary School	20.00% 1	20.00% 1	0.00% 0	60.00% 3	5
All Saints Infant School	100.00% 2	0.00% 0	0.00% 0	0.00% 0	2
All Saints Junior School	0.00% 0	100.00% 1	0.00% 0	0.00% 0	1
Battle Primary Academy	60.00% 3	20.00% 1	0.00% 0	20.00% 1	5
Caversham Park Primary School	66.67% 2	0.00% 0	0.00% 0	33.33% 1	3
Caversham Primary School	50.00% 2	25.00% 1	0.00% 0	25.00% 1	4
Christ the King Catholic Primary School	66.67% 2	33.33% 1	0.00% 0	0.00% 0	3
Churchend Primary Academy	50.00% 1	50.00% 1	0.00% 0	0.00% 0	2
Civitas Academy	66.67% 2	0.00% 0	0.00% 0	33.33% 1	3
Coley Primary School and Nursery	33.33% 1	33.33% 1	0.00% 0	33.33% 1	3
Emmer Green Primary School	50.00% 2	50.00% 2	0.00% 0	0.00% 0	4
English Martyrs Catholic Primary School	100.00% 2	0.00% 0	0.00% 0	0.00% 0	2
E P Collier Primary School and Nursery	75.00% 3	25.00% 1	0.00% 0	0.00% 0	4
Geoffrey Field Infant School	0.00% 0	100.00% 1	0.00% 0	0.00% 0	1
Geoffrey Field Junlor School	33.33% 1	0.00% 0	0.00% 0	66.67% 2	3
The Heights Primary School	100.00% 1	0.00% 0	0.00% 0	0.00% 0	1
The Hill Primary School	100.00% 3	0.00% 0	0.00% 0	0.00% 0	3
Katesgrove Primary School	50.00% 2	25.00% 1	0.00% 0	25.00% 1	4
Manor Primary School	100.00% 1	0.00% 0	0.00% 0	0.00% 0	1

	SOME ENGAGEMENT. ENGAGEMENT IS AD HOC AND IS USUALLY ONE-OFF	GOOD ENGAGEMENT. REGULAR DELIVERY OF ONE-OFF WORKSHOPS/SESSIONS PER YEAR	WE HAVE NOT ENGAGED WITH THIS SCHOOL AT ALL/SINCE 2016	STRONG ENGAGEMENT. REGULAR ONE OFF WORKSHOPS/SESSIONS AND MULTI-SESSION PROJECTS PER YEAR	TOTAL
Meadow Park Academy	0.00% 0	66.67% 2	0.00% 0	33.33% 1	3
Micklands Primary School	100.00% 2	0.00% 0	0.00% 0	0.00% 0	2
Moorlands Primary School	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
New Christ Church (Church of England) Primary School	0.00% 0	100.00% 2	0.00% 0	0.00% 0	2
New Town Primary School	66.67% 2	0.00% 0	0.00% 0	33.33% 1	3
Oxford Road Community Primary School	25.00% 1	25.00% 1	0.00% 0	50.00% 2	4
The Palmer Academy	33.33% 1	66.67% 2	0.00% 0	0.00% 0	3
Park Lane Primary School	50.00% 2	25.00% 1	0.00% 0	25.00% 1	4
Ranikhet Primary School	50.00% 1	50.00% 1	0.00% 0	0.00% 0	2
Redlands Primary School	33.33% 2	16.67% 1	0.00% 0	50.00% 3	6
The Ridgeway Primary School	100.00% 3	0.00% 0	0.00% 0	0.00% 0	3
Southcote Primary School	50.00% 1	50.00% 1	0.00% 0	0.00% 0	2
St Anne's Catholic Primary School	100.00% 1	0.00% 0	0.00% 0	0.00% 0	1
St John's (Church of England) Primary School	50.00% 1	0.00% 0	0.00% 0	50.00% 1	2
St Martin's Catholic Primary School	100.00% 1	0.00% 0	0.00% 0	0.00% 0	1
St Mary and All Saints (Church of England) Primary School	0.00% 0	100.00% 1	0.00% 0	0.00% 0	1
St Michael's Primary School	0.00% 0	50.00% 1	0.00% 0	50.00% 1	2
Thameside Primary School	40.00% 2	20.00% 1	0.00% 0	40.00% 2	5
Whitley Park Primary and Nursery School	50.00% 2	25.00% 1	0.00% 0	25.00% 1	4
Wilson Primary School	50.00% 2	50.00% 2	0.00% 0	0.00% 0	4

Q10: Please tell us which Secondary Schools you have engaged with in Reading between September 2016 and August 2019? Secondary schools listed below are presented in alphabetical order.

