

Agenda – Culture, Welsh Language and Communications Committee

Meeting Venue:

Committee Room 2 – Senedd

Meeting date: 20 March 2019

Meeting time: 09.30

For further information contact:

Martha Howells

Committee Clerk

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- 1 Introductions, apologies, substitutions and declarations of interest**

- 2 Count me in! – Inquiry into the role of arts and culture in addressing poverty and social exclusion: Local authorities**
(09.30 – 10.30) (Pages 1 – 17)
Tina McMahon, Community Regeneration Manager, Caerphilly County Borough Council
Lauren Hughes, Area Regeneration Co-Ordinator, Caerphilly County Borough Council

- 3 Count me in! – Inquiry into the role of arts and culture in addressing poverty and social exclusion: Voluntary sector**
(10.30 – 11.15) (Pages 18 – 21)
Kelly Barr, Arts and Creativity Programme Manager, Age Cymru
Dr Valerie Billingham, Policy and Campaigns Manager, Age Cymru

- 4 Paper(s) to note**
 - 4.1 Correspondence with BBC Cymru Wales regarding the National Broadcast Archive**
(Pages 22 – 24)



5 Motion under Standing Order 17.42(vi) to resolve to exclude the public from the meeting for the remainder of the meeting

6 Private debrief

(11.15 – 12.15)

Document is Restricted



cARTrefu, Age Cymru. Artist: Sophie McKeand

The National Assembly for Wales' Culture, Welsh Language and Communications Committee inquiry into the role of arts and culture in addressing poverty and social exclusion.

A Response from the Arts Council of Wales



Cyngor Celfyddydau Cymru
Arts Council of Wales



Noddir gan
Lywodraeth Cymru
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The National Assembly for Wales' Culture, Welsh Language and Communications Committee inquiry into the role of arts and culture in addressing poverty and social exclusion. A Response from the Arts Council of Wales

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

The Welsh Government's delivery of culture is largely managed in Wales through the activities of the Welsh Government Sponsored Bodies (WGSBs). With the exception of those responsibilities falling under the remit of Cadw or the Government's Museums, Libraries and Archives Department, responsibility for culture is vested in various "arm's length" bodies.

The Welsh Government sets out its expectations of WGSBs in an annual Remit Letter. Addressing cultural poverty is identified as a priority, and it is the responsibility of WGSBs to reflect that responsibility (see below).

The policy imperative is, we believe, clear but the strategic context is complex. Being excluded from access to the arts is not just a consequence of poverty: it is a fundamental component in what it is to be 'poor'. The lack of opportunity to enjoy and take part in the arts is a significant part of people's experience of poverty.

One of the most important starting points issues is to acknowledge that poor people are neither intrinsically uncultured or disinterested in the arts – they are simply poor. Exposing people to arts and culture is not, on its own, going to eradicate the iniquities of transform the lives of social and economic disadvantage. If cultural deprivation is a feature of poverty, then it cannot be solved without addressing poverty itself. However, efforts to tackle poverty can be helped if art and culture are near the centre of what people do.

This is reflected in the approach adopted by the Arts Council of Wales and explained in our corporate plan, "For the Benefit of All..."

http://www.arts.wales/c_corporate-plans-and-strategies/144097

- **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?**

Tackling poverty through culture has been an Arts Council of Wales objective for many years. We have supported and delivered a range of projects and programmes that specifically focus on providing opportunities for people

from our most deprived communities in Wales to engage with and participate in the arts.

Prominent examples of our approach include:

- **the activities of our Arts Portfolio Wales** – these are the 67 revenue funded organisations who provide annual programmes of work across Wales. In agreeing that work we place particular emphasis on work with people in disadvantaged communities
- **reaching into specific communities** – we fund specialist organisations such as Head 4 Arts in the south Wales valleys to work specifically in disadvantaged areas. This is also a feature of our Night Out community touring programme which works in partnership with the local authorities to help groups of volunteers across Wales bring the arts to the heart of their communities. In 2017/18 Night Out supported 319 promoters who hosted 511 performances in local communities across Wales. Many of these take place in former Communities First areas.
- **programmes that invest in the development of life chances** – through programmes such as Creative Learning through the Arts and Arts and Health we invest in individuals’ creativity, capability and resilience. An important aspect of these programmes is to give people the life skills that will hopefully lead to greater success
- **investing in community-based regeneration projects** – through programmes such as Ideas People Places we aimed to embed the arts in imaginative, ambitious and innovative regeneration projects. The programme comprised seven different projects across Wales and ran for three years until 2018. The programme sought to test new models of regeneration, design, placemaking and community development, through arts based processes. The IPP programme was also designed to reflect the wider goals of the Well-being of Future Generations (Wales) Act and Arts Council of Wales’s duty to carry out sustainable development. IPP was also seen as part of a wider regeneration strategy that supported the Welsh Government’s (WG) regeneration framework, Vibrant and Viable Places.
- **working in partnership with like-minded organisations** – through our involvement in Fusion and cARTrefu Cymru, a partnership programme between ourselves, Age Cymru and the Baring Foundation. cARTrefu Cymru is supporting the delivery of creative arts projects in care homes across Wales and includes the training and mentoring of artist and care workers in social care settings.

