

Est.
1841

YORK
ST JOHN
UNIVERSITY

York St John University
Lord Mayor's Walk
York YO31 7EX

+44(0)1904 624 624
www.yorksja.ac.uk

From the Ground Up: Ecosystems of Art and Education in/of and from Yorkshire

Pilot Report April 2020

Introduction

The following report was commissioned in February 2020 as part of a pilot project devised by Dr Vanessa Corby, Professor Matthew Clark and Dr Margaret Wood at York St John University, and funded by YSJU's Institute of Social Justice. The pilot had two components; an artist's residency and this report, which were both conducted in collaboration with our project partners with Barnsley Museums and Heritage Trust Education Dept, the Cooper Gallery Barnsley (BMHT), The Civic Arts Centre Barnsley, the Yorkshire Sculpture Park and Horizon Community College, one of the largest secondary education providers in the Borough of Barnsley.

This collaboration between YSJU and its project aims to build on the regeneration of Barnsley's infrastructure (2017-2020) by exploring art's potential to meet the educational and social needs of this post-industrial community's children and young people. It aims to collate existing data and carried out new research into the barriers to arts engagement in the Borough, in the hope of equipping teachers and arts organisations with the critical tools to explore the cultural, philosophical and historical value of art and its making for education and well-being.

The data and research contained in this pilot report specifically address the context that surrounds the Borough of Barnsley, but its findings can be meaningful for arts and education strategies in post-industrial and other areas of poor social mobility in the UK.

The report was compiled by Claire Booth-Kurpnieks (Doctoral Candidate, University of Huddersfield), who acted as Research Assistant for the duration of the pilot.

Est.
1841
1841



Table of Contents

1. Research Context	3
2. Cultural participation- regional and socio-economic inequalities	6
2.1 Taking Part and Active Lives- Adult Participation	
2.2 Barriers to participation in creative and cultural activity- lack of engagement	
3. Cultural participation and creative learning inside and outside of formal education	11
3.1 Taking Part- Child Participation	
3.2 Education context for Barnsley- primary and secondary	
3.3 Creative subjects in the curriculum	
3.4 Working with schools: school trips, extra-curricular activities and CPD	
3.5 Barriers to family participation in Museum and gallery activities	
4. Social Mobility and Cultural Capital- A Widening Gap	21
4.1 Access to Higher Education and Social Mobility	
4.2 Employment and Inequity in the Creative and Cultural Industries	
5. Further areas of research	25
6. References	26
Appendix - Proposed Questionnaire	28

1. Research Context:

This report follows inequality of access in cultural engagement through primary and secondary education, further education and higher education and into employment. The Warwick Commission summary report titled *Enriching Britain: Culture, creativity and growth*, based on evidence cited within the report, finds that “children born into low income families with low levels of education qualifications are the least likely to be: employed and succeed in the Cultural and Creative Industries; engage with and appreciate the arts, culture and heritage in the curriculum; experience culture as part of their home education and have parents who value and identify with the cultural experience on offer from publicly funded arts, culture and heritage” (Warwick Commission, 2015). This scoping exercise operates under the premise that cultural engagement in childhood can raise aspiration, increase social mobility/ cultural capital, increase educational attainment and can have an effect on the uptake of arts subject choices. However, opportunities are not equally distributed both regionally and socio-economically. It also considers the broader context of cultural engagement, for example the economic contribution to the local area and creative industries, cultivation of talent and place-based cultural development through engaging young people with cultural organisations.

The pilot began with a consultation with representatives from the projects partner organisations- Yorkshire Sculpture Park, Barnsley Museums and Barnsley Civic- although the unfortunate timing of this pilot project with the Covid-19 pandemic meant that this was not as in-depth as it could have been and the members of staff from the organisations did not have all the necessary resources to hand. Nevertheless, representatives from the organisations were asked to consider barriers to participation in cultural organisations for children and young people from lower socio-economic backgrounds, particularly whether they collect any data allowing them to identify areas of low participation, either through school engagement or family programmes; they were asked to outline work they already do, areas for future development; and to consider how cultural organisations within the Barnsley region can support pathways for its young people into cultural and creative industries.

From this consultation, it was identified that:

- Data is currently collected from all organisations about the schools that they work with and attendees to family workshops, however the collection and collation of socio-economic data and identification of non-participants needs refining/ a more standardised approach. At present Barnsley Museums, as part of Arts Council England’s Museums and Schools programme, collects data from all school visits which includes students on pupil premium and free school meals, while they have tried to follow up with teachers to collect qualitative evaluation data this has not

[Type here]

always been successful and they are interested in piloting and embedding different evaluation techniques. YSP has collated records of schools with the proportion of free school meals from edu-base and cross-referenced them with the names of schools who had engaged in the past 5 years in order to gauge the demographics of the schools they are working with. They were interested in sharing this data across the organisations to see whether it is the same schools participating in all organisations. This research has been done to some extent by Barnsley's Local Cultural Education Partnership (see section 3.1 below) however is not yet comprehensive. The Civic utilises Audience Finder's segmentation techniques and postcode analysis to identify where audiences come from and non-participants and collects headline data about the schools they are working with.