	SOME ENGAGEMENT. ENGAGEMENT IS AD HOC AND IS USUALLY ONE-OFF	GOOD ENGAGEMENT. REGULAR DELIVERY OF ONE-OFF WORKSHOPS/SESSIONS PER YEAR	STRONG ENGAGEMENT. REGULAR ONE OFF WORKSHOPS/SESSIONS AND MULTI-SESSION PROJECTS PER YEAR	TOTAL	WEIGHTED AVERAGE
Blessed Hugh Faringdon Catholic School and Sixth Form Centre	100.00% 1	0.00% 0	0.00% 0	1	2.00
Highdown School and Sixth Form Centre	100.00% 1	0.00% 0	0.00% 0	1	2.00
John Madejski Academy	100.00% 2	0.00% 0	0.00% 0	2	2.00
Kendrick School	0.00% 0	100.00% 1	0.00% 0	1	3.00
Maiden Erlegh in Reading	0.00% 0	0.00% 0	0.00% 0	0	0.00
Prospect School	50.00% 1	0.00% 0	50.00% 1	2	3.00
Reading Girls' School	50.00% 1	0.00% 0	50.00% 1	2	3.00
Reading School	100.00% 1	0.00% 0	0.00% 0	1	2.00
UTC Reading	0.00% 0	0.00% 0	100.00% 1	1	4.00
The Wren School	0.00% 0	0.00% 0	0.00% 0	0	0.00

Q11: Please tell us which Special Schools you have engaged with in Reading between September 2016 and August 2019? Special schools listed below are presented in alphabetical order.

	SOME ENGAGEMENT. ENGAGEMENT IS AD HOC AND IS USUALLY ONE-OFF	GOOD ENGAGEMENT. REGULAR DELIVERY OF ONE-OFF WORKSHOPS/SESSIONS PER YEAR	STRONG ENGAGEMENT. REGULAR ONE OFF WORKSHOPS/SESSIONS AND MULTI-SESSION PROJECTS PER YEAR	TOTAL	WEIGHTED AVERAGE
The Avenue School	75.00% 3	25.00% 1	0.00% 0	4	2.25
The Holybrook School	0.00% 0	0.00% 0	0.00% 0	0	0.00
Thames Valley School	100.00% 1	0.00% 0	0.00% 0	1	2.00
Brookfields Special School	100.00% 3	0.00% 0	0.00% 0	3	2.00

Q12 Consider the overarching aim of the Reading CEP between 2016 and 2019: To allow every child and young person in Reading to have the opportunity to aspire, achieve and participate in high quality arts and culture, and to develop a collaborative, sustainable infrastructure to maintain such engagement. What, in your view, have been the key successes for the partnership in terms of achieving the overarching aim?

KEY SUCCESS 1

1 Arts Award scheme has been very successful - positive results and the number of young people. We got funding through the CEP was able to get the bronze or silver Arts Award and we organised celebration. Now on the arts award board. Put in touch with ArtsWork and brokering

2 Building up the offer of Arts Award in primaries with Artwork. After their pilot project, Jelly now offer this as standard to primary schools they work with. Discover level. Encourage active participation of 10 hours each, more than one engagement with each child.

3 Better recording of engagement by organisations

4 The partnership has supported arts organisations to work with more schools, reaching more children and young people

5 Increasing Arts Award participations

6 Increasing the number of Reading schools we work with and the depth and quality of the work completed with the young people at these schools

KEY SUCCESS 2

1 Individually, we have got to know other organisations and we are having conversations with other organisations. Work in partnership. We work closely with Jelly on Christmas show. Cultural commission bid - through the CEP we have been as a result of the partnership.

2 Funding - new Schools connect programme working with 10 schools to form a network of excellence working towards ArtMark status. Will be working in schools over 2 years to embed the arts in all areas of education and providing CPD for teachers. Encouraging critical thinking.

3 Starting to be more organised in terms of a joined up approach to our offer across the town

4 The CEP fosters collaborative working, in a competitive landscape.

5 Improving dialogue between organisations

6 More collaboration, especially between smaller organisations

KEY SUCCESS 3

1 Sub groups are useful to bring in non-arts sector into the meetings - youth organisations can attend these and understand the offer.

