

Agenda – Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

Lleoliad: I gael rhagor o wybodaeth cysylltwch a:
Ystafell Bwyllgora 2 – Y Senedd **Martha Howells**
Dyddiad: Dydd Iau, 14 Mawrth 2019 Clerc y Pwyllgor
Amser: 09.30 0300 200 6565
SeneddDGCh@cynulliad.cymru

- 1 Cyflwyniad, ymddiheuriadau, dirprwyon a datgan buddiannau**
- 2 Minnau hefyd! – Ymchwiliad i rôl y celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol: Incwm isel**
(09.30 – 10.30) (Tudalennau 1 – 17)
Allan Herbert, Canolfan Datblygu Cymunedol De Glan-yr-afon
Dr Victoria Winkler, Cyfarwyddwr, Sefydliad Bevan | Cyngorwr Cymru,
Sefydliad Joseph Rowntree
John Hallam, Rheolwr Rhaglen, Maindee Unlimited
- 3 Minnau hefyd! – Ymchwiliad i rôl y celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol: Treftadaeth**
(10.30 – 11.30) (Tudalennau 18 – 46)
Christopher Catling, Prif Swyddog Gweithredol, Comisiwn Brenhinol Henebion Cymru
David Thomas, Pennaeth Gwasanaethau Cyhoeddus, Comisiwn Brenhinol Henebion Cymru
Owain Rhys, Pennaeth Ymgysylltu â'r Gymuned a Chyfranogiad, Amgueddfa Cymru
Nia Williams, Cyfarwyddwr Addysg ac Ymgysylltu, Amgueddfa Cymru



4 Minnau hefyd! – Ymchwiliad i rôl y celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol: Y celfyddydau perfformio

(11.30 – 12.30)

(Tudalennau 47 – 59)

Yr Athro Helena Gaunt, Pennaeth, Coleg Brenhinol Cerdd a Drama Cymru
Julia Barry, Cyfarwyddwr Gweithredol, Theatr y Sherman

5 Papurau i'w nodi

5.1 Ymateb Llywodraeth Cymru i Adolygiad Ofcom o'r Canllawiau ar gyfer Cynyrchiadau a Rhaglenni Rhanbarthol

(Tudalennau 60 – 65)

6 Cynnig o dan Reol Sefydlog 17.42(vi) i benderfynu gwahardd y cyhoedd o weddill y cyfarfod

7 Ôl-drafodaeth breifat

(12.30 – 13.00)

Mae cyfyngiadau ar y ddogfen hon

Bevan Foundation Written Evidence to the National Assembly; Culture, Welsh Language and Communications Committee inquiry into “The role of arts and culture in addressing poverty and social exclusion”

Introduction

The Bevan Foundation is an independent, charitable think-tank that develops solutions to Wales’ most challenging problems. We are grateful for the opportunity to respond to the Culture, Welsh Language and Communication Committee’s call for evidence. Our extensive work on poverty and inequality provides us with some insights into some of the difficulties faced by those living in poverty when seeking to participate in the arts. Our response draws on this experience, and is divided into three sections:

1. Participation in the production of arts and culture
2. Audience for arts and cultural activities
3. Working in arts and cultural activities

What is poverty?

By poverty we mean households which do not have enough income to meet their needs, as measured by the norms of society. Poverty is usually measured by household income, with the threshold being 60% of the median for specific types of household.

There is widespread agreement that the root causes of poverty are:

1. Being in work but on low pay
2. Not having a paid job e.g. because of unemployment, disability or illness, or caring responsibilities
3. A social security system that does not provide sufficient income to avoid poverty e.g. most working age benefits have been frozen since 2015
4. High costs especially housing costs.

Almost a quarter (24%) of the Welsh population live in relative income poverty.¹ The risk of poverty is not the same for all age groups, however. Whilst 20% of pensioners live in poverty, 24% of working age adults live in poverty and 28% of children live in poverty.² Children may be the age group at highest risk of poverty but, there are far more working age adults living in poverty in Wales. 420,000 working age adults live in poverty in Wales, compared to 180,000 children and 130,000 pensioners.³ Given the scale of poverty in Wales it is vital that any policy that is designed to improve participation within the arts is ambitious enough and targeted at the right people, if it is to make a meaningful contribution to the effort to solve poverty in Wales.

¹ <https://statswales.gov.wales/Catalogue/Community-Safety-and-Social-Inclusion/Poverty/householdbelowaverageincome-by-year>

² *ibid*

³ <https://statswales.gov.wales/Catalogue/Community-Safety-and-Social-Inclusion/Poverty/workingageadultsinrelativeincomepoverty-by-economicstatusofhousehold;>
<https://statswales.gov.wales/Catalogue/Community-Safety-and-Social-Inclusion/Poverty/childreninrelativeincomepoverty-by-economicstatusofhousehold;>
<https://statswales.gov.wales/Catalogue/Community-Safety-and-Social-Inclusion/Poverty/pensionersinrelativeincomepoverty-by-familytype>

Understanding the economic situation of those living in poverty provides an insight to some of the difficulties faced by families trapped in poverty when seeking to engage with the arts. The UK Government's Department for Work and Pensions calculates the poverty threshold every year - the most recently available data is for 2016/17 and is set out in the table below.

Table 1

Household type	60% of median weekly income after housing costs
Couple no children	£255
Single no children	£148
Couple with two children aged 5 and 14	£413
Single with two children aged 5 and 14	£306

Households Below Average Income 1994/95 to 2016/17 The Income Distribution: Time Series. Table 2.4ts: Equivalent money values of overall distribution mean, median, and 60 per cent of median income for different family types in 2016/17 prices, United Kingdom

Families living in poverty must cover the cost of their food, energy bills, essential clothing and transport for less than the thresholds set out above, leaving families with very little money to spend on cultural activities. Despite this, there is evidence to suggest families living in poverty do share an interest in the arts with higher income households. In the 2017/18 financial year, families in the lowest income decile spent 11% of their income on recreational and cultural activities whilst the twentieth percentile spent 12% of such activities.⁴ The average for all households was 13%, with no percentile spending more than 14% of their income on such activities.⁵ Whilst there may be no great difference in proportional terms between what low income households spend on recreation and culture, and higher income households, by virtue of having less money, those living in poverty have less to spend on such activities.

1. Production of the arts and culture

There is limited research that suggests that improving participation in the arts can be part of the solution to poverty, although on its own it has little effect. Involving people who live in poverty in the production of cultural events can lead to increased confidence and the development of new skills.⁶ This can provide an important step in encouraging those who are currently not in work to seek employment opportunities and it can also give confidence to those who are already employed to seek progression opportunities, boosting their incomes. Involving people from a diverse range of backgrounds in the production of culture can also promote greater community cohesion, and provide people living in poverty with an opportunity to develop greater social networks.⁷

There is mixed evidence on how social networks impact on people who live in poverty. Research suggests that while people who have access to strong social networks do have access to greater financial and emotional support than people who don't, such social networks do not, as of

⁴ Family spending in the UK: financial year ending March 2017, Table A5: Household expenditure as a percentage of total expenditure by gross income decile group

⁵ *ibid*

⁶ http://ec.europa.eu/employment_social/social_inclusion/docs/studyculture_leaflet_en.pdf

⁷ *ibid*

themselves, overcome the challenges faced by those on low incomes.⁸ It is important therefore, that any programmes that seek to provide opportunities for individuals to get involved in the production of cultural events do not just focus on developing social networks, if they are to play an effective role in providing solutions for poverty.

In seeking to provide greater opportunities for families living in poverty to get involved in the production of the arts, it is important to remember that over half of people living in poverty in Wales live in a household where at least one adult is in work. This means that families must fit any recreational activities around their work life. It is not only those who are in work who are time pressured. People claiming certain benefits or who receive universal credit are now required to apply for a number of jobs every week and occasionally attend training courses and meetings. Failure to do so can lead a family to face sanctions which would see their income reduced. Organising events during the day on weekdays is therefore likely to benefit a very small proportion of people living in poverty in Wales. It is therefore important that organisations that carry out cultural participation projects do so with a degree of flexibility so that they can involve the communities they are working within to shape how such projects are delivered so that as many people as possible benefit.

Cuts to services have also had a significant impact on the opportunities available for those living in poverty to engage with culture through structured schemes. The number of adults aged twenty and over in either full time or part time further education in Wales dropped by a quarter between 2012/13 and 2016/17, due to cuts to adult learning.⁹ Cuts to music education in schools and to the support offered to those who need help in buying equipment such as music instruments and cameras has also created a new barrier for children growing up in poor households. The loss of these formal structures may make it more difficult to engage with those living in poverty. Cuts to such services may also mean that a number of people who could benefit from being involved cultural productions may only have very limited experience of playing a music instrument or operating a camera for example. It is therefore crucial that any production that is developed with the aim of engaging with people who live in poverty is done in a way that allows people to feel comfortable in that environment, regardless of their experience or skills.

Audience for arts and culture?

While there is limited research that suggests that improving participation in the arts can be part of the solution to poverty, it is less clear whether being in the audience for cultural events has the same benefits as being involved in its production. Whilst being an audience member at regular cultural activities can be an effective way of developing social networks,¹⁰ strong social networks as of themselves do not overcome the challenges faced by families living in poverty. Given that being in the audience provides individuals with fewer opportunities to learn new skills and to develop their confidence than being involved in the production of the arts, it would appear prudent that projects that seek to find a solution to poverty through the arts should focus on increasing participation in the production rather than the consumption of culture.

As was highlighted above, families living in poverty spend a similar percentage of their income on recreational and cultural activities as families who are on higher incomes. Families who are trapped

⁸ <https://dspace.stir.ac.uk/bitstream/1893/21042/1/JRF%20final%20published%20report.pdf>

⁹ <https://statswales.gov.wales/Catalogue/Education-and-Skills/Post-16-Education-and-Training/Further-Education-and-Work-Based-Learning/Learners/Further-Education/uniquelearnersenrolledfurthereducationinstitutions-by-age-modeoflearning-gender>

¹⁰ <https://dspace.stir.ac.uk/bitstream/1893/21042/1/JRF%20final%20published%20report.pdf>

in poverty do face some significant barriers when seeking to become part of an audience for an arts event, however. One such barrier are transport costs. For example, it would cost a family of four, £25.50 to travel by train from Ebbw Vale to Cardiff for a free event. That's a significant sum of money for a family living in poverty and will be prohibitive for many. If a family decided that it was worth spending the money to attend the event, it could have knock on consequences for local cultural events. Any family from Ebbw Vale that does decide to take up the offer will have £25.50 less to spend on cultural activities in their own community.