- There was an interest in the relationship between school visits and family visits and whether further engagement could be traced between the two i.e. whether a child visiting with school converts into more regular visits with family. At present Barnsley museums do not collect data about whether school visits convert into family visits, acknowledging that it is particularly difficult for free and drop in activities to collect this data, but they are interested in whether families from different socio-economic backgrounds and areas are visiting different sites and whether this could be embedded into a museum on tour approach in the communities. Based on data from school engagement The Civic are able to see correlations, particularly at a primary school level, between work that has gone into schools/ communities and the take up of further family show opportunities from those communities. YSP has begun mapping postcodes of families taking part in the family learning programme- so it could be possible to trace engagement through this in the future. However, it was identified that barriers for family engagement, even in the case of free entry, were availability and cost of public transport or parking and costs of food and refreshments.
- From the perspective of all the cultural organisations the barriers for schools to engage - particularly through school trips- were identified as coach costs, the cost of replacement teachers and the cost of workshops as well as the health and safety implications of an off-site trip for schools. All of these issues were reiterated in the literature (see section 3.4) although it is currently unclear what the more peripheral impacts a trip may have and there is potential for further research in this area. It was suggested that schools in deprived areas may be disadvantaged as the cost of trips, or at least part of the cost is placed upon the parent/ guardian or fundraising activities through parent associations which may be a limiting factor in some areas. Moreover, The Civic acknowledges that there is an assumption that when paying for a trip it should be outside of the borough to get best value/ most impact.

- Particular barriers for working with secondary schools were acknowledged across all organisations e.g. less flexibility in timetable, being more tied to the curriculum and an acknowledgement that it may be potentially too late for engagement in secondary schools if children are not already interested/ may be limited impact if pupils have not already had experiences of creative learning. However, Barnsley Museums noted there is a willingness there and there has been interest in working on more bespoke projects. They are in the process of setting up a schools focus group working with teachers which may provide opportunities for knowledge sharing.
- Developing CPD for teachers or bespoke projects for schools, particularly focused around enterprise and/or professional development were particular areas of interest for organisations. All the organisations to some extent offer opportunities that can facilitate pathways into the creative industries whether formal or informal, for example placement opportunities, careers advice (YSP & The Civic) or enterprise programmes (Barnsley Museums). However, there is a recognition that opportunities within the traditional arts sector are small in Barnsley due to a limited number of venues and a lack of FE and HE provision. Supporting talent development was identified by The Civic as a key strand of work. YSP were interested in the barriers for young artists from Barnsley in participating in their artistic programme as well as the structures of support that cultural organisations are able to offer for early career artists in the region.
- Barnsley Museums in particular were interested in the impact that a sense of place has in Barnsley and the different identities across the borough whether from rural, urban or coal mining communities. This was reiterated by The Civic who stated that many people in the Barnsley region may not engage with the town centre with the perception that it has little offer.

Aiming to elaborate on some of the points and questions raised from the consultation a review of a selection of key documents identified that there are multiple barriers to cultural participation for children from lower socio-economic and disadvantaged backgrounds and there can be points of intervention throughout a child's formal education and into young adulthood. However, it establishes that while cultural engagement in schools can mitigate this inequity of access to some extent, the resources available to them- whether in terms of economic, social and cultural capitals (Pinoncelly & Washington- Ihieme, 2019)- and attitudes of their families and peers are still vital to their engagement. The research suggests that it is not just the case of being exposed to culture at an early age but the quality and frequency of that engagement that matters. In order to consider these within the context of young people's lives this scoping exercise propose a set of questions (which could be delivered as an online survey for more quantitative data, although it does include

some free text fields which could be analysed qualitatively, or as the starting point for an interview or focus group. The questionnaire (see appendix 1) is intended for early career artists or creatives who identify as being from lower socio-economic backgrounds, it asks about childhood engagement with creativity culture in and out of school, family and peer group engagement with the arts, and both formal and informal pathways into the arts. It then asks about potential barriers for early career artists and creatives and seeks to identify the ways in which local cultural organisations can help to mitigate them.

The following sections of the report will consider firstly, cultural participation from the perspectives of national data sets for example Taking Part and Active Lives surveys. It will then look at cultural participation and creative learning in formal education considering the specific context for Barnsley, the national context of the reduction of creativity within the curriculum, the areas in which cultural organisations work with schools and the barriers to participation for schools. The final section will consider statistics on social mobility and inequality in the creative industries in relation to Barnsley. Key sources include the Barnsley Borough profile document (Barnsley Metropolitan Borough Council, 2019), providing local demographic data supplemented by additional statistics from national data sets, information about schools collated from Barnsley Local Cultural Education Partnership (Fusion, 2018), data sets on cultural and creative participation e.g. Taking Part/ Active Lives, and reports and policy facing documents addressing creativity and the value of cultural learning e.g. the Warwick Commission on The Future of Cultural Value (2015), the Durham Commission on Creativity and Education (Durham Commission, 2019), a report by Kids in Museum's titled *Hurdles the participation of children, families and young people in museums* (Whitaker, 2016), a study commissioned by the Centre for London titled *Culture Club: Social Mobility in the Creative and Cultural Industries* (Pinoncely & Washington- Ihieme, 2019) and reports commissioned by Arts Council England on formal learning in museums *Now and the future: A review of formal learning in museums* (Cape UK, 2016), and equality of access to culture for children *Every Child: equality and diversity in arts and culture with, by and for children and young people* (EW Group, 2016).

1. Cultural participation- regional and socio-economic inequalities

1.1 Taking Part and Active Lives- Adult Participation

The two main data sets considering cultural participation at a national level are Taking Part and Active Lives. Active Lives is a five-year postal survey which began in 2015. Taking Part is a household survey which is delivered face to face annually and has a longitudinal element, revisiting the same families. Taking Part provides more detailed questions about different kinds of cultural participation and engagement on a national and regional level. The activities they cover include: music activities; dance activities; theatre and drama activities;

reading and writing activities; arts and craft activities; taking part in or attending street arts, circus, festival or carnival events; film or video activities; other media activities; practising or rehearsing a musical instrument; and playing a musical instrument to an audience. There are also sections on visiting museums, libraries and archives and heritage sites. Active Lives on the other hand focuses on a more general typology of engagement at a local level. Active Lives current available data set holds data from November 2015 to May 2017 but does not offer a dataset for child participation in the arts, although it has one for Sport administered by Sport England. Taking Part has provided a useful source of data for national indicators of engagement, e.g. for the CASE programme (CASE, 2010), however while relatively comprehensive it does not consider factors at a local level e.g. supply and quality of local facilities.