2 working together to make sure we offer high quality offer to children in our area

3 the CEP has provided a framework that enable engagement to be understood by schools, there is the perception that there is 'something in it for them'

4 Providing an agreed strategy for organisations to support which assists with finding funding

5 The large number of young people who have gain an Arts Award through working with a Reading arts organisation

Q13 What have been the key challenges faced by the partnership in terms of achieving the overarching aim?

KEY CHALLENGE 1

1 Time is an issue - using the meetings for useful dates. Be more strategic. Many arts organisation is small and people are attending in their time.

2 not sure. Jelly have only seen positive things come from CEP

3 finding ways of recording data that match - we all use different ways of recording as we have different funders to please!

4 Arts landscape in Reading is highly competitive and there is a lot of silo working. This really needs to be overcome in order for arts orgs to navigate challenging financial times

5 Artsmark take up

6 Securing funding to ensure that projects can continue

KEY CHALLENGE 2

1 Arts Award was so successful that the market is so saturated.

2 sharing our 'customers' we all need to do our own thing, and yet find ways to share the best outcomes and support each other

3 The CEP is led fantastically well by Kayleigh Hodges, but without that energy behind it, it would lose momentum. This isn't a sign of lack of sustainability, just the reality of large and diverse partnerships such as this.

4 Schools engagement with the CEP

5 Securing meetings with some schools to discuss project/collaboration opportunities

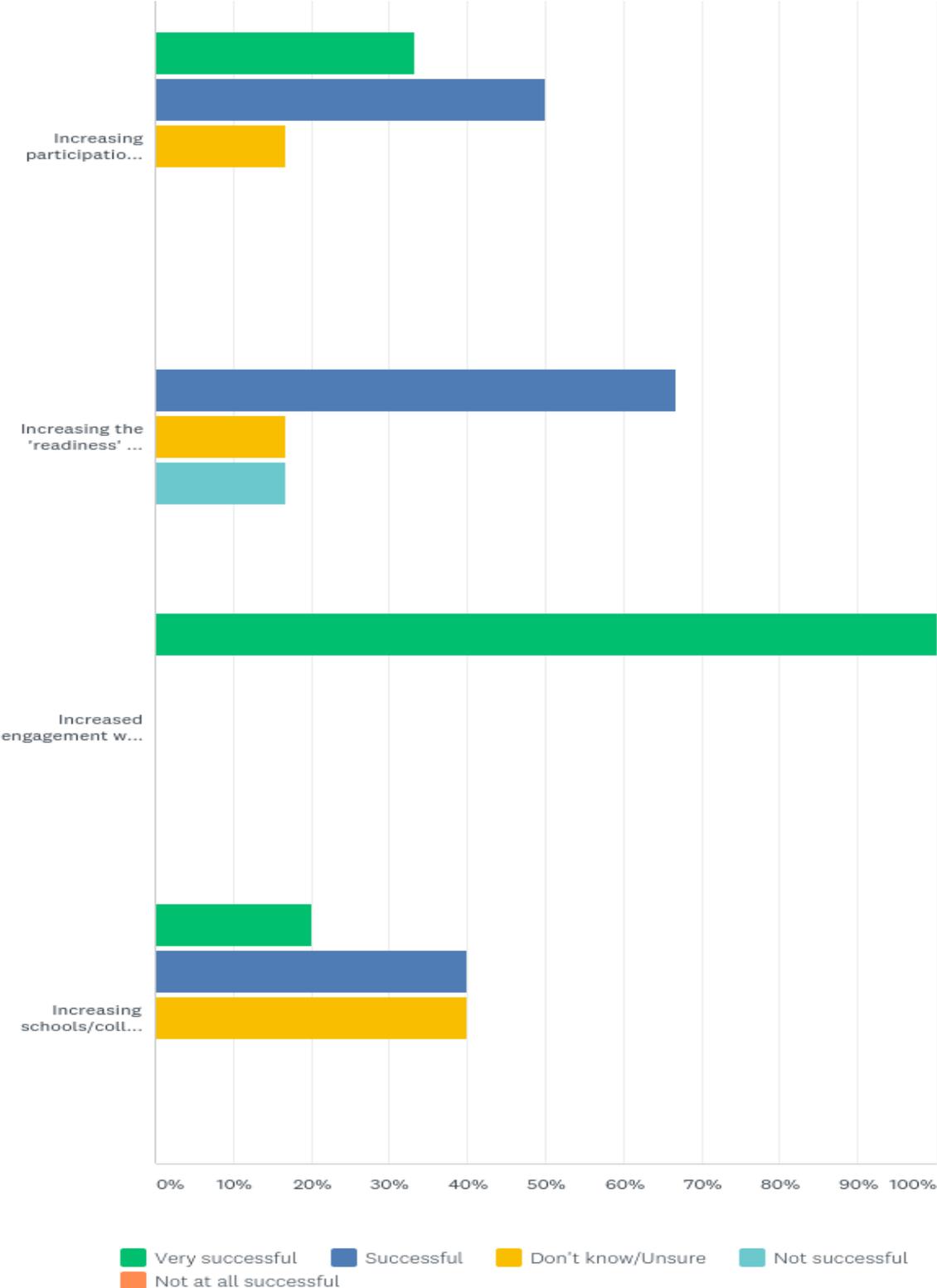
KEY CHALLENGE 3

1 Don't know how easy it is to become a part of the CEP - Is it actively looking for organisations and is it a closed shop.

2 Next steps - ensuring everyone is working towards strategic goals for Reading and its children and young people as a whole, rather than simply finding ways to progress their own organisations

3 Youth engagement

Q14: How successful do you perceive the partnership has been in meeting its delivery objectives:



	VERY SUCCESSFUL	SUCCESSFUL	DON'T KNOW/UNSURE	NOT SUCCESSFUL	NOT AT ALL SUCCESSFUL	TOTAL	WEIGHTED AVERAGE
Increasing participation of children and young people 'unlikely to engage with or participate' in arts and culture	33.33% 2	50.00% 3	16.67% 1	0.00% 0	0.00% 0	6	1.83
Increasing the 'readiness' for young people to engage in creative employment	0.00% 0	66.67% 4	16.67% 1	16.67% 1	0.00% 0	6	2.50
Increased engagement with Arts Award	100.00% 6	0.00% 0	0.00% 0	0.00% 0	0.00% 0	6	1.00