A related issue is that in many parts of Wales public transport provision is limited, especially in the evening. This means that there may be some families, living in poverty who do wish to engage with a cultural activity, but cannot do so, simply as they can not physically get to the event. It is vital therefore that any programmes that seek to improve access to culture for families living in poverty, be that through production or forming part of an audience, does so in people's own communities and in a way that removes barriers to as many people as possible.

3. Working in arts and cultural activities

Whilst boosting cultural participation can play a role in solving poverty, there are issues with the sector that does limit the positive impact that it can have on improving people's lives. Over half of those who work in the Arts, Entertainment and Recreation Industry earn less than the real living wage.¹¹ The real living wage is calculated based on how much people need to get by and in 2018/19, stands at £9 an hour in Wales. In 2018, the 60th percentile of those who work within the industry in Wales only earned £9.02 an hour, excluding overtime.¹² Whilst not everyone who is on a low pay lives in poverty, earning below the real living wage does increase an individual's risk of living in poverty. The impact of low pay within the industry as it attempts to provide a solution to poverty is twofold.

First, given the prevalence of low pay within the Arts, Entertainment and Recreation Industry, individuals who develop new skills through their engagement with culture and who may, as a result of these experiences, seek employment within the sector, could find it difficult to find employment that is not low paid. Given that over half of those living in poverty in Wales live in working households, increasing employment within the sector as a result of participation is not a guaranteed route out of poverty for a family.

Second, given the high number of staff who are paid less than the real living wage within the industry there is a possibility that some of those who are employed at cultural events or productions where attempts are made to boost participation from families who live in poverty, may well be living in poverty themselves. We therefore believe that it is vital that the Welsh Government seeks assurances from all grant holders that they pay their staff the real living wage, to avoid the situation where projects that are seeking to find a solution to poverty are themselves perpetuating the problem.

¹¹ ASHE Table 5.6a Hourly Pay Excluding Overtime – Industry

¹² *ibid*

Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language
and Communications Committee
Rôl celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu
cymdeithasol / The role of arts and culture in addressing poverty and social
exclusion
CWLC(5) CP20
Ymateb gan Datblygu Celfyddydau Caerffili / Evidence from Maindee
Unlimited.

Introduction

Maindee Unlimited welcomes the opportunity to respond to the Culture, Welsh Language and Communications Committee inquiry into how publicly funded bodies can use culture to tackle poverty and social exclusion in Wales.

John Hallam is the programme manager for Maindee Unlimited, a CIO formed by a group of local organisations in 2014 to deliver of place-based social, economic, cultural and environmental benefits in the Maindee area of East Newport. He is also the Chairperson of GARTH, an arts and health charity attached to the Aneurin Bevan University Health Board.

How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?

The adoption of the Donaldson Reportⁱ recommendation that expressive artsⁱⁱ should be included as one of the six “areas of learning and experience” within a new curriculum in Wales is the most significant and effective recent policy decision in improving participation in and access to culture for people in poverty. The inclusion of “creativity and innovation” as one of the four wider skills that all the areas of learning and experience should support is further evidence of this.

The Welsh Government’s Cynefin Projectⁱⁱⁱ, although not specifically aimed at increasing access to culture, produced relevant local benefits for communities such as Maindee. In particular it laid the groundwork for subsequent cultural developments, such as the maintenance and creative refresh of Llyfrgell Maindee Library +.

A community-wide workshop held in July 2013 produced a summary list of local issue and ideas for improvement. The list was used as the source for planned benefits from Maindee Unlimited’s programme.

A distinctive strength of the Cynefin Project was that it acted as a broker, building better connectivity and understanding between existing local organisations, groups and individuals. This approach, which follows the ABCD/Asset Based Community Development^{iv} model, left a good legacy that we could further build on in Maindee. This could well be adopted by other community development projects, which can sometimes founder by focussing on services delivery rather than community building.

How effective have the efforts of Welsh Government sponsored bodies (namely the Arts Council, National Museum, National Library and the Royal Commission on the Ancient and Historic Monuments of Wales) and local government been in using culture to tackle poverty?

The Arts Council of Wales, via its “Ideas People and Places”^v or (“IPP”) programme, invested £365K in *Finding Maindee*, a 3 year arts-led regeneration project that ended in February 2019.

The formation of Maindee Unlimited in 2014 was an important in securing this investment and helping to keep it focused on clear local benefits.

The seven funded projects that resulted from the IPP programme are currently being evaluated by Arts Council for Wales. Maindee Unlimited is also still evaluating *Finding Maindee* but there are already some benefits to note, which can be summaries as:

- Improved sense of local Maindee identity and place-recognition within Newport and Wales.
- More attractive outdoor public spaces
- Indicators of increased footfall and business confidence in local shopping centre.
- increase community spirit - centring on Llyfrgell Maindee Library
- better developed and connected civil society

What impact has the Welsh Government’s Fusion programme had on using culture to tackle poverty?

We have had no direct experience of the Fusion programme and so are not well placed to comment.

How effective have the Fusion pioneer programmes been in stimulating local collaboration?

We are not able to comment on this.

ⁱ <https://beta.gov.wales/sites/default/files/publications/2018-03/successful-futures-a-summary-of-professor-graham-donaldsons-report.pdf>

ⁱⁱ Defined as Music, Dance, Drama, Art, Film and Digital Media

ⁱⁱⁱ <https://gov.wales/topics/environmentcountryside/epq/cleanneighbour/cynefin/?lang=en>

^{iv} Kretzmann, John; McKnight, John (1993). Building Communities From the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets.

^v <http://www.arts.wales/77361> See also: <http://www.maindee.org/blog>

Item 3

Using culture to tackle poverty and social exclusion: a response from the Royal Commission on the Ancient and Historical Monuments of Wales to the Culture, Welsh Language and Communications Committee's inquiry into how publicly funded bodies can use culture to tackle poverty and social exclusion in Wales.

In March 2014, Welsh Government published a report that it had commissioned from Baroness Kay Andrews looking at the ways in which cultural and heritage bodies can work more closely together to broaden access to and participation in cultural activities as a way of tackling poverty and social exclusion in Wales.

The report was welcomed by the heritage and cultural sector, which has long known that engagement in the arts and heritage has the power to inspire and engage people and to give new purpose to people's lives. We also know that cultural participation appeals to people who have rejected formal education, and by engaging in cultural and heritage activities, people can acquire a very broad range of transferable skills without being aware that they are engaged in 'learning'.

Access Cambridge Archaeology (ACA) is just one long-standing and successful example of this truth. Since it was set up in 2004, ACA has enabled 10,000 young people from deprived backgrounds to take part excavations and work alongside experts from the university to analyse their finds. Participants in the ACA project develop self-confidence and new skills; many have gone on to be the first members of their family to enter higher or further education.

However, the sector expressed concern that new money would be required to enable a meaningful response to the report's recommendations. Though funding was available to local authorities and other potential partners, there was no money available to cultural institutions so existing funds, already committed to core organisational tasks, had to be redirected towards the Poverty and Culture agenda. All that could be done was to ensure that as much of that core activity as possible was targeted at areas of deprivation – for example, mounting exhibitions in libraries and museums in areas of deprivation, though we were also able to develop limited opportunities to partner with other organisations who had received Fusion grants, or who had



focused funding from other sources on projects that addressed issues of poverty and social exclusion. These included:

- As a partner in People's Collection Wales we helped develop individuals' digital skills in Pioneer Areas by developing elements of the accredited training for oral history recording that accompanied establishment of digital heritage stations.
- In 2017 we started delivering the Ceredigion Off-limits? project under the Unloved Heritage? HLF-funded programme. This sees a panel of young people developing their own heritage activities, including working closely with a wider group from the Ceredigion Council's Youth Justice and Prevention Team, to plan, host and deliver activities relating to the historical landscape of Ceredigion.

We encountered initial scepticism on the part of social services 'gatekeepers' as to the potential value of anything the cultural and heritage sector might be able to offer to their clients. There were exceptions, however, and fruitful relationships began to be built between social service professionals and heritage sector bodies that enabled activities to take place that were targeted at real needs. Examples of these are given in the Evaluation Report that was published in March 2016 (<https://gov.wales/statistics-and-research/evaluation-pioneer-areas-pilot-year/?skip=1&lang=en>).

What the evaluation report shows, and our experience confirms, is that working to bring the benefits of cultural participation to people living in deprived communities is a very complex matter. It depends upon the knowledge and facilitation of social services professionals; and where the effort is made, it leads to good quality results, but for a very small number of people – people counted in the tens, not hundreds or thousands. The results can be life-changing for the individuals concerned – for the person who secures a job because he has the confidence to perform better in job interviews; for the person suffering from anxiety who now leads sewing workshops at her local museum; for the people who learn to read and write thanks to participation in library literacy schemes – but these interventions are not scalable. They depend on focused attention by professionals on helping individuals – the ability to bring the benefits of cultural participation to large numbers of people has eluded us so far.



Attachments

Two internal reports produced to inform our Commissioners and sponsor body of the work of the Royal Commission in responding to the access and diversity agenda.

- A report on initiatives taken to widen access, deliver community benefits and encourage new and diverse audiences to take a greater interest in the heritage.
- Widening Access Report: Further Analysis and Lessons Learned.

Royal Commission on the Ancient and Historical Monuments of Wales

A report on initiatives taken to widen access, deliver community benefits and encourage new and diverse audiences to take a greater interest in the heritage



Introduction

The Royal Commission (RCAHMMW) recognises the important place heritage has in building confidence, developing skills and promoting social cohesion. It makes its resources available to audiences in innovative ways to make learning more relevant and exciting, and promotes greater participation through a range of public engagement activities, publications and online resources.

Whilst the Commission initiates and manages its own programme of engagement, it also finds it very effective to support other organisations and community groups across Wales by providing resources, information and guidance to enhance their activities. We continue to target our activities at Communities First areas wherever possible, and we are represented on the Fusion programme's learning group.

Widening Engagement

Guided Walks

During the last two years our guided heritage walks have been targeted at Communities First areas. The events in Holyhead and on Gelligaer Common (which involved Maesteg and Darran community groups), promoted the benefits of better health and enabled local people to discover, understand and develop pride in their local heritage. One walker commented *"Thanks very much for organising the walk on Saturday. A great mix of exercise and archaeology!"*

Exhibitions

Travelling exhibitions promote our resources amongst communities across Wales. The 'Britain from Above' exhibition has been displayed at Cardiff Airport since 2014, and is seen by over 200,000 users of the airport every year. This is an important way of showcasing the country's heritage to travellers, many of whom will be visiting Wales for the first time. A similar exhibition was hosted at Cadw sites and national and local museums and libraries, and in August and September 2015 we supported Rhyl Local History Society to host the 'Britain From Above: Wales' exhibition in Rhyl Town Library. This attracted 8,780 visitors, and an exhibition about Denbigh created by the Royal Commission is on long-term loan at the town's museum.