The key points that can be summarised from the Taking Part data set for adult participation are as follows:¹

- In 2018/19 overall total adults' engagement with the arts (all activities) has fallen slightly from 78.9% in 2018/17 to 77.4%.
- In 2018/2019 50.2% of adults has visited a museum or gallery, a slight increase from 49.7% in 2017/2018.
- Both Surveys find that the percentage of people engaging in arts decreases with age, with the 16-24 of adults having the highest percentage of engagement.
- Data demonstrates that there are inequalities first of all by region and secondly by socio-economic background.

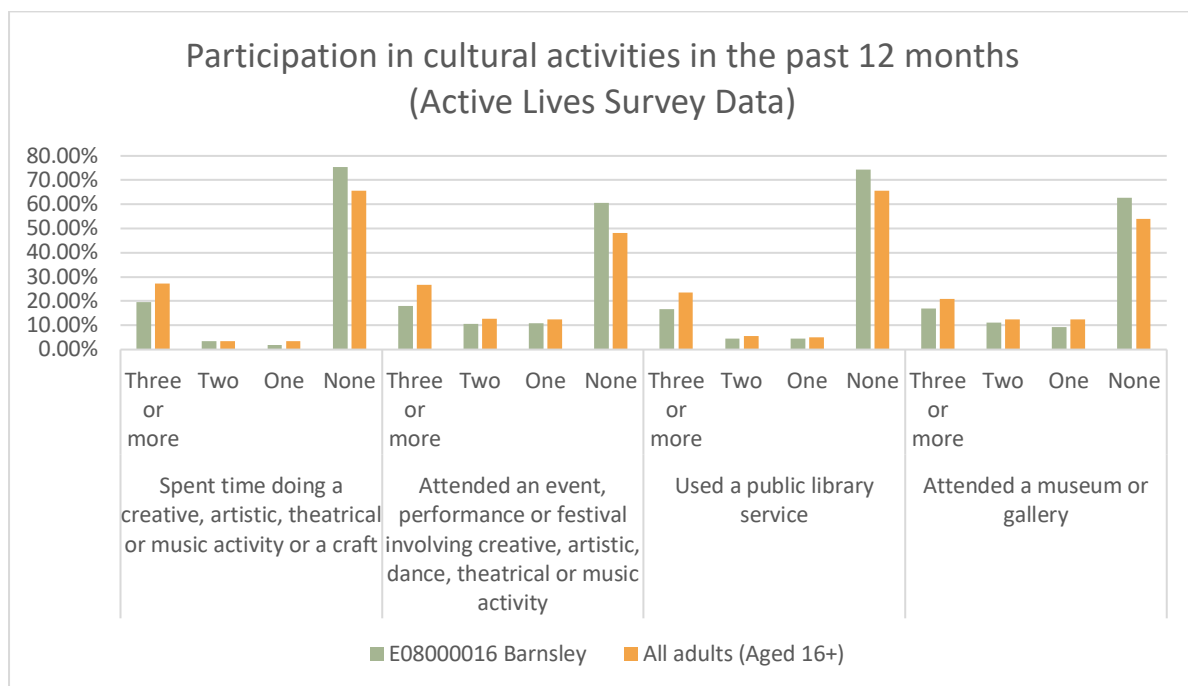
1.2 Participation at regional and local levels

While Taking Part provides data at a regional level in which there is little differentiation between Yorkshire & the Humber and national average, Active Lives provides local authority level data based on four different categories of participation. This data demonstrates that Barnsley underperforms in all aspects of cultural participation compared to national percentages (see graph below: Participation in cultural activities in the past 12 months):²

¹ Data drawn from Taking Part survey, adults (16+), 2018/19: Arts (https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/832463/Adult_18_19_Taking_Part_Arts.xlsx) and Taking Part survey, adults (16+), 2018/19: Museums (https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/832466/Adult_18_19_Taking_Part_Museums.xlsx)

² Data drawn from Active Lives - 2015-17: 18 month dataset (https://www.artscouncil.org.uk/sites/default/files/download-file/Active_Lives_18%20Month_Dataset.xlsx)

- The area of least disparity is in spending time doing a creative, artistic, theatrical or music activity twice a year at (0.11% difference), although this does not hold with doing the same activity three or more times.
- Attending a museum or gallery twice a year and Attending an event, performance or festival involving creative, artistic, dance, theatrical or music activity or using a public library service once or twice a year also do not stray far from the national percentages (under 2.5% difference). However, the difference widens with the increased level of engagement.



1.2 Participation by socio-economic level

The Taking Part dataset offers statistics about the percentage of people who have engaged with the arts in the last 12 months based on socio-economic Level over the past 10 years, allowing for a more longitudinal perspective of participation:

- This data set suggests that a significant participation gap in general engagement with the arts between upper and lower socio-economic groups has been maintained in the past 10 years, from a gap of 18.6% in 2008/2009 to a gap of 18.4% in 2018/19. The narrowest gap in was in 2014/15 at 15.7% and the widest gap was 18.9% in 2017/2018.
- In terms of visiting museums and galleries for both groups there has been an overall increase, yet with a lower percentage of engagement overall compared to general engagement in the arts. However, a wider gap in engagement between socio-