Increasing schools/colleges engagement with Arts Mark	20.00% 1	40.00% 2	40.00% 2	0.00% 0	0.00% 0	5	2.20

Q15 Please share up to three cultural developments for children and young people that you would like to see in Reading in the next 3 years. These might include your own development plans, art form or heritage specific, Big Ideas, or broader aspirations relating to participation or engagement, and may relate to facilities, resources or activity.

DEVELOPMENT 1

1 Tackle the issue of arts subjects in schools. Want to see more collaborations between art forms and pull resources.

2 Have a rolling project of Schools Connect. After these 10 schools, work with another 10 schools etc. Schools sharing learning, sitting on the CEP. Thus, Reading becomes a centre of excellence for creative work in Primaries (then on to Secondaries). Take education away from the formulaic and back to playing/creativity.

3 A chance for all young people to hear about the amazing history of their town

4 I'd like to see the roll out of Arts Award/Mark and training to dance schools and teachers

5 Increase youth engagement

6 A focused summer programme with activities that cover many creative disciplines. Some great work was completed by the RVA this summer, it would be great if we could continue and expand on this

DEVELOPMENT 2

1 Strategic level - bigger voice in campaigning around promoting arts in schools.

2 Increase pride in Reading as a creative place. Make creative reading known more widely than the small sector that currently knows and celebrates it. Be more visible.

3 support for schools to enable them to find out what is on offer in the town

4 A small, focussed strategy group, with a mandate for improving arts delivery in schools

5 Increased support for young people who are NEET or experiencing poor mental health

6 The Rock Academy would like to secure more funding to both work with community centres and also fund young people to take part in our band experience and instrumental tuition programmes.

DEVELOPMENT 3

1 Help young people to use the arts as a platform to have their voice heard - arts is a great way to find that what

2 A cohesive CPD programme for teachers in cross-form arts, from a partnership of organisations, working together to upskill teachers.

3 Increased employment/development opportunities.

4 A varied after school programme, with support from mentors, etc. Some work has been started by the RVA on this, it would be great if this could be taken forward.

Q16 Please share up to three changes that you feel are needed to enable or facilitate the developments you have identified

ITEM 1

1 Collaboration - encourage collaboration in the delivery. Holistic arts projects. More celebration in bringing groups together.