82,396 visitors attended exhibitions created by the Commission (1 April 2015 – 30 September 2016). Between 1 April 2015 and 31 March 2016, 58% (20,265 people) attended an exhibition displayed within a Communities First area.

Talks

As well as providing talks in the community, the Commission arranges its own programme of talks. This has proved very popular not only with our established audience but in drawing in new users, e.g. from such organisations such as the Young Archaeologists' Club and the U3A.

Events

We use our resources to widen access and engagement with the heritage of Wales through a wide range of events organised by ourselves, and in collaboration with others. As part of the 2015 'Explore your Archive' initiative, we worked with Aberystwyth University's School of Art and other art and craft groups who ran public events that involved participants in creating their own collective artwork using material from our archive. One group's tapestry, inspired by the Commission's images, is on public display in our Library and Search Room. Of those who completed evaluation forms at our 2016 Open Doors event, 48 per cent were new users (i.e. this was their first visit to the Commission).

By working with other national and local organisations, the Commission is able to engage with a larger and more diverse audience than it would be able to if it relied only on its own resources. Family engagement is an important element at national events such as the Royal Welsh Show, and the Commission was one of the lead partners of Y Lle Hanes at the 2016 National Eisteddfod.

We also provide resources and material to support other organisations to add value to their events, such as providing an exhibition for the Dyfed Archaeology Trust for their Festival of Archaeology event in 2016.

During the year 2015–16, excluding visitors to our exhibitions, the Commission organised, or contributed to, 79 events, which were attended by 24,857 people.

Group Visits

The Commission regularly welcomes groups to the Commission to view our work and collections, and many of the group members are new to the Commission. Recent visits include those by Merched y Wawr, the Coastlands History Group, and the Carpenters' Fellowship of Great Britain.

Media

The media draw on our resources for news reports and TV documentaries about the Commission and its work, or through their use of historic images from the NMRW. This year we licensed the use of our material in Open University publications, tourism booklets for Oswestry Border Tourism, and an article on the hillforts of the Clwydian Range published in the Archaeological Institute of America's *Archaeology* magazine. Our images were also used this year by the BBC Crimewatch programme to recover the stolen Nanteos Cup and to help South Wales Police solve an historic crime in Cardiff. The media's use of our resources supports our work to widen access, deliver community benefits, and encourage new and diverse audiences to take a greater interest in our heritage.

Building Confidence and Skills

Through the CBA Bursary scheme, and the 'Metal Links' and 'Britain from Above' projects, the Commission has used funding opportunities to employ Community Archaeologists to widen access to Wales' rich heritage and support the development of skills that enable communities to survey, record and celebrate their own local heritage.

As one of the partners in the HLF funded 'Unloved Heritage?' project led by Cadw, we have been consulting and working with young people to prepare the 'Ceredigion Off-limits?' project action plan for the HLF Stage 2 bid. This has included young people under the wing of Ceredigion Council Youth Justice and Prevention Team.

In 2015 volunteers helped excavate parts of the Abermagwr Roman villa courtyard to see whether any evidence survived of agricultural buildings and practices linked to the villa. The work was funded by the Cambrian Archaeological Association. The excavation provided 1,050 hours of training activities for 15 local volunteers, as well as providing the subject of lectures given to a capacity audience at the local village hall and Ceredigion Museum as part of the Festival of Archaeology. One volunteer wrote to say: "It is something I shall remember for the rest of my life, not least for the humour and camaraderie that comes from hanging on to the field shelter in the middle of horizontal rain and gale, the pleasure of trowelling away in brilliant sunshine and good Ceredigion drizzle, and from the sheer amount of learning that comes from working with the other archaeologists that I have met during the years of the dig."

We worked with communities during our chapels project, and were very successful in gathering information from people during community events. In 2011 we used volunteers to update our building condition information, and we are considering re-running this survey to see how the condition has changed since that date.

A key part of our CHERISH bid for European funding through the INTEREG scheme is the inclusion of citizen science projects. This will leave a legacy of increased awareness and transferable skills among coastal communities.

On-line Innovation

The Commission is committed to using online technology to make the content of the NMRW available to as many people as possible. It also uses innovative technology to make it more engaging and exciting, and features a diverse range of topics through blogs and social media outlets.

RCAHMW Website

To widen access, we recently overhauled our website (www.cbhc.gov.uk / www.rcahmw.gov.uk), which is fully bilingual and now has a fresher, more contemporary design as well as a much simplified navigational interface. The website is now accessible on any platform— tablet, mobile and PC. The home page provides a one-stop shop for information about the services of the Royal Commission and the National Monuments Record of Wales. The news section has replaced our 'Heritage of Wales' blog, and our Twitter account is now visible on the front page of the website.

A report on initiatives taken to widen access, deliver community benefits and encourage new and diverse audiences to take a greater interest in the heritage

News stories have been used to reflect the diversity of the heritage and people of Wales. For example a blog on the Ladies of Llangollen marked LGBT month, and a story featuring the changing communities in Butetown featured photography from the 'Britain from Above' project.

Coflein

Our relaunched Coflein website (www.coflein.gov.uk) now provides even easier access to data held by the National Monuments Record of Wales (NMRW), including details of many thousands of archaeological sites, monuments, buildings and maritime sites in Wales. Users can browse online galleries highlighting the richness and variety of the material we hold, and the gallery on culturally diverse Wales has proved very popular. Users can find detailed records using a map interface or a word search (place name, site type, keyword). Whilst the website's interface labels and help pages are bilingual, we are continuing to increase the Welsh-language facilities available on Coflein, including preparing a thesaurus, a list of Welsh terms for building and monument types and features.

People's Collection Wales

The Royal Commission has been leading the Innovation strand of the 'People's Collection Wales' project since its inception. As part of this work, we have developed a series of Culture Beacons which delivers information to users' tablets and smartphones when they are visiting museums and heritage attractions. The information is drawn from the People's Collection website and allows users to explore a great range of content; for example, interviews with slate workers and photographs of their working lives that adds depths and richness to a visit of the National Slate Museum. Culture Beacons are very flexible tools.

Culture Beacon projects are currently being developed by Cadw, Pembrokeshire Coast National Park, the National Botanic Garden of Wales, the Church in Wales and St Dogmaels Abbey. Further projects, including those in collaboration with MALD, Snowdonia National Park, the Senedd and the Wales Millennium Centre are in the initial stages of development.

We also helped Girlguiding Cymru in their successful application for a £40,000 grant under HLF Cymru's 'Young Roots' grant scheme. In the centenary year of the Girl Guides' Senior Section, this project will seek to tell the stories of the past 100 years drawing upon a wealth of archival material, oral history and personal anecdotes, preserving the past and bringing it into the present using modern digitisation and dissemination technologies. Through this project those involved will gain a wide range of new skills, and recognised qualifications.

Publications

In May 2015, *Llechi Cymru—Archaeoleg a Hanes / Welsh Slate—Archaeology and History of an Industry* was launched in Penrhyn Castle. The book has won two awards: the Peter Neaverson Award for Outstanding Scholarship in Industrial Archaeology, awarded by the Society for Industrial

Archaeology, and the British Archaeological Awards 'Best Archaeological Book' award for its originality and impact at international, national and local level. At a local level, it was agreed that it was the successful outcome of a 'conversation' with proud communities who have supplied much of the information about their own histories, which are a combination of oral history, observation on the ground and documentary history. The book is available in Welsh and English as slate is 'the most Welsh of Welsh industries'. A review in Wales's weekly national periodical, *Y Cymro*, said: 'this thrilling study fills an important gap in our historiography and offers a description and interpretation that cannot be surpassed'.

The book will lead to a greater interest in Welsh heritage following the inclusion of the slate industry of North Wales on UNESCO's tentative list of World Heritage Sites.

In partnership with Glandwr Cymru: The Canal and River Trust in Wales, we published a guide to the Pontcysyllte World Heritage Site on behalf of the Pontcysyllte World Heritage Partnership. The guide was written by our former Secretary Peter Wakelin, and was launched in June 2015 at the aqueduct visitor centre. It is aimed at increasing the appreciation of Welsh heritage internationally, providing guidance and material to support World Heritage Sites nominations in Wales, and increasing heritage-based tourism to Wales.

Archaeoleg Ucheldir Gwent / The Archaeology of Upland Gwent was launched at the 2016 National Eisteddfod. The book celebrates the archaeology and history of upland Gwent and its neighbouring regions. It also encourages readers to explore the area with its guided walk section that completes the book. To support the dissemination of information about the heritage of this part of Wales, various events were arranged to complement our publication, including free talks and guided walks.

A successful partnership with the Dating Old Welsh Houses Group led to the publication, in 2014, of *Darganfod Tai Hanesyddol Eryri – Discovering the Historic Houses of Snowdonia*. This was the result of 'an ambitious exercise in community archaeology and partnership working [and] has involved over two hundred enthusiasts ... contributing to a sense of shared heritage and creating opportunities for learning new skills.' Partnership work has continued with this group, with further dendrochronology sampling and community activities. Following the success of this partnership a new tree-ring dating project has been set up with the Brecknock Society with members and volunteers working in the local community to enhance the knowledge and understanding of historic buildings.

Conclusion

This summary of our recent widening access projects demonstrates the commitment of the Royal Commission to working with community groups and volunteers to help them become contributors to our work, not just consumers of it. This is a key principle for the Royal Commission: we aspire to build community engagement into all our projects and we aim to encourage and empower people to participate in our recording, research and curation activities, combining our specialist knowledge

A report on initiatives taken to widen access, deliver community benefits and encourage new and diverse audiences to take a greater interest in the heritage

with the local knowledge of people in the community who have most to gain from understanding their own heritage.



Widening Access Report: Further Analysis and Lessons Learned

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Introduction

As demonstrated in our recent Widening Access Report, the Royal Commission is committed to widening access and participation, and we are in the process of trying to recruit a Commissioner with the experience in this field to help us formulate an appropriate and realistic strategy and to help us identify potential partners for this work. In advance of that, this short paper has been drawn up to analyse what works best and, conversely, what does not work so well from our recent experience.

Much depends on whether the measures of success are quantitative or qualitative. Widening access, as we will discuss below, requires a considerable input of budget and staff resources only to reach a relatively small new audience. The Commission's resources are very constrained, and we are doing as much as it can within the resources available.

Successes

The following activities have proved particularly successful for the Commission in terms of widening access and participation in the last few years:

1. Travelling exhibitions

These are an effective way of getting material out of the archive and across the country, significantly increasing (the possibility of) under-represented groups encountering our work and the historic environment more generally. Libraries and museums in Community First areas are deliberately targeted. As panels are re-used at various venues, they provide a good investment of resources.