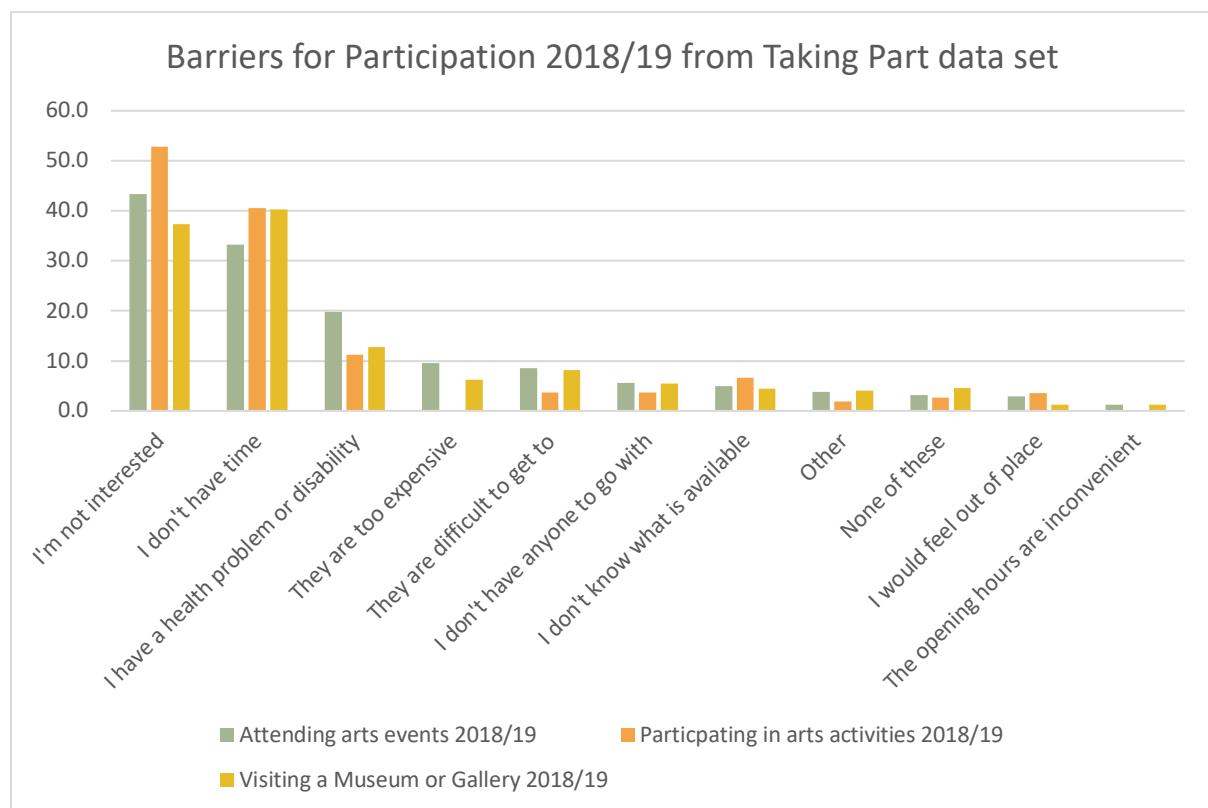
economic groups has maintained reasonably consistent in the past decade, around an average gap of 23%. The widest gap was reported in 2016/17 at 26.5% however 2017/18 saw its narrowest point at 19%. 2018/19 sees the gap widen again to 24% difference in engagement.

1.3 Barriers to participation in creative and cultural activity- lack of interest

Taking Part recognises that participation in the arts decreases through childhood and continues to decrease with age throughout adult life. There is a reduction in participation by age which continues into adult life. Moreover, it recognises that despite efforts to the contrary participation gaps between upper and lower socio-economic groups are not narrowing. Other research done by the Culture and Sport Evidence (CASE) programme, which sought to identify the barriers and drivers of cultural engagement in their 2010 literature review found that those with higher levels of education of education are more likely to engage in culture (children with educated parents are more likely to engage in cultural activity), those of higher economic status are more likely to attend arts events, heritage sites, and visit a museum (CASE, 2010), the Taking Part data suggests that this has not changed, and there are still significant barriers for participation in publicly funded culture for communities from lower socio-economic backgrounds.

A consultation exercise in 2010 by the Department for Culture, Media and Sport sought to understand the potential barriers for participation in cultural and creativity activities in order to inform the development of the Taking Part Survey through an analysis of existing research and a series of qualitative focus groups (Charlton et al., 2010). From the focus groups, it was identified that these were a mix of practical and psychological factors. For participating in arts activities these were largely psychological for example lack of confidence in skill and not being good enough. For attending arts events it was a mixture of practical and psychological factors for example cost, concerns about social etiquette, lack of time, accessibility of events and availability of someone to go with participants stating that they would not go on their own. For museums and art galleries this was a variety of issues including lack of interest, awareness and concern about social etiquette. Participants stated that they would likely not visit multiple times in a short space of time and there was a potential barrier with museums being seen as linked to spaces of education and schools which reduced interest with some adults. When ranked, practical activities were identified as top-level barriers for example lack of time, cost, awareness, location and lack of local facilities, although it was acknowledged that these things are more 'top-of-the mind' answers that people are likely to give in a short interview or survey (Charlton et al., 2010, p. 19). In the 2018/19 Taking Part survey both a lack of interest and not having time were the top responses for non-participants for all three categories of activity: attending art events, participating in arts activities and visiting a museum gallery (see graph Barriers for Participation 2018/2019 from Taking Part data set). In the 2010 study a greater

understanding of 'level of interest' was felt to be crucial in overcoming other barriers, with respondents stating that if they were interested they could overcome other difficulties or barriers preventing engagement (Charlton et al., 2010). This is not currently differentiated by economic status however it raises the question whether cultural organisations are providing activities of interest to communities from lower socio-economic backgrounds or whether it's a perception of them being not of interest. The Warwick Commission argues that the 'participation gap' is not caused by a lack of demand among the public for cultural and creative expression but is "more the effect of a mismatch between the public's taste and the publicly funded cultural offer" suggesting that it is more a question of "relevance" than "accessibility" (Warwick Commission, 2015, p. 34). This has been reiterated within the AHRC 'Understanding Everyday Participation' project which sought to challenge a "deficit model of participation" by considering other kinds of informal and localised cultural forms beyond publicly funded culture (Miles & Gibson, 2016). This was communicated within the consultation by Barnsley Museums seeking to tailor their offer for outreach with hard to reach communities through place-based approaches. However, in the consultation with YSP staff as part of this pilot it was suggested that it is more about the methods of communication of what is on offer.