2 Funding for Schools Connect to become rolling. The resource is there in terms of participatory artists, just need funding.

3 we need an arts/heritage schools officer in the town who can coordinate and support the schools and the CEP organisations to get the best out of what we have on offer!

4 A small, strategy group would be beneficial to support the needs of the larger group and subgroups

5 Increase youth provision and staff able to support youth engagement in Reading.

6 Access to larger funding sources to support multi-year multi-discipline activities

ITEM 2

1 Campaigning - CEP is connected to the Council with the relationship to the schools. It might be easier to get in to schools - engage with headteachers. Help us to understand more about the teachers. Brokering conversations and promote.

2 Make creative reading more visible - a Time Out publication, or flagship centre. An Incubator to allow creativity to thrive and be visible, places and spaces with high profile. Suggested like Arnolfini in Bristol.

3 More platforms for sharing the learning from the CEP, in terms of partnership working, what works what doesn't, what are the benefits, how to support orgs in working in partnerships more effectively

4 Better engagement by CAMHS, Police, YOS, and RBC Education.

ITEM 3

1 Working with Brighter Future for Children and Youth Services. Connected to decisions.

2 More platforms to celebrate existing work, that would encourage teachers and others working with children and young people to engage with organisations who are part of CEP.

3 Maintain levels of schools' engagement but provide more creative/musical progression routes for children

Q17 Briefly (in a couple of paragraphs) tell us about your organisation's strengths, skills, experience and knowledge that you bring to the Cultural Education Partnership

RESPONSES

1 Our skills are that we work directly in schools (at the coal face!) delivering work so we understand the challenges that teachers face and how we can support them. We bring that knowledge of how we can work with schools and therefore communication. Plus, we have good artists and we work with emerging artists to elevate them to work in Reading.

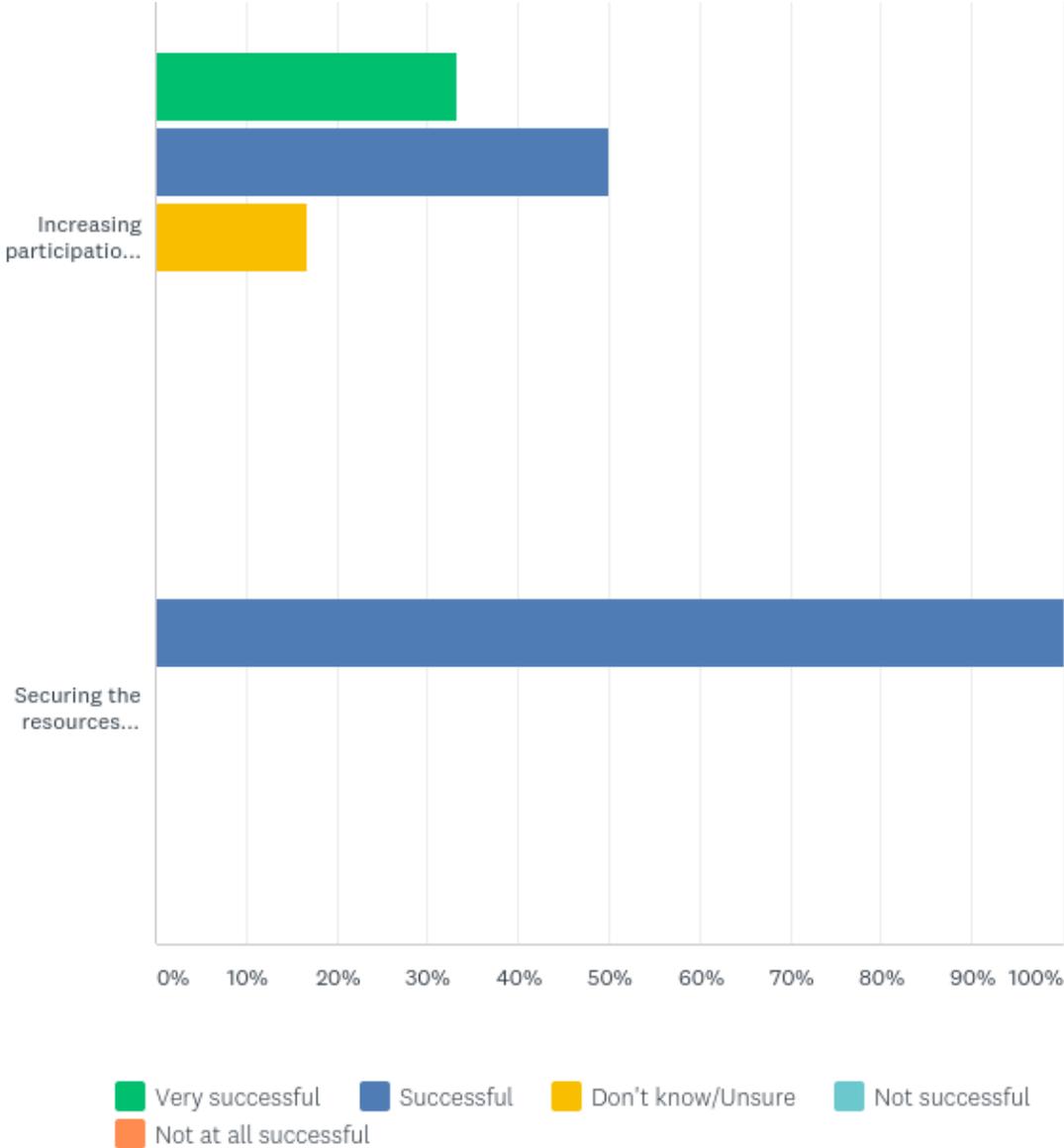
2 We are skilled in delivering heritage/history workshops/sessions for children from KS1-KS3. We are working in partnership with the MERL to help to expand that offer and to engage with young people in a broader context. we will be working on our new Youth Manifesto soon. We have many people here who have years of experience and a vast array of knowledge!