2. Guided walks

By bringing our expertise to life within the historic environment, our guided walks inspire and lead to further engagement with the Commission (through signing up to our Friends network, etc.). They also reach a different audience through collaboration with the Ramblers (see below).

Less effective activities

The following have proved less effective:

- **Indiscriminately responding to invited talks**

The Commission often gets requests for staff to come and do talks. In the past we responded to such requests too indiscriminately. In recent years we have adopted a more strategic approach by:

- a. requiring an audience of at least 30 people (to avoid investing valuable staff resources in too small events);
- b. prioritising Community First areas; and
- c. prioritising first-time requests (to try and spread our distribution).

Approach

Our public engagement activities are guided by the following approach which, in our experience, leads to the greatest success in widening access and participation:

1. National initiatives

Taking part in a national initiative (for instance, the National Eisteddfod, Royal Welsh Show, Big Welsh Walk, Festival of Archaeology, or Open Doors) allows the Commission to:

- a. benefit from name recognition and external marketing initiatives; and
- b. reach beyond its usual (often local) audience.

2. Collaboration with local partners

It is through working with local partners/groups that the Commission best reaches underrepresented groups in areas that we wish to target. On our own we struggle to reach these groups, as they are not tapped into our regular communication channels (website, Friends network, Heritage of Wales blog, Facebook page, Twitter, etc), which require people to sign up or, at the very least, know about our existence. Local groups have different networks both in the geographic as in the demographic sense.

For instance, our guided walk in the Community First Area of Gelligaer, Bargoed was organised in collaboration with the local Gelligaer Ramblers. The

consultation phase of Ceredigion Off-limit (part of Unloved Heritage), a project aimed at young people, benefited from collaboration with the Ceredigion Youth Justice and Prevention Team in widening access and participation.

Furthermore, by working together with other heritage organisations such as Cadw, the National Library of Wales and the National Museum of Wales, in organising event (e.g. Open Doors) and exhibitions (e.g. Year of the Sea), we try to pool our resources and expertise to reach as wide an audience as possible.

3. Diverse venues

Since moving to the National Library of Wales, our in-house talks and events take place either in our own library and search room, or in the National Library's Drwm or Council Chamber.

While our new location has already increased our exposure to a broader audience, it is particularly through choosing different types of venues for our travelling exhibitions (for instance, Cardiff Airport for 'Britain from Above' but also to Cadw sites, local museums and libraries) that the Commission increases the *number* of people who encounter our work across the country, and broadens the *type* of people who do so. Conversely, local libraries benefit from having new material to display.

One future avenue for exploration may be to diversity this even further to venues and locations visited by underrepresented groups (not necessarily or directly connected to the historic environment).

4. Refreshments

While this may seem peripheral to the question of how to widen access to the historic environment, offering free refreshments undoubtedly contributes to people's positive experience of an event (it is often commented on in feedback forms), which encourages a return visit. More importantly, it may also draw people in – especially if refreshments are advertised with the event.

For instance, in the consultation period of the Ceredigion Unlimited project, the two main elements that seemed to make an activity a success were a) a very hands-on approach and b) the nice food commented on by participants. Similarly, several people arriving to attend our recent Christmas lecture asked where they could find the mince pies and mulled wine (provided by the National Library).

5. General interest themes

It is important to choose general interest themes (as opposed to more specific, niche themes), especially for exhibitions, to ensure appeal to the widest audience possible.

6. Technology

Social media is good for events promotion.

Broadcasting our 2016 Christmas lecture live through Periscope and publicising the link afterwards enabled us to reach an online audience of 250 within the first 24 hours (compared with 98 physically at the event). While it is impossible to say whether this online audience included any underrepresented groups, using such technology certainly increases the range of our activities at a relatively low cost.

Similarly, 1,255 volunteers have helped us (and our partners) transcribe and contribute to historic maps of Wales as part of our crowdsourcing projects, Cymru 1900 Wales (www.cymru1900wales.org) and Cynefin (cynefin.archiveswales.org.uk). Such projects allow online participation of underrepresented groups, though we don't ask participants for information that would allow us to monitor this.

7. Project work

We use our externally-funded project work to instigate initiatives that our current resources do not allow us to pursue.

For instance, the employment of Community Archaeologists mentioned in the report was funded through the CBA Bursary Scheme, and the 'Metal Links' and 'Britain from Above' projects. Likewise, the Cambrian Archaeological Association funded the 2015 Abermagwr Roman excavation in which 15 local volunteers took part.

We intend to use our externally funded project work to initiate future widening access initiatives. In particular, if we receive Stage 2 funding from the Heritage Lottery Fund for our U-boat and Unloved Heritage projects, we will be able to put substantial resources into widening access, and there is a strong community engagement element to our EU-funded Cherish project.

Challenges

While the Commission is committed to and would like to do much more widening access work, we have identified the following key barriers:

1. Labour and resource intensive

Widening access and participation is very labour and resource intensive. Building up relationships with communities across the country, and arranging activities with these communities, takes time and resources that we do not have.

2. Evaluation

While evaluation and 'after-care' are crucial in building relationships with new audiences and learning lessons from the work we do, these are often difficult or impossible due to:

- a. lack of time and resources – as above, the Commission does not have the staff resources to invest in after-care; while we do evaluate feedback forms the pressures of new activities often take priority over this work;
- b. cost – evaluation through consultancy is expensive.

Conclusion

Possibly the main lesson that the sector as a whole has learned from the last two years of trying to respond to the Andrews Report on Poverty and Culture is that the sector depends on social services and local authority employees to provide access to under-represented groups and hard-to-reach individuals. Many of them are sceptical about whether heritage and culture have anything relevant to offer them or their clients. Much work has had to go into winning hearts and minds of the gatekeepers.

Where we have been able to overcome this hurdle, it is usually because somebody in a local authority has approached a heritage body with a specific idea or proposal that has then been developed and delivered jointly. We struggle to devise relevant projects without their participation, and even when we do work together, you need substantial resources to be able to respond effectively, the outcomes are uncertain and the numbers of people helped can be very small.

Mae cyfyngiadau ar y ddogfen hon

Amgueddfa Cymru – National Museum Wales’ response to the Culture, Welsh Language and Communications Committee inquiry into ‘[The role of arts and culture in addressing poverty and social exclusion](#)’.

First Part (specific to Amgueddfa Cymru – National Museum Wales):

1. Amgueddfa Cymru’s experience of tackling social exclusion through culture and heritage

1.1. Amgueddfa Cymru’s Vision

Amgueddfa Cymru’s Vision – ‘**Inspiring People, Changing Lives**’, makes tackling social exclusion through culture and heritage core to the work of the Museum.

We are committed to embedding a cultural rights based approach, inspired by the United Nations Declaration of Human Rights. In that sense, we aim to be an activist museum; working towards changing the way we contribute to and influence civic society. The Welsh Government sets out its expectations of Amgueddfa Cymru as a Welsh Government Sponsored Body in an annual Remit Letter. Addressing the need to tackle social exclusion through culture and heritage and supporting the *Fusion* programme is identified as a priority.

The following provides a range of examples of our experience of tackling social exclusion through culture and heritage over the past seven years.

1.2. Refugee House, 2012

In 2012 *Refugee House* was exhibited at St Fagans National Museum of History (St Fagans), a collaborative project between, refugees, asylum seekers, artists and the Museum to recreate the living conditions of those going through the immigration system. Outcomes included increased confidence, organisational skills, and language skills amongst participants, and an increase in awareness amongst staff and visitors.

1.3. Creu Hanes – Making History, the redevelopment of St Fagans, 2012-19

Participatory ways of working was central to the redevelopment of St Fagans. The physical building work was complemented by engagement and participation of schools, communities, charities and third sector organisations in all aspects of the project, from architecture and design, content and interpretation, to activities and events.

The Museum remained open throughout the redevelopment with over 120 third and public sector partners and 3,000 volunteers collaborating on all aspects of the redevelopment. Skills based opportunities for work-placements and apprenticeships

were embedded throughout and the construction company was requested to deliver a Community Benefit Plan as part of their work. Deeper engagement work focused on supporting people who were experiencing disadvantage or were in some way excluded. With support the Paul Hamlyn Foundation for example, we significantly diversified our volunteer base, working in partnership with third and public sector organisations to develop new experiences and programmes.

1.4. *Fusion* specific initiatives

In October 2013, 34 participants from a wide range of professional backgrounds across the UK attended a research seminar at National Museum Cardiff to explore the theme of cultural participation for children and young people experiencing poverty. The published report, *Cultural Participation for Children and Young People Experiencing Poverty* (2014), was produced as a useful tool for practitioners developing work in this area, see <https://museum.wales/media/31210/transforming-futures-research-seminar-report.pdf>

Following the publication of Baroness Kay Andrews' report, *Culture and Poverty* (2014), Amgueddfa Cymru played a central role in developing and delivering the pilot phase of *Fusion*, through membership on the Cultural Inclusion Board (CIB) and Operational Steering Group. Over the past three years we have continued as a key strategic partner. We also lead the evaluation of the *Fusion* Programme, in partnership with the Knowledge and Analytical Services in Welsh Government, to monitor and report on progress, impacts and challenges, see <https://gov.wales/statistics-and-research/research-fusion-creating-opportunities-through-culture-programme/?skip=1&lang=en>

In 2018 we successfully delivered Youth Voice, a celebration of the effect of culture and heritage on young people's lives, developed and delivered by young people. We have facilitated evaluation training sessions for *Fusion* Coordinators and local partners in the eight delivery areas and developed an advocacy film to be displayed on the *Fusion* website.

Amgueddfa Cymru is also responsible for delivering *Fusion* initiatives. There are a wide range of examples which include:

- **Who Decides (National Museum Cardiff, April 2017-September 2018)**

Inspired by the participatory and political work of socially-engaged artists, Amgueddfa Cymru worked with a group from the Wallich - a Welsh charity supporting homeless adults - to curate an exhibition of recent acquisitions of contemporary art from the Museum's collections. Delegating the curation and organisation of the exhibition to people with experience of homelessness generated a fundamental debate around the value of art.

Over 6 months, 10 volunteer curators worked with the Senior Learning Officer and the Head of Fine Art to curate and develop the exhibition. Through a series of workshops the participants were involved in all aspects of the exhibition and were empowered to take the lead in selecting objects, producing interpretation, developing the exhibition's graphic and three-dimensional design, choosing the exhibition title, installing the show and delivering the public programme. The exhibition welcomed over 40,000 visitors. The process embedded participatory practice across the organisation and developed staff skills. Five of the volunteers achieved accreditation on "An Introduction to Welsh Art". The methodology was seen as innovative and is being introduced to other organisations as good practice. Amgueddfa Cymru and the Wallich continue to work collaboratively and the Wallich are now curating a garden at St Fagans.