2 Cultural participation and creative learning inside and outside of formal education

2.1 Taking Part- Child Participation

Taking Part also administers an additional survey on child participation in the arts. This is divided into two age groups 5-10 year olds, and 11-15 year olds. The data show the percentage of children who had engaged in arts in the last 12 months in England in 2017/18 and 2018/19. The key points that can be summarised from the Taking Part data set for child participation are as follows:

- In both 2017/19 and 2018/19 the rate for all activities is 96%.
- In 2018/2019 the percentage of children who engaged in arts in the last 12 months was 95.7% for 5-10 year olds, reaching a peak of 97.5% for 11-13 year olds before tapering off to 94.8% for 14-15 year olds.
- Gender differences in patterns of engagement increase with age- girls are more likely than boys to engage in almost all arts activities both inside and outside of school. Previous research from the ACE in their report *Encourage children today for audiences tomorrow* suggest that this could be down to parental influence with parents more likely to encourage girls engagement in the arts than boys (Oskala, Keaney, Chan, & Bunting, 2009).
- There is a consistent gap of 4-5% across the age groups between children from upper socio-economic backgrounds and those from lower socio-economic backgrounds. Further investigation into the data could determine whether this changes between different types of activity.

5-10 year olds:

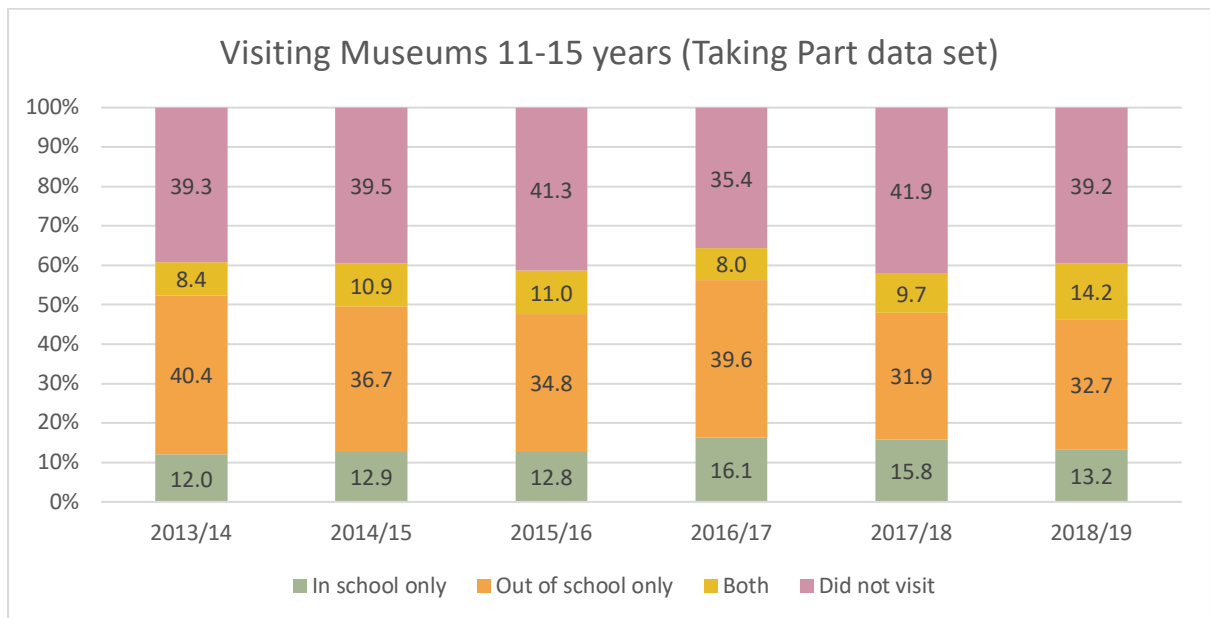
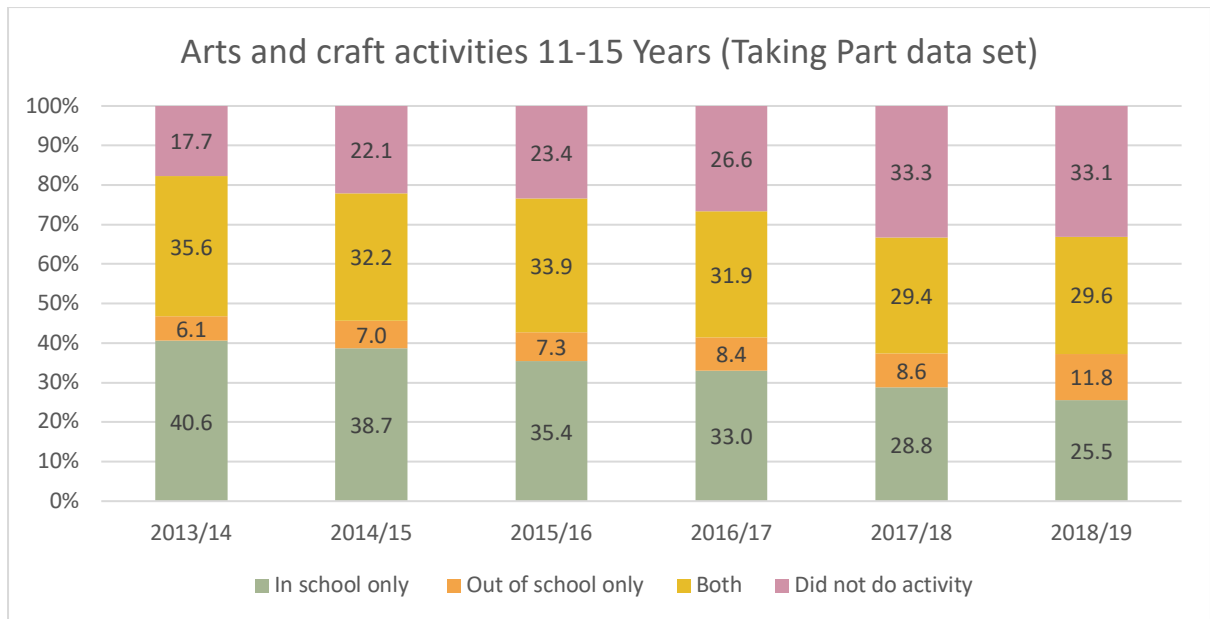
- 71.5% of 5-10 year olds participated in arts and crafts activities in 2018/19, a slight reduction compared to 72.4% in 2017/18. Since 2008 there has been a drop in reported participation by 8.5%.
- 62.5% of 5-10 year olds visited a museum or art gallery in 2018/19, an increase from 58.6% in 2017/18 although decreased from the highest point of the decade which saw 70.3% of 5-10 year olds visiting a museum or art gallery in 2009/10, demonstrating an overall downward trend.
- In 2018/19 the gap between genders participating in arts and crafts activities was 14.3% (64.4% of boys participated in comparison to 78.8% of girls); the gap between genders visiting museums or art galleries is still apparent but narrower at 4.1% (60.5% of boys participated in comparison to 64.6% of girls).