However, our research shows that in spite of these interventions, we are still not reaching those people who are experiencing the consequence of economic or social disadvantage. This has led us to question whether the arts are increasingly accessible only to the most affluent in Welsh society. Over the past five years, the gap in attendance and participation between the most and the least well off has remained stubbornly fixed, with participation at around 6 percentage points and attendance widening from around 7 percentage points to 11 percentage points.

Our Council has recently published its new corporate plan ***For the benefit of all – 2018 – 2023***, in which one of only three priorities will be **Promoting Equalities as the foundation of a clear commitment to reach more widely and deeply into all communities across Wales.**

We are also undertaking a piece of scoping work to explore the key factors involved in widening engagement in the arts, learning from our major arts interventions from the last 3 – 4 years and experience further afield. The results of this work will inform the development of a detailed action plan in the new year.

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

The Fusion programme has helped develop closer links and encouraged greater collaboration and networking between the Arts and Heritage / museum sectors. In the spirit of the Well-being of Future Generations Act, working together on Fusion has helped break down silo-working across the sector; led to a greater sharing of knowledge and ideas and enabled our combined limited resources to stretch further in pursuit of shared goals. Arts organisations have also benefitted from some of the training opportunities on offer through the Fusion programme (eg on Volunteering, fundraising).

The Fusion programme has helped arts organisations connect with some of our most disadvantaged communities thereby extending their reach. The Networking meetings have been particularly helpful in providing a space where cultural organisations find themselves across the table from community groups that they might not normally encounter in their usual circles

Much of the Arts Council's involvement has been at a strategic level, through our participation on the project's Cultural Inclusion Board; the Fusion Operations Group; the Learning Group as well as through our Night Out scheme's role as a National Partner.

Our Night Out scheme has worked proactively with Fusion partners, attending regional meetings and delivering Young Promoter projects (and in some cases Arts Award accreditation) in 6 of the 8 Fusion areas. This has provided opportunities for

young people and their families to engage with the arts in areas where these did not previously exist.

Awareness of the arts and cultural activities has increased in these communities and there has been an improvement in disseminating information about the offer to community partners that can spread the word wider. The fact that cultural opportunities are being recommended by trusted community coordinators is often more effective in persuading more people from disadvantaged areas to get involved in cultural activities than a cold approach from arts organisations themselves.

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

The central organisation and leadership of the Fusion Programme through the MALD team has been extremely well-managed and effective. The emphasis on ongoing monitoring and evaluation is a real strength.

In its second iteration, the Fusion model - which involves the funding of a coordinator in each partner region - seems to be the best use of fairly modest funds. The coordinators are increasingly proving effective brokers, able to straddle sectors, spot opportunities and stimulate collaboration.

The national networking days, training and cross-sector working is clearly, in our opinion, a strength of the programme.

Agenda Item 3



Consultation response

Count me In

Culture, Welsh Language and Communications Committee

National Assembly for Wales

December 2018

Introduction

1. Age Cymru is the leading charity working to improve the lives of all older people in Wales. We believe older people should be able to lead healthy and fulfilled lives, have adequate income, access to high quality services and the opportunity to shape their own future. We seek to provide a strong voice for all older people in Wales and to raise awareness of the issues of importance to them.
2. We are pleased to respond to the Culture, Welsh Language and Communications Committee's 'Count me In' consultation looking into how publicly funded bodies can use culture to tackle poverty and social exclusion in Wales.
3. Loneliness and isolation are a daily reality for many older people. 75,000 older people in Wales reported 'always or often' feeling lonely, and there is increasing evidence that this can have severe implications for physical and mental health. People may become increasingly isolated in later life for diverse reasons, including retirement, bereavement, ill health, a lack of local services or transport and a poor physical environment. Currently over 100,000 older people in Wales are estimated to live in poverty. Some older people miss out on socialising or activities because even small charges for these, or the costs of transport, are beyond them. This means that some people barely leave their home, resulting in chronic loneliness and what we increasingly understand to be the severe health impacts associated with this.
4. Age Cymru runs a number of programmes and projects designed to enable older people who are socially excluded or living in poverty to participate in the arts and culture. These are discussed below. Further, more detailed information is available in the publications cited and hyperlinked in the footnotes.