- **GRAFT: A Soil Based Syllabus (National Waterfront Museum Swansea, January-September 2018)**

This project was linked to a large scale art work happening across Swansea in September 2018, 'Now The Hero'. Working with artists and local charities, individuals were able to design, create and maintain a garden at National Waterfront Museum Swansea, dramatically changing the way the Museum utilized a previously underused space. It changed perceptions of linking art and the collections with a green space. One partner was Cae Tân CSA, a community supported agriculture project who gave support and advice on the horticultural element. They provided workshops for the groups and schools so that people were gaining knowledge about organic gardening techniques and skills as well as knowledge about healthy food lifestyles. Attendees engaged with the project through seven courses which covered woodwork, metalwork/welding, willow weaving, kimchee making, seed saving and crop rotation. Nine qualifications were gained, and four projects received vegetables to feed those in need as well as the learners/volunteers. see

<https://www.nowthehero.wales/graft-a-soil-based-syllabus>

- **Learning programmes (St Fagans and National Waterfront Museum, 2015- ongoing)**

A number of initiatives working with young people at risk of exclusion from formal learning have taken place at St Fagans. Alternative learning opportunities were developed with the Pethabridge Unit, an alternative curriculum provider based within the community, for young people in danger of exclusion from school. When the Unit folded the provision was brought within the school and we continued to work with the schools as part of the Step 3 programme. Both sets of provision were focused on using Museum resources to support practical and social skill development with an emphasis on providing positive role models and raising aspirations. The current programme, in partnership with Cardiff West Community High School, is the Leadership, Organisation, Resilience, Initiative, and Communication scheme (LORIC). It aims to work with younger children to develop alternative qualifications,

raise aspirations and develop confidence in a learning environment outside the classroom. The Museum has also supported Cardiff West Community High School with the delivery of its Ambition project, providing learners with the opportunity to develop skills and relationships outside of the school setting.

My Primary School is at the Museum, an initiative with King's College London's Cultural Institute, delivered museum based school residencies with far reaching results at the National Waterfront Museum Swansea. Amgueddfa Cymru partnered with St Thomas Primary school, a school based in the Swansea Pioneer Area and part of the *Fusion* partnership. Two Foundation Phase Classes from St Thomas Primary School were based at the National Waterfront Museum for the majority of the spring and summer terms. Dedicated family days were also organised to share the children's work with their families. The initiative demonstrated a significant change in the pupils' ability to discuss their own learning, their aspiration and interest in learning, and an improvement in their oracy skills, see <https://www.kcl.ac.uk/cultural/-/projects/my-primary-school-is-at-the-museum.aspx>

- **Cultural Ambition (Big Pit, St Fagans and National Waterfront Museum, May 2018-21)**

Amgueddfa Cymru is a key delivery partner in this Heritage Lottery Funded initiative led by MALD and Cultural and Creative Skills. The project is a core part of the *Fusion* programme with the aim of creating 33 annual training placements over a three-year period. The trainees are aged 18-24 and non-graduates who are not in education, employment or training. Amgueddfa Cymru hosted the training day for all partners at St Fagans in September with Creative and Cultural Skills, and Cardiff and the Vale College delivering the training. We also participated in the launch event held at Caerphilly Castle. The first cohort of trainees started in October 2018. We are supporting placements based at Big Pit, St Fagans, National Waterfront Museum and National Slate Museum.

- **Volunteering (All museums, ongoing)**

National Museum Cardiff is working with Oxfam Skills for Future scheme, to support vulnerable women by providing progression to employment to women of refugee background. The Museum is also working in partnership with local special schools to offer placement opportunities to young people with autism.

National Slate Museum has supported a local individual with autism on a volunteering programme for 17 months, he now has a placement at Ysbyty Gwynedd through the Engage to Change project. The Museum is also working with Agoriad Cyf. to develop employment possibilities for disabled people and those facing disadvantage.

At Big Pit, volunteers have been recruited as part of the Intergenerational Group in partnership with Ageing Well in Wales and Torfaen Council. They help to run the monthly meetings and activities for the older Dementia patients, and will develop underground dementia tours.

- **Youth Engagement (2018-22)**

Hands on Heritage is an Amgueddfa Cymru initiative, supported by the National Lottery Heritage Fund, to make heritage relevant to the lives of young people, aged 11-25, now and in to the future. Working in collaboration with our Youth Forums and partners Llamau, Barnardo's, Promo Cymru and Children in Wales means that this work does not occur in isolation, but, is part of the wider provision for the young people involved. The aim is to ensure that a greater number and diversity of young people benefit from high quality engagement with Amgueddfa Cymru.

1.5. What works

Developing a Corporate Vision and Values that align with the aims of the *Fusion* programme has been essential in providing involvement across the Museum and in working towards long term strategic outcomes.

The Well-being of Future Generations (Wales) Act 2015 has also been important in shaping our objectives and ways of working. Tackling poverty and social exclusion cannot be done in isolation and partnership working with a view to integrating programme delivery, policy and strategy is key.

Collaborative working with national bodies and agencies especially Cadw, Creative and Cultural Sills, Archaeological Trusts and Arts Council Wales has provided opportunities for aligning programmes and work on for example youth engagement initiatives and placement opportunities. Partnerships working with local and national charities and third sector bodies e.g. Llamau, Barnardo's, Down's Syndrome Association, Adult Learning Wales, NewLink Wales, Innovate Trust, Groundwork North Wales, the Wallich and Mantell Gwynedd, has provided programmes that better meet the needs of participants. This approach to partnership working has increased Amgueddfa Cymru's understanding of the needs of people facing disadvantage and the needs of organisations that support them. This has also improved our procedures and policies. It has also enabled us to work together towards removing barriers to participation.

Staff learning and development across organisations has also been beneficial with the sharing of expertise, knowledge and understanding. Developing the *Fusion* evaluation with the Knowledge and Analytical Services in Welsh Government has also worked well, especially reflecting on what has worked and the challenges involved. Having a dedicated researcher has been important in ensuring that the

impacts of the *Fusion* programme are understood and the learning from the evaluation is embedded in the development of new initiatives.

1.6. What doesn't work

Lack of resources or staff capacity limits the number of initiatives which can be undertaken and the areas we are able to work in across Wales. The short term funding has at times led to lack of continuity in terms of personnel, knowledge and expertise.

Longer-term funding from the onset would have allowed relationships and trust to develop over time and learning from annual evaluations to be embedded. Taking a longer term view is essential as developing trusted relationships between partners takes time and needs investment up front. This allows organisations to move away from short term project delivery to longer term initiatives, leading to changes in working culture, shared outcomes and sustainable impacts.

1.7. Any barriers you have encountered in your outreach work

Targeted work, especially with protected characteristics communities, requires a lot of input and continued investment. Sometimes a gatekeeper or individual contact can act as a barrier to engagement rather than a conduit. There is also a danger of working primarily with one community being perceived as preferential treatment by other groups.

Initial approaches to Communities First contacts were problematic as the benefits of culture and heritage in addressing poverty and social exclusion were not recognised as readily as other major issues such as housing, job creation, or health. Once that barrier had been overcome however, individuals and groups returned on a regular basis to experience the benefits culture and heritage can have on social skills, health and well-being, and access to job creation opportunities, amongst others.

Lack of free and or adequate transport remains a barrier to participation in a number of communities. Evidence shows that lack of access to suitable transport prevents many people from getting to cultural sites, or makes it more difficult. Access to affordable transport is a more significant barrier for people living in disadvantaged communities than for the population as a whole.

1.8. We are particularly interested in the resources needed to make these efforts successful, both staff and funding.

Having a dedicated team of staff focused on engagement is essential to enable organisations to develop deeper understanding and expertise. It is also important to have a dedicated researcher to ensure the impacts of programmes are clearly understood and that strategies are research based. The role of the co-ordinator in the *Fusion* programme is also important in providing strategic leadership and enabling different areas in Wales to share best practice and learn from each other. The current *Fusion* grant of £200,000 (2017-18) covers the costs of the co-ordinator a part time research and provides a small operating budget for the eight partnership areas involved across Wales. Organisations have worked well together to deliver impactful activities on relatively small budgets. This has proved challenging as most partners involved have faced a reduction in the core budgets over the past five years.

More funding would be required to extend the *Fusion* partnerships to other areas in Wales. Additional external funding should be explored from other providers to supplement the funding provided by Welsh Government.

1.9. We would also like to know what sort of evaluation you carry out regarding your outreach work

As noted over the past three years we have lead the evaluation of the *Fusion* programme, in partnership with the Knowledge and Analytical Services in Welsh Government, to monitor and report on progress, impacts and challenges, see <https://gov.wales/statistics-and-research/research-fusion-creating-opportunities-through-culture-programme/?skip=1&lang=en>

Quantitative Key Performance Indicators and qualitative reports against objectives set in our Annual Operational Plan are presented to Welsh Government quarterly, with an annual end of year report. We also provide twelve qualitative annual case studies on our work to Welsh Government and an annual report on our engagement work is presented to our Board of Trustees. A six-monthly report on our *Fusion* work is also submitted to the CIB.

All externally funded projects are evaluated in detail. For example our recent work with the Paul Hamlyn Foundation as part of their *Our Museum: Communities and Museums as Active Partners* programme, to facilitate a process of development and organisational change within museums and galleries committed to active partnership with their communities, has been published, see <http://ourmuseum.org.uk/>

Amgueddfa Cymru has just embarked on a four year initiative called Kick the Dust, a youth engagement initiative funded by the National Lottery Heritage Fund. External evaluators are monitoring the programme through a Common Measurement

Framework, which will also be employed by us, initially for Kick the Dust, but it could potentially be wider used across our outreach work.

2. Second part (general consultation):

2.1. How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?

By commissioning Baroness Kay Andrews' report 'Culture and Poverty', Welsh Government displayed initiative and a commitment to improving participation in, and access to culture for people in poverty. In subsequent years, 11 of the 33 recommendations have been completed and 3 superseded due to changes to Communities First and the National Curriculum in Wales. The remaining 19 continue to steer and influence the work of Welsh Government sponsored bodies, local government, third sector and other organisations, mostly through the work of *Fusion* (see below for more detail).

Further legislation such as the Well-being of Future Generations (Wales) Act 2015, strategies such as Prosperity for All, and the new National Curriculum for Wales, all underpin this work.

More could be done perhaps to align this work strategically across portfolios, so that culture and heritage, health, education, communities, and economic development all contribute to a common goal. This could be done as part of meeting the goals and five ways of working in the Well-being of Future Generations (Wales) Act 2015.