11-15 year olds:

- 66.9% of 11-15 year olds engaged in arts and craft activities in 2018/19, similar to 66.7% in 2017/18 although a significant decrease since 2008/09 which saw engagement levels of 83.3%.
- 60.1% of 11-15 year olds reported visiting a museum within 2018/2019, an increase from 57.4% in 2017/2018 which marks the low point for engagement within the decade compared to a high point of 73.6% in 2009/10.
- The gap between genders in 2018/2019- Boys 59.8%/ Girls 60.5%- very little difference.

For 11-15 year olds the Taking Part questionnaire also asks the respondent to specify whether the engagement occurred in or out of school, this becomes pertinent when schools become key sites in which inequality of access to cultural resources can be mitigated (Pinoncelly & Washington- Ihieme, 2019).

- In terms of arts and crafts activities, the percentage of young people not participating in activities increased from 17.7% in 2013/2014 to 33.1% in 2018/19 although the increase has tapered off to a 0.02% reduction in 2018/2019 from 2017/2018. Since 2013/14 there has been a reduction in the number of students taking part in activities both in school and out of school (-6%) as well as in school only (-15.1%) has reduced over the years, while the amount of students participating solely out of school has increased (+5.7%). This is particularly concerning bearing in mind that out of school engagement has been seen to be privileged by those from higher socio-economic backgrounds (Sutton Trust, 2014).
- Visiting museums in and out of school produces a more stable account with the proportion of non-visitors maintaining more or less constant between 35-40% over the previous 5 years. Inverse to engagement in creative activities, the number of students visiting museums both in school and out of school has increased by 6%, in school only has increased by 1.2% since 2013/14 yet fallen since the high point of 16.1% in 2016/17. Visiting out of school only has fallen by 7.7% since 2013/14.



2.2 Education context for Barnsley- primary and secondary:

As established by Arts Council England’s commissioned report *Every Child: equality and diversity in arts and culture with, by and for children and young people* early engagement is “key to breaking the cycle of intergenerational transmission of a lack of interest and engagement in arts and culture” (EW Group, 2016, p. 4), building on earlier research suggests that engagement as a child increases chances of engaging as an adult (Oskala et al., 2009). Therefore, schools become a key point of intervention to mitigate inequity of access to culture. In terms of the education context for Barnsley, data from the Local Borough Profile (Barnsley Metropolitan Borough Council, 2019), collated from the Department of

Education statistics, demonstrates that primary education is in line and sometimes greater than both national and regional averages by the end of secondary school (KS4) a significant gap in both progress and attainment appears. In 2018 pupils achieving the expected standard in Key Stage 1 and Key Stage 2 are in line with both regional and national averages (within 1-3% either way) and have improved in line with regional and national averages since 2016. In Key Stage 1 this has seen improvement of +1% in Reading (national +1%); +3% in writing (national +5%) and +4% in Maths (national +4%). In Key Stage 2 Barnsley has seen 65% of Pupils Achieving the Expected Standard in Reading, Writing and Maths Combined slightly above both regional (62% in Yorkshire & Humber) and national (65%) percentages. This marks a 12% improvement from 2016 in line with improvements in Yorkshire & Humber (+12%) and slightly more than national improvement (+11%). However, by the end of Key Stage 4 Barnsley is falling behind both national and regional averages in both Progress 8 scores, and Attainment 8 scores. Moreover, in 2018 the percentage of 19 year olds who achieved a Level 3 Qualification in 2018 was below both national and regional averages at 46.7% compared to Yorkshire & Humber at 53.2% and England at 57.2%. In Key Stage 5 the average point score for A level grades improved by 4.11 points in 2018 to 31.7, greater than national improvement, although still slightly behind the national average of 33.3 points. The average points for all level 3 qualification decreased by 0.3 points in 2018, and remains below the national average of 33.1 points. However just 3% of young people aged 16-17 years were not in education, employment or training, lower than national (3.2%) and regional (3.7%) rates.