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

5. Age Cymru receives funding from the Welsh Government to run the Gwanwyn Festival each year in May; celebrating creativity in older age. Age Cymru distributes grants of £500 to 40 - 50 organisations each year, across Wales, who are running cultural events and activities in their locality. This grass-roots approach allows Age Cymru to reach a diverse range of older people who may be socially or physically excluded from culture ordinarily, or who are living in poverty.
6. Age Cymru produced an evaluation document for its 10th anniversary that highlighted the importance of these events and their impact on the older people of Wales.ⁱ Of those participants who took part in the evaluation, 92% of those who engaged in artistic expression reported benefit, 89% reported benefit to their well-being as a result of attending a Gwanwyn event and 62% now do something creative on a regular basis as a result of their participation in a Gwanwyn activity.
7. Age Cymru is able to work with partners to more effectively reach those in social or financial poverty, through projects like 'Pimp My Uke', which was run in partnership with Men's Sheds Cymru.ⁱⁱ Men's Sheds Cymru specialise in reaching disengaged men through a local shed or provision that allows men to work 'shoulder to shoulder'.
8. 'Pimp My Uke'ⁱⁱⁱ was a venture between Men's Sheds Cymru and Age Cymru that successfully engaged older men in the arts. Men's Sheds across Wales were given kits to make their own ukuleles and provided with musical tuition to learn to play their 'pimped' instruments. 150 members from Sheds all across Wales came together to perform in St David's Hall, Cardiff, as part of the Gwanwyn festival which celebrates creativity in older age. The event provided the first opportunity for all Sheds in Wales to come together, and for some members it was the first time they had left their local community for a number of years.
9. Following on from the hugely successful 'Pimp My Uke' project, Men's Sheds across Wales came together in Cardiff for an EiSHEDfod - a nod to the traditional format of the Welsh Eisteddfod and a celebration of all things creative from Sheds across Wales. The event was presented in partnership with Age Cymru's Gwanwyn programme. This light hearted and enjoyable event created an opportunity for Sheds across Wales to come together and socialise, share their work and find out more about each other, and for Sheddors to take part in new activities and learn new skills. There were performances and workshops, and a range of categories for people to enter their newly created pieces, made in advance of the day.

How effective have the efforts of Welsh Government sponsored bodies and local government been in using culture to tackle poverty?

10. Through Arts Council Wales, Age Cymru has received funding to run a series of day clubs in Aberystwyth Arts Centre (in partnership with Age Cymru Ceredigion) and Age Cymru Gwynedd a Môn, where participants who had been identified as living in social poverty and/or isolation were brought together for an art club, taking part in high-quality and innovative arts activities.

'I never thought that I could be creative. When I first got involved, everyone else seemed to know more than I did. Everyone seemed to be more creative, and making new friends, which I really wasn't ready for yet. I challenged myself to keep coming, and I'm so glad that I did. I now come to every session, and I've discovered that I can actually make something. I've started writing poetry, which I find comes quite easily to me. I've also started to make friends, the thought of which would have filled me with horror when I started. Even though I only live down the road, it had never occurred to me before that I could just go into an arts centre. I now feel like a "real artist" and feel like I have a right to be here. For the first time in my life, I'm being told that what I'm doing is OK. It can be hard to believe it. I'm starting to feel more confident, and finding it easier to get involved with other things now.'^{iv}

11. The Aberystwyth Club is now a self-sufficient regular art club.
12. cARTrefu, a project joint funded by Arts Council Wales and Baring Foundation, has been running since 2015 with the goal of improving creative and cultural provision in care homes across Wales. So far, Age Cymru has delivered artistic residencies in over 25% of care homes, not only in those that are privately owned, but also local authority owned.
13. 'I was having a perfectly horrible day until we did this. I feel completely differently now'^v The cARTrefu Evaluation Report published in October 2017 proved that cARTrefu had a statistically significant impact on the well-being of the care homes residents, many of whom are living on low incomes or at risk of becoming isolated.
14. The Age-Friendly Culture Network, comprised of representatives from Age Cymru, Arts Council Wales, National Museums and the office for the Older Peoples Commissioner through Ageing Well in Wales aims to develop innovative and practical ways to engage with older people and to improve their quality of life and well-being. The Network ran a series of Learning and Networking Events in 2018, the report for which we are anticipating soon. Discussion points included: how to make better use of our cultural spaces, giving permission to play and making things fun, keeping things physical and setting the standard.