2.2. How effective have the efforts of Welsh Government sponsored bodies (namely the Arts Council, National Museum, National Library and the Royal Commission on the Ancient and Historic Monuments of Wales) and local government been in using culture to tackle poverty?

The Welsh Government sponsored bodies have all embraced the 'Culture and Poverty' recommendations, and have strengthened their partnership working between each other, with local government and with the third sector. Examples include embedding approaches to make institutions more community and child friendly; expanding efforts to place their institutions at the heart of communities and widen access to all through strategic direction and funding; and to 'go local' and 'stay permanent' by giving greater priority to shared projects in local communities and identifying and using shared space for displays and activities. Detailed examples have been provided in the CIB reports.

2.3. What impact has the Welsh Government's *Fusion* programme had on using culture to tackle poverty?

Fusion has been central to transforming the way culture and heritage are used as core resources to support the aim of tackling poverty in Wales. Prior to *Fusion*, there were well documented academic studies and practical examples of the positive effect culture and heritage could have on tackling poverty (e.g. Jermyn, H., 2011. *Arts and Social Exclusion: a report prepared for the Arts Council of England*; Museums Association, 2013. *Museums Change Lives: The MA's vision for the impact of museums*). *Fusion* is innovative, as it puts these studies into action, embodies these principles on a national level, and brings national and local organisations together to tackle and resolve issues. In many ways it embodies the philosophy of the Well-being of Future Generations (Wales) Act 2015, although it was developed before the Act become legalisation. This way of working has become embedded since the pilot year and second year. The presence of local co-ordinators over the last two years, has enabled organisations to become more efficient at delivering activities, with participants reporting more benefits. Information collected for the 2018-2019 evaluation report (to be published during the Spring of 2019) demonstrate an exponential growth in numbers engaged, significant impacts on people's lives, and increased collaboration and partnership working across sectors.

2.4. How effective have the *Fusion* pioneer programmes been in stimulating local collaboration?

Evaluation has shown that stimulating local collaboration has been the main benefit of *Fusion*. Before *Fusion*, the benefits of culture and heritage in tackling poverty and the cause of poverty in Wales was not fully understood by many in the third sector and local government, including organisations supporting people:

- living in communities without access to culture and heritage venues
- in danger of exclusion from education
- not in education, employment or training
- volunteering
- gaining access to job creation
- experiencing physical or mental ill health.

One of the main outcomes of *Fusion* has been to highlight the benefits participation through culture can have on people. It has signposted organisations who would not otherwise have considered accessing culture and heritage to use these as resources to help their beneficiaries. This has had significant impact on the participants, with impact in terms of: learning outcomes; access to training and volunteering opportunities; increased employment opportunities; and improved physical and mental health.

To whom it may concern

14 December 2018

Dear Sir

Response from the Royal Welsh College of Music & Drama to the consultation on the role of arts and culture in addressing poverty and social exclusion

How effective has the Welsh Government been in improving participation in and access to culture for people in poverty?

From the perspective of the National Conservatoire, a number of key Welsh Government schemes and policy initiatives have supported the work of the Royal Welsh College of Music & Drama in improving participation in and access to the performing arts for people in poverty. For example, the College is proud of its long-standing participation in HEFCW's First Campus project in raising the aspirations and Higher Education awareness of under-represented learners through activities and workshops. Our First Campus activities form a key component within the College's Wales-wide schedule of educational and community outreach initiatives, much of which is targeted towards areas of social deprivation. In 2017-18, our outreach programme of projects and workshops extended to 100 venues across ten Welsh LEAs and reached 8500 participants. Of the 215 workshops presented approximately 50% took place within Communities First areas. The College offers all projects within its outreach programme free of charge, it also hosts regular low-cost instrumental club schemes in Cardiff at weekends and has established ground-breaking drama programmes in areas of social deprivation in West Wales.

The principles of the Welsh Government's Well-being of Future Generations Act play an increasingly central role in shaping the strategic direction of the National Conservatoire, notable through our emphasis on the development of a network of collaborative partners across all levels of the Arts and Education sectors in Wales, and in shaping the work of the College to more transparently reflect the diversity of our national communities. In response, for example, we have sought to remove financial barriers to public events through the offer of a greater number of free performances, and we have expanded our engagement in the Cardiff Time Credit scheme, allowing community volunteers to access public performances at the College in recognition of their work.

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The need to address poverty and social exclusion is also informing our future plans, which include proposals to establish Foundation degrees and courses, apprenticeships in Theatre design and Stage Management, and collaborative partnerships with arts and education sector organisation sector in key regional areas across Wales.

What impact has the Welsh Government's Fusion programme had on using culture to tackle poverty?

The work of the Welsh Government in this area is clearly valuable, both in terms of its recently established Fusion framework and initiatives, and potentially through the influence these may have on the wider Welsh arts community in stimulating complementary or linked activity. The programme is clearly at an early stage and a thorough critical review may not be possible until a five-year schedule of activity has been completed and evaluated.

In assessing effectiveness, the development of a robust mechanism for measuring the lasting/longer term impact of projects would provide a potentially deeper measure of effectiveness (measured against the seven Fusion performance indicators). This could also assist in the evaluation of similar activities within the wider arts and culture sector across Wales.

How effective have the Fusion Pioneer programmes been in stimulating local collaboration?

The overall effectiveness of the Pioneer programmes in stimulating local collaboration is difficult to assess from evidence available in the published documentation. However, there has clearly already been much valuable work. Greater visibility of the scheme and its projects would certainly enhance its impact and sustainability, and its ability to attract and incorporate the widest possible network of collaborative partners.

The Performing Arts sector seems under-represented in each of the eight lead bodies at present, in spite of much work already taking place in the form of educational outreach and community engagement by most of the national performing arts institutions (including the BBC National Orchestra and Chorus of Wales, Welsh National Opera, National Youth Arts Wales, and an extensive, pan-Wales provision here at the National Conservatoire). Incorporating or coordinating this existing work and expertise into the various Fusion programmes would appear to be an advantageous development for all stakeholders.

Cont'd over/....



Cont'd from over/.....

I hope that this response has been constructive, useful and informative. The National Conservatoire remains committed to extending the reach and impact of its work across Wales in support of Welsh Government initiatives, in collaboration with the wider Welsh arts and education sectors, and in partnership with the people and diverse communities of Wales.

Yours sincerely



Professor Helena Gaunt
Principal



Cynulliad Cenedlaethol Cymru / National Assembly for Wales
Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu / The Culture, Welsh Language and Communications Committee
The role of arts and culture in addressing poverty and social exclusion / Rôl celfyddydau a diwylliant wrth fynd i'r afael â thlodi ac allgáu cymdeithasol
CWLC(5)
Ymateb gan Coleg Brenhinol Cerdd a Drama Cymru / Evidence from Royal Welsh College of Music and Drama

Thank you for the invitation to speak to the Culture, Welsh Language and Communication Committee on Thursday March 14 as part of its consultation on the role of arts and culture in addressing poverty and social exclusion in Wales. In advance of the meeting, I am pleased to provide some further detail to the College's written submission (December 2018) in response to the points requested.

A key component which underpins all aspects of the College's evolving five-year strategy is a resolve for the institution more extensively and inclusively to inhabit its role as the National Conservatoire of Wales. Within this context, we are developing new ways to bring the benefits of having a National Conservatoire to all parts of Welsh society, regardless of geographical, economic, social or cultural contexts. We firmly believe that the arts and culture have a leading role to play in addressing poverty and social exclusion in Wales, whether through engaging communities in the creativity of the art forms themselves or by providing genuine routes to employment in the performing arts for those who might otherwise not consider such pathways to be available to them. A key feature of our approach within this developing strategy is, wherever possible, to work in partnership across a range of arts and education providers to maximise the available pool of expertise and experience, drawn fully upon local and regional knowledge and networks, and create a progressive, relevant and authentic experience for all involved.

As an example of our approach, I would be pleased to outline for the committee one of our current projects in creating a regional Hub for the Performing Arts in North West Wales – drawing together key partners in the area to enrich performing arts training and education, as well as enhancing the creative offer for local communities and audiences. This project involves a key regional education provider (Grwp Llandrillo Menai), together with venues, schools, service providers and industry partners. The approach reflects our belief that by working in partnership with a full range of local and regional stakeholders, significant and sustainable impact can be achieved which reaches disadvantaged sections of the community.

The approach of establishing shared goals and working on their realisation with key regional stakeholders, rather than seeking to take a ready-made solution into an environment where we have limited obvious currency or networks has underpinned the College's most successful outreach work over a number of years.

To illustrate this, I would be delighted to talk to the committee about two of our most high profile and effective large-scale projects which have succeeded in bringing the performing arts and performing arts education to diverse communities across Wales. The first is our Orchestradventure initiative (supported by The Prince's Trust and now in its third and final year) which in partnership with local schools has brought high quality orchestral performance and associated workshops to thousands of children regardless of their economic or social background across Wales. The second is our Young Actors Studio (YAS) which through a range of stakeholder partnerships has introduced drama training to successive new generations of young people through centres in Cardiff and Pembrokeshire regardless of their ability to pay. I'll be happy to supply details of the particular funding and staffing models which have supported these schemes, together with our approach to project evaluation and our interest in undertaking further research in this area.



The Impact of Sherman 5 on Communities Facing Social Exclusion March 2019

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In 2013 Sherman Theatre was one of six arts organisations across the UK to be invited to receive an unsolicited gift over a five year period as part of the Paul Hamlyn Foundation's celebrations for its 25 year anniversary.



The gift resulted in the launch of Sherman 5. Over the past five years Sherman 5 has transformed Sherman Theatre: it is now at the heart of everything we do. The impact of the nature of the gift from Paul Hamlyn Foundation cannot be underestimated: the fact that the project was funded for 5 years giving a substantial period of time to develop the project along with the support received to develop our own way of working. As the project evolved we were able to explore and experiment and to alter activities accordingly to achieve our end results: Sherman 5 has been an ever-evolving entity.

At the heart of Sherman 5 is a commitment to opening up Sherman Theatre to a broad range of individuals and groups, particularly those who have not attended the Sherman before – to, quite simply, increasing diversity.

Sherman 5 came at a pivotal time for Sherman Theatre. A time where we were re-establishing ourselves as an organisation and firmly placing our audiences at the heart of everything we do. We are a civic resource for the communities of Cardiff and Sherman 5 has enabled us to truly reach all of the communities of Cardiff and to actively engage with them. Our members, our partner organisations and our collaborators through this project have enabled us to make fundamental, innovative and sustainable changes to our organisation.

The funding allowed us to employ a full time Sherman 5 Coordinator, and 2 years into the project a further member of the team in the shape of a part-time Sherman 5 Administrative Assistant. Individuals qualified for Sherman 5 membership if they were the first-time attenders and were residents of a Communities First area and/or were members of one of Sherman 5's partner groups.