Research undertaken by Fusion (Barnsley Cultural Education Partnership) in 2018, sought to gather baseline information on the arts and culture offer for children and young people, both within schools and outside through a mapping of engagement between schools and local cultural organisations. The mapping exercise comprised of an online survey of both education and cultural providers. Take up on the survey was slow and eventually elicited a 20% response from schools (24 in total) and 16 responses from the cultural sector. Response was particularly good from primary schools, where 8 out of the 9 primary clusters having at least one representative. The survey found that schools mentioned over 40 arts, culture and heritage individuals or organisations that they have engaged with, in Barnsley and beyond, but that there is a great disparity in the arts offer between schools, possibly linked to levels of deprivation- although further research is needed into this (Fusion, 2018, 3). Current engagement in Artsmark within Barnsley consists of 13 schools (15% of the total). They recognise that Arts Award has a small presence in Barnsley and NPO organisations in the region could take the lead. The respondents to the survey are not completely representative of the region. Most of the schools that responded to the survey had less than 50% of pupils on the pupil premium grant, with only one primary school within the top 15 most deprived schools in Barnsley responding. However, in a national survey conducted by the National Society for Education in Art and Design found that 56% of art and

design teachers in all state schools indicated that pupil premium funding was not allocated to support learning of pupil premium students in art and design (Fusion, 2018, p. 27).

2.3 Creative subjects in the curriculum

Creativity in schools are currently under enormous threat. Overall there has been a reduction in the number of creative subjects offered in schools, the number of specialist art teachers in schools and a reduction of students taking arts subjects at both GCSE and A-level (Cultural Learning Alliance, 2019). The Durham Commission identifies multiple factors as to why this may be the case and why engagement may be inconsistent on a school by school basis. First of all, the amount of funding of available, 71% of respondent schools reported limited school budgets as a “significant barrier to supporting creativity in their schools” (Durham Commission, 2019, p. 59). Top-down support and leadership were also identified as issues within certain schools. The number of hours taught and number of teachers in traditionally ‘creative’ subjects has been especially squeezed by the schools’ lack of resources, teachers report routinely having to spend their own money to provide resources and materials for the classroom which will have an impact on the type of activity and materiality of experience they are able to provide (Durham Commission, 2019). A survey carried out by the National Society for Education in Art and Design (NSEAD) in 2016, described as a “health check” for art, craft and design education finds that “up to 44% of teacher responses over all key stages indicate that time allocated for art and design had decreased in the last five years” (NSEAD, 2016, p. 5). Effects of national curriculum tests at key stage 2, a reduction of time in key stage 3 and 4, particularly in academy sponsored schools, and the English Baccalaureate in key stage 4 were all identified as problems. The NSEAD survey identifies the negative impact allocated for art and design at key stage 3 included an underdeveloped skill base for key stage 4 arts and design curriculum, and “a narrowing of the range of media that students will work with, particularly impacting upon 3d teaching, textiles and other applied arts disciplines” (NSEAD, 2016, p. 16). Furthermore, over a third of art and design teachers and lectures in schools or college said that post 16 art and design courses had closed in their institutions in the last five years.

There has been an overall reduction of students taking arts subjects at GCSE, figures from the Joint Council for Qualifications indicate a 38% decline in overall arts GCSE 2010 to 2019 (includes Art and Design, Dance, Design Technology, Drama, Media/Film/TV Studies/ Music/ Performing/ Expressive Arts). The numbers of GCSE entries into Arts and Design specifically have risen in 2018, marking an overall 6% increase (2010-2019)/ 10% year on year change from 2018-2019. However, this is against the trend of other arts subjects which have all seen significant reduction in numbers of students taking them at GCSE, the most significant being Design and Technology which has seen a reduction of 66% from 2010-2019. It is suggested by the Cultural Learning Alliance that this may be due to schools consolidating their arts subject’s options within Art & Design (Cultural Learning Alliance, 2019). Similarly,

A levels entries in arts subjects have fallen across the board, across all subjects this was a 29% fall since 2010; with Art and Design specifically demonstrating an 8% decline (Cultural Learning Alliance, 2019). The National Society for Education in Art and Design survey suggested that the lower value placed on art and design subjects within schools meant that schools were more likely to enable lower ability students to take art and design qualifications than higher ability students. Although independent schools and community and foundation schools place more value on arts and design qualifications and offer more choice and provision for higher ability students (NSEAD, 2016, p. 29). In September 2017, a policy note from the Higher Education Policy Institute was issued summarising a new research project among schools in Norfolk by Norwich University of the Arts. In this project 79% of respondent schools identified parent/carers of subjects as the single biggest influence on course choices (when schools were asked to identify what factors influences the choice pupils make at Key Stage 4) and 78% identified public perception of the EBacc or government messages as important influences (Last, 2017). However, the Durham Commission reminds us that creative learning should not be restricted to the arts subjects-creativity is also important in maths, the sciences and humanities arts subjects were understood to “develop a greater sense of young people’s own identity, and help to develop their own agency, self- belief, confidence, communication skills, empathy and appreciation of difference and diversity” (Durham Commission, 2019, p. 61). Moreover, as identified in the Warwick Commission the consequences of a reduction of creativity in schools will have widely felt impacts on the cultural and creative industry ecosystem.