3 We are an umbrella organisation. Whilst we do deliver work directly with young people as part of our festival work, mentoring programme and support for young and emerging artists, our strengths lie in supporting the over 150 dance schools who all work with children and young people across Reading, both within and beyond schools. We spend extensive time listening to the sector and shape our activities to meet their needs. We have particular experience in supporting and mentoring young dancers, providing them with support and guidance to continue their work, develop skills, find collaborators and create platforms to showcase work. Our directors all work with schools and young people in other capacities as well as within Dance Reading, and so bring a diverse experience of arts work in schools and informal education settings. Our membership is broad and diverse and gives us an extensive picture of the current state of dance in schools and settings across Reading and beyond

4 Readipop is one of Reading's NPOs with over 20 experience of delivering projects with children and young people. See Readipop.co.uk

5 The Rock Academy delivers high quality music/music technology-focused activities in the Reading area. Our Band Experience allows young people to work with experienced coaches to write new original material and perform it at regular concerts and community events. Our instrumental tuition (in both private and school settings) enables young people to develop on their chosen instrument and take grades in order to celebrate their progress. Our community work is varied and focuses on music performance and music technology. Our focused offer means that we are able to produce high quality work, and this is evident in our end-of-term shows, videos and recordings. We are very able collaborators and can adapt our offer to suit a particular group, project or community setting. Our head of academy also has extensive experience of the further education sector and is an experienced Arts Award advisor at all levels.

Q18: How successful do you perceive the partnership has been in meeting its other objectives:



	VERY SUCCESSFUL	SUCCESSFUL	DON'T KNOW/UNSURE	NOT SUCCESSFUL	NOT AT ALL SUCCESSFUL	TOTAL	WEIGHTED AVERAGE
Increasing participation of and collaboration with partners to deliver the CEP Action Plan between 2016 and 2019	33.33% 2	50.00% 3	16.67% 1	0.00% 0	0.00% 0	6	1.83
Securing the resources (financial and in-kind) to maintain a sustainable CEP infrastructure for ongoing arts and cultural engagement/participation	0.00% 0	100.00% 5	0.00% 0	0.00% 0	0.00% 0	5	2.00

Summary Evaluation drawn from survey responses:

Objectives from 2016-19:	
By August 2019 5,000 children and young people who were previously unlikely to engage with or participate in arts and culture will have engaged with and participated in an activity*	Thousands of children and young people are engaged with by partner organisations, however there is no data to identify if they were those unlikely to engage in activity previously. The majority of schools and colleges in Reading were engaged with, with only 4 schools that had had no engagement in the last 3 years, so it is likely that these children and young people are being reached.
Over the term of the CEP Action Plan 1,500 young people will have undertaken training, and achieved skills and appropriate accreditation, making them ready to seek employment in the cultural sector, or to use creative skills in their chosen employment field**	This data has not been collected. There is some evidence of work experience provided for young people by cultural organisations in Reading.
Between September 2016 and August 2019 1,500 children and young people in Reading will have engaged in Arts Award with at least 750 achieving accreditation at one or more levels	Survey respondents say that Arts Award at Discover level has had large take up, however there are no figures for this.
Over the term of the CEP Action Plan 30 schools and colleges in Reading will have gained Artsmark status	15 Schools have registered to work towards Artsmark, including those working through the Schools Connect programme. This represents 23% of schools in Reading.
Between September 2016 and August 2019 20+ partner organisations will actively participate, in collaboration, in delivering the CEP Action Plan	A number of partner organisations have actively collaborated. In terms of Artswork investment into Reading CEP: 9k transition funds 2018, 10k start up funding 2015; Total of £81k Partnership Investment over 2 applications leveraging in £97,700.
By August 2019 a further 3 Year CEP Action Plan will have been developed and resources secured to maintain a sustainable infrastructure for comprehensive ongoing arts and cultural engagement and participation from Reading's children and young people	In development

* By targeting activity in areas of deprivation this objective can be focused and evaluated

**Meaning that young people from Reading will have achieved relevant accreditation through arts related degree programmes, BTEC Arts programmes, Silver or Gold Arts Awards, Level 5 or above Music Grades, specific and recognised theatre and dance awards, or equivalents

Appendix 5

Results of consultation Lego® Serious Play® workshops

Following the survey, key themes to consider were drawn out and these formed the basis of the next stage of consultation, the Lego® Serious Play® Workshops. The consultation sessions were also informed by the new Ten-Year Strategy produced by Arts Council England, in order to ensure that the strategy was relevant to the wider cultural landscape.

3 questions were identified for the consultation group to consider:

1. **Creative people:** What will the cultural landscape of Reading look like 3 years from now that enables ALL children and young people to develop & express creativity throughout their lives?
2. **Cultural communities:** 3 years from now, how will culture and creativity have a broader impact on children and young people?
3. **A creative and cultural country:** What does an innovative and collaborative CEP look like 3 years from now?

Attendees at the workshop then used Lego® to work together on building their vision, and from this they were able to articulate how they had explored the questions and were then able to identify a number of objectives for each of the three themes.

Attendees at the Lego® Serious Play® Strategic Plan Workshop:

Culture Development RBC

Rock Academy

Connect Reading

Reading Museum RBC

Reading Fringe Festival

Dance Reading

Artswork

CP

RBC Library

RBC Children Care

Berkshire Maestros

Aspire2

Reading Rep

RBC Project Manager

1. **Creative people:** What will the cultural landscape of Reading look like 3 years from now that enables ALL children and young people to develop & express creativity throughout their lives?

- Gatekeepers or blocks to young people accessing culture: bureaucracy, fear of the unknown, plus poverty and deprivation
 - Must empower young people to advocate to other young people
 - Allowing young people to work with organisations to shape their own direction
 - Give young people more opportunities to experience diverse culture
 - A need to take care of culture for the future / environmental concern
 - Target early years through parents: at primary age, home environment is a bigger influence than school
 - NEET pilot projects
 - Work in partnership with organisations already working with hard to reach, not just within cultural sector
- 2. Cultural communities:** 3 years from now, how will culture and creativity have a broader impact on children and young people?
- A gateway to two paths: - careers in culture, with a clear path; character development/transferable skills by taking part in culture
 - The pathway has links to corporate world
 - Arts Award throughout; Art Award needs to be communicated as a series of stepping stones
 - Arts Award able to be achieved through other routes outside of school
 - Gateway starts at early years and the pathway goes through to successful employment
- 3. A creative and cultural country:** What does an innovative and collaborative CEP look like 3 years from now?
- CEP branching out to more organisations, and schools' part of the CEP
 - Governance above the CEP - needs the flag waving
 - Needs to be a shared role to steer the CEP
 - Clear operational roles and strategic roles
 - young people are the face of the CEP and advocating for it
 - The steering is formed of a diverse group of people representing the community
 - Widen representation on the CEP, and have clear roles between strategic function and project delivery

[YP Lego workshops feedback] available in a separate PowerPoint doc.