The objectives of Sherman 5 have informed the ethos of both the project and the Theatre as a whole. We set out to diversify Sherman Theatre's audience by identifying and engaging with groups and individuals who may not have otherwise attended. We built sustainable relationships with community partners in the arts. We aimed to explore and develop tailored and bold initiatives to tackle any barriers which may prevent disadvantaged groups and individuals from engaging with our work, breaking down the 'them' and 'us' mentality and to ensure that disadvantaged audience members feel valued welcome and included.

Importantly, by the end of the five years, we wanted a true legacy in the form of new audiences, a portfolio of successful initiatives, a network of community contacts, and a company-wide policy regarding engaging with disadvantaged people.

Research undertaken at the outset of the project identified a number of barriers to attendance and perceptions of theatre-going. Members and potential members of Sherman 5 cited cost of tickets, cost of transport, lack of confidence, and the perception that theatre was for wealthy, privileged people as the main reasons for not attending.

The membership was set up to provide new members with their first ticket free and subsequent visits for £5 per ticket (£2.50 for under 25s, in keeping with the Sherman Theatre model of half price tickets for Under 25s). Assistance with transport to and from the theatre was also made available, along with a discount at the Café Bar.

Importantly, there was additional support at specified Sherman 5 performances. Initially a great deal of support was provided to Sherman 5 members, particularly on their first visits to the theatre. We recognised that the act of going to the theatre may have been alien to many of our members and so we offered support in a variety of ways. We offered informal introductory sessions to demystify theatre and to familiarise members with what to expect. In the formative years of the project we held specific Sherman 5 nights where additional support for members was in place alongside the provision of pre-show activities to welcome people.

As the project evolved we developed specific strands of work to support particular groups, this has included the inception of our Deaf Theatre Club, an Older People's Network, work with Refugees and Asylum Seekers, and the development of activity with blind and visually impaired members. We have been able to provide support and training for staff members, volunteers and Sherman 5 Reps in the areas of basic British Sign Language, Dementia Friendly training, and in supporting touch tours.

By the end of the 5 years of support from Paul Hamlyn Foundation, Sherman 5 had **3,738** members, **114** partner groups, and **95** Sherman Reps. Over the course of the project, we received **9092** Time Credits, the equivalent of **4546** tickets and **1036** Time Credits were earned by Sherman 5 Reps.

Value of Time Credits

Our collaborative relationship with the Tempo Time Credit network has been intrinsic to the Sherman 5 and Sherman 5 Rep scheme. Time Credits work very simply: for each hour that an individual contributes to their community or service, they could earn a Time Credit. This Time Credit can be spent accessing an hour of activity provided Tempo's corporate and community partners, or gifted to others.

It became clear that incorporating Time Credits into the core of the scheme could provide a sustainable model to support Sherman 5 after the initial funding had come to an end.

Beyond widening access to productions and events at Sherman Theatre, however, we have also been committed to providing wider opportunities for Sherman 5 members to engage with the theatre and the arts. The model is one of initial engagement and then participation: what might start as a transactional relationship becomes, we hope, a collaborative one. It represents a movement from diversity to inclusion.

As members began to attend more frequently, we identified opportunities for them to become more involved with Sherman 5 and so established the Sherman 5 volunteering programme – Sherman 5 Reps. The Reps undertake a wide variety of activities including volunteering in the venue; promoting productions and events in their communities; supporting Sherman 5 by facilitating mailings; and providing buddy services for Sherman 5 members requiring additional assistance when visiting Sherman Theatre. This meant that as well as spending Time Credits in the Sherman, Reps could also earn Time Credits.

Earning Time Credits has proved an important and effective way to incentivise individuals' involvement with Sherman Theatre. We place huge value on our Sherman 5 Reps and the time they give to us and recognise the mutual nature of this relationship. Earning Time Credits aids retention, rewards people for their time and supports individuals to access and experience a life-enhancing activities in which they would not otherwise be able to participate.

Being a Sherman 5 Rep:

“I went to the UK Theatre Awards on Sunday. Before I would have felt out of place. I felt more on a level with the Sherman staff. Even though they were producers.”



The story of Sherman 5 has been one of organic change and has been a journey from diversity to inclusion, from dependence to independence, and from loose links to established partnerships. It has also been a story of effective communication and shared learning, both within the theatre and the wider sector. And throughout the course of the project we have often sought the views of our members and responded to independent evaluation to make sure that the story we are telling is a story that our members want to hear.

“Sherman 5 gave me back my self respect. I was allowed to be who I was at the time. I could get a sense of worth. Before the Sherman, I had been ill for a long period and I couldn't value myself because I couldn't see anything I was accomplishing.”

We have been able to evolve a project that truly meets the requirements of the intended members – this has been achieved due to the time to research, consult, try new ideas, learn and develop the project. We have been able to deliver genuine and meaningful engagement with members, establishing long-term and mutually beneficial relationships. Sherman 5 has become firmly embedded within the organisation with all members of the wider team and Board having the opportunity to participate in activities and to take ownership of their input to the initiative.

The ability to collaborate and engage with partner organisations and to be able to commit to ongoing activities over a sustained period has been vital to the success of Sherman 5. As a result of all of this, we have been able to identify the project as a leader in this area in Wales and to share the experiences with others in the sector through a variety of platforms.



Sherman 5 has had a huge impact on the Sherman Theatre and has informed how we have approached everything over the past five years: the Sherman 5 membership now has a voice in everything we do as an organisation. We have learned the value of having dedicated members of staff leading and embedding this project, allowing it to grow, establish itself and to influence the entire organisation. Everyone in the theatre knows what Sherman 5 is, what it does and why it is so important.

New audiences are firmly at the forefront of everyone's thinking at the Sherman Theatre, from all teams across the organisation, to the senior management team, to the Board of trustees. Sherman 5 has provided us with the feedback of engaged and committed individuals and we are constantly collecting nuggets of information about the communities that we engage with that the organisation wouldn't necessarily know about if Sherman 5 didn't exist. This feedback and subsequent insight into our audiences allows us to be constantly evolving as an organisation to improve the customer experience for all audiences, not just Sherman 5 audiences. Our Sherman 5 members are a microcosm of our wider audiences and we have been fortunate to develop such close relationship with them to be able to glean that invaluable feedback.

Nothing can tell the story of Sherman 5 better than the stories of Sherman 5 members and so to mark the culmination of the project we organised Sherman 5 Stories in July 2018. As part of the celebration we created films about a number of our members which can be viewed on our website: shermantheatre.co.uk/Sherman5



A significant amount of quantitative and qualitative evaluation has been undertaken over the five years of the initial project. The monitoring and evaluation process took the form of audience panels, online and in-person surveys, as well as statistical analysis and the gathering of case studies – these reports can be made available on request.

Sherman Theatre has been successful in securing further funding from Paul Hamlyn Foundation to further develop and enhance the Sherman 5 programme over the next 4 years. This funding will help us to develop the Sherman 5 model and better embed our community links to improve resilience. Whilst maintaining the core Sherman 5 offer, we will be:

- Developing targeted strands modelled on our Deaf Theatre Club that will overcome specific barriers for key groups;
- Expanding our volunteer group and the opportunities available, providing more structured personal support and training to further deepen community relationships;
- Developing current and new partnerships to leverage additional resource, and working more closely with Tempo Time Credits to reward engagement and support an active and networked model;

- Undertaking ongoing evaluation of impact and processes to support sector sharing and advocacy with policy makers.

Our aim for our audiences and participants is to provide greater access to the arts; improved ability to engage with culture independently; improved confidence, social connections, agency, and personal and creative skills / development; and employability.

For Sherman Theatre, we are aiming to achieve more diverse audiences; deeper links with and understanding of our communities; better networks; and improved case for support, sustainability, profile and ability to influence the sector.

Eitem 5.1

Ofcom's Review of Regional TV Production and Programming Guidance – a response from the Welsh Government.

The Welsh Government welcomes the opportunity to respond to this consultation. We note that its purpose is to examine proposed changes to the guidance Ofcom issues to Public Service Broadcasters (PSBs), to assist them in properly complying with the quotas set for them by Ofcom for regional productions (i.e.; network programmes made in the UK but outside of the M25) and regional programming. The consultation is not about the levels of the quotas applied by Ofcom, which are consulted upon separately when the operational licences for the PSBs are reviewed.

That being said, it is important to reiterate here our strong view that a number of these quotas are themselves inadequate and do not encourage the PSBs to deliver sufficient levels of activity in and for the nations and regions of the UK, including Wales. Although we welcome this review, as we noted in our response to Ofcom's draft Annual Plan for 2018-19¹:

“improvements in Ofcom's guidance... about what qualifies as out of London activity will only deliver significantly improved outcomes for the nations and regions if the fundamental flaws in the production quotas you have set are also addressed”

We set out our concerns in more detail in the Annual Plan response mentioned above and also in our response to Ofcom's consultation on the first BBC Operating Licence². We would urge Ofcom to revisit the levels of these quotas as a priority.

We are broadly content with the substance of the proposals set out in this consultation to strengthen and clarify the guidance, which do address a number of the issues companies and industry bodies raise with us. There are some points raised by stakeholders which we do feel warrant further consideration or investigation, and some additional changes we would suggest to the guidance before it is finalised. We will set these points out below, in answer to the consultation questions.

Q1) Do you agree with our proposed change to articulate the intention of the regional production obligations at the start of the Guidance?

We agree that the inclusion of an upfront statement of the overarching policy objective of the regional production obligations is helpful – specifically, to support and strengthen the TV production sector and the creative economies of the nations and regions. We are aware from our direct engagement with companies in Wales of concerns about the application of / compliance with current guidance in some cases. This statement is a useful reminder to broadcasters and producers of the approach you expect from them when applying the revised guidance – including clarity that it is the broadcaster who is ultimately responsible, as the licence holder, for ensuring (and where necessary demonstrating) compliance.

¹ https://www.ofcom.org.uk/_data/assets/pdf_file/0025/111679/Welsh-Government.pdf

² https://www.ofcom.org.uk/_data/assets/pdf_file/0016/105361/Welsh-Government.pdf

With regard to compliance, the additional data requirements and introduction of spot checks are welcome. We note that some stakeholders wanted Ofcom to go further, but given resource constraints and the additional clarity the revised guidance provides, these measures seem proportionate and fair. Ofcom should of course monitor their effectiveness and provide an update on this in due course.

We would draw your attention to the inconsistency in acknowledging that the intent of this guidance is to support the creative economies of the *nations and regions*, whilst continuing to use the definitions *regional production* and *regional programming* in the guidance itself. These definitions should be changed to *national and regional production* and *national and regional programming*, to avoid the unintended impression Ofcom has given anything other than equal consideration to the English regions and the other nations of the United Kingdom.