15. We hope that these comments are useful and would be happy to provide further information if required.

ⁱ Gwanwyn Festival: Celebrating Creativity in Older Age, 10 Year Anniversary publication
https://www.ageuk.org.uk/globalassets/age-cymru/documents/gwanwyn/gwanwyn_bro_english.pdf

ⁱⁱ <http://gwanwyn.org.uk/events/dulcimers-and-ukuleles-squirrels-nest-open-day/>

ⁱⁱⁱ Age Cymru (2017/18) A spotlight on tackling loneliness and social isolation among older people. EnvisAGE No. 12, “The Men’s Sheds movement in Wales – an insight from the Squirrel’s Nest”, article by Robert Visintainer.
<https://www.ageuk.org.uk/globalassets/age-cymru/documents/policy/envisage/envisage-2017-e.pdf>

^{iv} Anecdote from one of the participants in the Aberystwyth Gwanwyn Club

^v Care Home resident quote, from cARTrefu Evaluation Report: 2015 – 2017, Creating Artists in Residents
<https://www.ageuk.org.uk/globalassets/age-cymru/documents/cartrefu/age-cymru-english---evaluation-report.pdf>

Agenda Item 4.1

From: Culture, Welsh Language and Communications Committee | Pwyllgor Diwylliant, y Gymraeg a Chyfathrebu

To: BBC

Sent: 15 February 2019 18:36

Subject: National Broadcast Archive for Wales

Hello Non,

I wanted to thank Rhodri Talfan Davies and Rhys Evans very much for attending the meeting of the Culture, Welsh Language and Communications Committee on 13 February.

Our Members appreciated hearing more about the specific project to create a National Broadcast Archive for Wales and about the approach the BBC takes to archive material in general.

There was one point of clarification which I was hoping you could help me with. I understand that the requirement to archive material is set out in the Agreement which accompanies the BBC Charter. I have copied Section 69 here:

69. Archive

(1) The BBC must make arrangements for the maintenance of an archive, or archives, of films, sound recordings, other recorded material and printed material which is representative of the sound and television programmes and films broadcast or otherwise distributed by the BBC.

(2) Those arrangements-

(a) must ensure that every such archive is kept safely, to commonly accepted standards; and

(b) must give the public reasonable opportunities to visit the archives and view or listen to material kept there, with or without charge (as the BBC thinks fit).

(3) In making those arrangements, the BBC must consult such bodies as are engaged in maintaining sound, television and film archives as it considers appropriate which are not established or conducted for profit.

(4) The BBC must not destroy, sell or otherwise dispose of any material that it has broadcast or otherwise distributed which it decides not to preserve in any archive without first offering that material, free of charge, to such bodies as are engaged in maintaining sound, television and film archives as it considers appropriate.

(5) Where the BBC's offer is accepted by any body or bodies, the BBC must transfer the material to that body or those bodies

Can you confirm whether establishing the Welsh National Broadcasting Archive is part of the BBC's Charter requirements? Also, is there precedent for third parties to pay for the BBC to fulfil its Charter requirements?

Thanks

Martha Howells

11 March 2019

Dear Martha Howells,

I write in response to your letter of 15 February 2018 regarding the BBC's Charter obligations and the proposal to create a National Broadcast Archive for Wales in partnership with the National Library of Wales.

The establishing of the National Broadcast Archive for Wales is in keeping with the BBC Charter obligation to provide public access to its content. BBC Wales receives a number of requests from members of the public, academics and others who wish to view content for private research purposes. We accommodate these as far as is practically possible, but to date, our obligation to run a broadcast archive operation which meets transmission deadlines, coupled with a physical tape based archive collection, has meant that we have been limited in the amount of visits we've been able to manage. The digitisation of both the AV and audio collections and the creation of a National Broadcast Archive for Wales will make it possible to better deliver our Charter obligations by opening up the archive to the public across multiple geographical access points than has been possible to date.

As referred to in the BBC's committee evidence, BBC Archives centrally are not able to offer direct access to members of the public to its archive facility at Perivale, as this is for internal operational use only. The BBC has been working in partnership with the British Library and the British Film Institute over a number of years to ensure there is reasonable access to its archive collections in line with Section 2(b) of the Charter Agreement.

The British Library partnership has been in existence since 1964, and while there are approximately 190,000 programmes available for the public to listen to, there are many thousands more held in storage, deposited by different departments and individuals over a long period of time. This arrangement is on a 'no fee' basis between the BBC and the British Library.

Largely funded by the UK Department for Culture, Media and Sport, the BFI holds a proportion of BBC Archive Material as part of its national collection of television programmes and to help fulfil the BBC's Royal Charter objective to "establish, care for and develop collections reflecting the moving image history and heritage of our United Kingdom". Under the terms of a Deposit Agreement, the BFI provides physical storage space and preservation services for BBC network content and may digitise assets and make copies for viewing purposes,

although digitisation is not a requirement. The agreement allows for flexibility in the BBC assets the BFI retains, in consultation with the BBC. The BFI also has access to relevant BBC metadata in order to service requests by members of the public and other groups who meet the “legitimate access” criteria. The BBC makes a contribution towards these costs.

I hope you find this response helpful. If you have any further questions, please do not hesitate to get in touch.

Yours faithfully,

Rhys Evans
BBC Wales Head of Strategy and Education