Q2) Do you agree with our proposed changes to the substantive base criterion?

Before responding to the specific changes Ofcom is proposing to the three main criteria for regional productions (substantive base, production budget and off-screen talent) and their associated guidance, we would note the debate across the industry, reflected in responses to Ofcom, about the level of activity required across all of these to qualify as a regional production. Although we understand the rationale behind calls for all three criteria to be satisfied in order to qualify rather than two, we accept that at present the majority (over 75%) of regional productions already satisfy the three criteria, and that mandating this for all would impact negatively on nations and regions producers who plan to meet one criterion in addition to the substantive base. On balance therefore we agree with Ofcom that the requirement to satisfy a minimum of two of the three criteria remains sufficient at present.

Turning to the substantive base criterion, we also agree with Ofcom that it is unnecessary to make the substantive base criterion compulsory, as it is already met in the vast majority of cases (approaching 90%) and Ofcom is proposing to tighten up the definition to ensure that compliance delivers lasting benefits in the nation or region. We agree with these proposals, which include new stipulations that the production in question must be made from the substantive base, and that the substantive base must be operational prior to the point of commission. We share the concerns raised by various stakeholders about “brass plate” or “pop-up” bases being set up to satisfy the letter of the current criteria without delivering any lasting presence in a nation or region. These stipulations clarify the policy intent and make it much harder for temporary bases to meet that requirement. Whilst we understand the calls for a specific time period to be added to the stipulation that a base must exist prior to commission, we are uncertain of the value of an arbitrary figure and we believe Ofcom’s advice to PSBs in the associated explanatory note addresses this point sufficiently (i.e.; that “*where the period is short we would expect producers and PSBs to be able to clearly demonstrate how the base is meeting all aspects of the criterion*”).

On a general point we note that at various points in the guidance the BBC Framework Agreement is referred to by that title or as ‘the BBC Agreement’

(including in this section). For consistency this should be corrected in the final version, using the full title throughout.

Q3) Do you agree with the suggested explanatory notes for the substantive base criterion?

We are content that the suggested explanatory notes are helpful and do address some key concerns that broadcasters and producers may have when interpreting the guidance.

We understand the calls from some stakeholders for Ofcom to be more prescriptive and quantitative than defining the 'executive' or 'senior' roles you would expect to find at a substantive base of operations, but we agree with Ofcom that jobs titles will vary by employer, by genre and over time, therefore it is more appropriate to set out a clear expectation that these will be "individuals responsible for making executive decisions and/or having a significant leadership role in relation to the production in question".

We appreciate the intent of the explanatory note on whether a Special Purpose Vehicle (SPV) can be counted as a substantive base, but in our view it should be strengthened further – we would suggest the following (our additions are underlined for clarity):

"As with any other production, the key issue for a production made from an SPV is whether the SPV meets all of the elements of the substantive base criterion. If an SPV is temporary in nature, we tend to think that it is less likely that it would be able to meet all elements of the criterion, particularly the requirements that the substantive base "should already be operational prior to the point of commission" and is 'the usual place of employment for senior personnel involved in seeking programme commissions'. Where an SPV is cited as a substantive base we would expect producers and PSBs to be able to clearly demonstrate how the base is meeting all aspects of the criterion.

Q4) Do you agree with our proposed changes to the production budget criterion?

We agree with the PSBs and stakeholders such as PACT that the 70% spend target remains appropriate, striking the right balance between being challenging and offering necessary flexibility. We also agree that the criterion should be based on the entire production budget including any third-party funding or grants, and not just 70% of the relevant PSB's contribution to the budget, to maximise the positive impact of meeting this requirement within the local production ecology. Therefore the stipulation to this effect in the proposed guidance is welcome.

We further agree that international spend should not be excluded from the calculation. We accept the point made by some stakeholders that certain genres such as sport and drama can involve a lot of international filming, making it more difficult to meet the 70% spend requirement. However, excluding international spend would potentially allow programmes filmed mainly abroad to count towards the regional production quota despite only making a very small contribution towards the

UK production sector outside of the M25. This would undermine the policy intention, which is to encourage greater spend in the UK, outside the M25.

We are concerned about the blanket exclusion of 'any production fee' from the production budget. We understand the concern raised with Ofcom that in some cases monies spent outside of London may actually be flowing back to a company base or headquarters in London. That is a problem and does run counter to the policy intent, but there will equally be cases where a production fee is paid to company genuinely based in a nation or region – and in those cases that is where the economic impact of those payments will be felt, supporting the growth of those companies. We would urge Ofcom to review this point and provide a form of words which allows production fees in cases where they can be shown to be genuinely beneficial to companies in the nations and regions.

We note the suggestion from Equity that the exclusion of on-screen talent from the production budget criterion be removed. We understand the reason this has been suggested and we of course wish to encourage drama productions to cast as many local actors as possible. That said, we agree with Ofcom (and indeed Equity itself) that doing so could skew the underlying policy intention of the quotas, given that the cost of on-screen talent is such a significant proportion of the cost on some productions. On balance we agree that, for now, the exclusion should remain in place - but this is very much the lesser of two evils, not an ideal outcome. We would urge Ofcom to investigate this area further, working with the broadcasters, the unions and other appropriate stakeholders, to see if a more appropriate solution can be found. For example, if it were possible to effectively differentiate between the budget for lead talent (where the cost per individual may be significantly above the average cost of on-screen talent on a production) and the budget for other on-screen roles, it might be possible to allow some aspects of the budget for on-screen talent to be included in a manner which encourages the casting of local talent across a production, without undermining the overarching policy objective to maximise the proportionate spend in the nation or region of all qualifying productions.

Q5) Do you agree with the suggested explanatory notes for the production budget criterion?

We are content that the suggested explanatory notes are helpful and do address some key concerns that broadcasters and producers may have when interpreting the guidance.

Q6) Do you agree that the off-screen talent criterion should remain the same?

We note the significant variation in feedback to Ofcom from across the sector about the 50% production target and whether it remains appropriate. It is certainly the case that there has been a marked increase in the volume of talent in the nations and regions since the guidance was first introduced in 2004, but it's clear that productions do still need to retain the flexibility to bring in specialist skills when required (which should also be an opportunity for training and knowledge transfer, to strengthen the local skills base).

On balance we would agree that the existing level remains appropriate for now, affording productions this necessary flexibility - but Ofcom is right to acknowledge that there have been instances where equivalent skills have been available locally and roles have still been filled with London-based talent. It is vital therefore to better understand the talent distribution on nations and regions productions, so Ofcom's intention to survey producers to benchmark the current mix of London and nations and regions talent and resources employed on these productions is welcome. However, as Ofcom also acknowledges, the PSBs and others (including the Welsh Government and the other devolved administrations) are engaging in a number of national or regional initiatives that include a renewed focus on skills, so we should expect this picture to evolve rapidly. With that in mind we would expect Ofcom to review the 50% target again fairly soon, after the further engagement with the sector that it now proposes has been concluded.

For consistency, and to ensure maximum delivery against the policy intention, we would suggest the following amendment to the criterion (our additions are underlined for clarity):

“At least 50% of the production talent (i.e. not on-screen talent) by cost must have their usual place of employment in the UK outside the M25, prior to the commencement of their employment on the production in question. Freelancers without a usual place of employment outside the M25 will nonetheless count for this purpose if they live outside the M25, prior to the point of commission of the production in question.”

Q7) Do you agree with the suggested explanatory notes for the off-screen talent criterion?

We are content that the suggested explanatory notes are helpful and do address some key concerns that broadcasters and producers may have when interpreting the guidance.

We note Equity's suggestion that Ofcom should place an obligation on broadcasters and producers to undertake at least one local casting session, to demonstrate a willingness to explore the on-screen talent in the locality of the production. Whilst we accept Ofcom's view that such a detailed, genre specific, regulatory intervention would be unwieldy and not proportionate, we also note Ofcom's statement, in response to the idea that local casting sessions be encouraged, that *“We encourage broadcasters to take account of the suggestions outlined above”*. At present this important point is buried in a document summarising responses to an earlier call for evidence. It would more helpful for Ofcom to produce a summary of such positive suggestions – those which for good reason have not been added to the criteria themselves but which Ofcom agrees would demonstrate good practice - and to include this summary as an annex to the guidance, encouraging broadcasters to be mindful of it for future productions. There are a number of points that could be captured in such a summary, some of which came directly from respondents as in this case, whilst others are Ofcom's own suggestions in response to points raised (e.g.; *“we would encourage the PSBs to review their regional production strategies to consider how they can best capitalise on... new opportunities to reduce their reliance on London post-production facilities”*).

Q8) Do you agree with our proposed change to exclude self-promotional content from the calculations?

We agree that the production of self-promotional content does little to deliver genuine or sustained economic impact, so such production activity should be excluded from the calculations.

However, in the same paragraph of the proposed guidance (point 12) the following wording has been retained:

“Ofcom accepts that it would be impractical to expect network news operations to be based outside London. News programmes are therefore excluded from the calculation.”

We do not agree that this statement is still correct and it should be deleted from the final guidance. Channel 4 has recently announced a new national HQ, to be built in Leeds. When it is operational, Channel 4’s network news provision will be co-anchored from Leeds – by definition this will be a network news operation based (albeit partially) outside London. This is a significant step forward and the other PSBs should not be discouraged from doing likewise, especially given ongoing concerns about the extent to which national and regional stories are represented and accurately portrayed on current network news services. A network news service will by definition be of sufficient scale and longevity to deliver significant economic benefits in the nation or region where it is located, so excluding network news programmes from these calculations is counter to the policy intent – especially as it is clearly now realistic for them to be delivered outside the M25.

Q9) Do you agree with our proposed changes to the allocation categories (see wording?)

We agree with the proposed changes, including the addition of the “Multi-nation / region” category. However, for consistency and to avoid confusion, this category should be renamed as “Multi-nation/English region”.

Q10) While we are not obliged to consult on our internal processes, we would welcome stakeholders’ views on any adverse consequences we have not identified that may occur as a result of our planned changes in relation to our compliance and enforcement processes, namely:

- a) data gathering and reporting by the broadcasters;**
- b) more comprehensive data publications;**
- c) proactive monitoring by Ofcom; and**
- d) a clear articulation of the complaints process.**

We are content with the planned changes in this area that are set out in the proposed guidance. These appear to be proportionate to address the challenges identified and were in some cases requested by the broadcasters themselves for that reason. They should lead to improvements in the monitoring of compliance, the quality of data available to the sector and provide clearer mechanisms to resolve any issues which may arise.