The Durham Commission identifies the dependency on extra-curricular activities to supply pupils with soft skills, confidence and the development of creative thinking, citing the Centre for Cities Report from 2018 which highlights that 97% of schools “indicated extra-curricular activities as their preferred way to develop these essential skills” (Durham Commission, 2019, pp. 70-71). Cohort studies from the USA suggest that students from low income families who take part in school arts activities are three times more likely to get a degree than those from low income families who do not (c.f. Cultural Learning Alliance, 2017, p. 4). However as highlighted by the Sutton Trust there is an inequality of access to extra-curricular activities (Sutton Trust, 2014). Moreover, as identified by the 2013 A New Direction report, schools can help create greater equality of opportunity for cultural experience yet exposure to formal cultural learning at school may not be enough “to spark a sustained interested”(A New Direction, 2013, p. 19).

2.4 Working with schools: school trips, extra-curricular activities and CPD

This is an area to which cultural organisations can contribute, through the provision of workshops for schools, both on-site and as outreach; self-guided and wrap around resources for visits among other activities. In Arts Council England’s commissioned 2016

report, *Now and the future: A review of formal learning in Museums*, a survey conducted with museum educators and schools identified that a quality offer for cultural education included: “dialogue, flexibility, and the close encounter with real objects, supported by people who can offer first-hand, expert knowledge of their subject” (Cape UK, 2016, p. 7). There was an understanding of the potential of cultural learning within a place-based curriculum, recognising that museums “can nurture a strong sense of place” (Cape UK, 2016, p. 8). The survey identified that the large majority of school visits are made by primary schools with 19% of respondents reporting that the balance has shifted further towards primary education and away from secondary education. The mapping activity carried out by Fusion (2018) in Barnsley identified that the most common form of cultural engagement within schools was “performances for schools and/or families, followed by: one off short term workshops in schools; holiday workshops and activities; free programmes; long-term school projects; and out of school activities” (Fusion, 2018, p. 24). It found that there was a growing demand for “bespoke projects, tailored in consultation with schools” (Fusion, 2018) and more research and knowledge sharing was needed about successful projects. They suggest that future research could identify the different funding models for projects within cultural organisations and how much they feel able to charge schools for activities. The 2016 ACE report identified that successful approaches with secondary schools appear to focus on opening routes to higher education and future careers, the secondary schools focus group as part of their study stated that secondary schools are interested in longer term programmes supported by “experts in their fields” and “experience that promote “life skills” and employability, including competitions and opportunities to exhibit and celebrate their pupils’ work” (Fusion, 2018, p. 25).

The barriers and challenges for successful collaborations between schools and cultural organisations were identified by respondents to the Fusion survey, these are similar to those that have been summarised in multiple reports e.g. *Kids in Museum’s Hurdles to participation* (Whitaker, 2016) and Arts Council England’s *Every Child* (EW Group, 2016). From Fusion’s survey the primary challenges for arts, culture and heritage education in Barnsley were “finance, access to time within the curriculum, capacity, skills and opportunities to find and develop successful partnerships” (Fusion, 2018, p. 3). Within the Kids in Museums report practical difficulties were identified as difficulties in communicating/ getting the information to the right people, particularly within academy systems where there may not be a single point of contact or champion timetabling demands, budget cuts; cost of taking children out of school in terms of transport and supply cover (reiterated in ACE, 2016). Schools surveyed within the Durham Commission suggested that when budgets were strained “creative expertise and activity, such as school trips” were the first things to go (Durham Commission, 2019, p. 59). Changes in the curriculum for example shifts in targets and less of a focus on arts in the curriculum (Kids in Museums report) were seen as barriers; in particular this was seen as a barrier within the “rigidity of

the secondary curriculum band examination regime” (EW Group, 2016, p. 25) where the arts were seen as an “issue of distracting from other subject areas” (Clutterbuck, 2014). Further limitations were identified within cultural organisations, for example the scaling back of museum and gallery outreach activities (Kids in Museum report) and that school visits are now often part of an income generating model within museums and not part of museums core funded activity and therefore participation relies on schools being able to pay and a prioritisation of primary education who are more easily engaged (EW Group, 2016).

There is therefore a number of potential inequalities of access cultural resources through school trips and extracurricular activities. First of all on a school by school basis, that independent schools can be better resourced and “can rely on a higher level of parental support” (Clutterbuck, 2014) and secondly the value placed upon these activities within a school. The NSEAD survey reported disparities between independent and state schools and “the principle that every examination group should engage with original artworks first hand either in a gallery or museums and/or through meeting art, craft and design practitioners” (NSEAD, 2016, p. 29) with 82% of independent art and design teachers indicating their school supported this principle in comparison to 48% of art and design teachers in other sectors. Secondly, regional inequalities in the availability of local cultural organisation and local resources, London schools for example have a wide range of cultural resources to hand and an agreement with subsidised travel by TfL. However, there can also be benefits for schools in under-resourced areas to engage with smaller organisations where local appeal “can generate strong associations with local schools and ownerships by the community as a whole” (Whitaker, 2016, p. 16). Finally, there are potential inequalities of the selection of students to be taken on school trips- often reserved for high achieving students which may in the arts and music be dependent on extra curricular skills development- as well as the cost barrier for some parents with no consistent evidence that pupil premium is being used to subsidise arts and cultural activities. Further research is needed to gauge the impact of pupil premium on cultural participation. In order to understand inequalities of access in schools Arts Council England’s report suggests that there needs to be a more analytical approach regionally to identify non-participating schools as well as routinely capturing socio-economic data on the schools that are using their services, arguing that without this it may be the same schools who are consistently accessing different cultural organisations, reiterated from the partners in this project. Fusion finds within their survey that “respondent schools are equally divided between those that measure whether their disadvantaged pupils are accessing arts, culture and heritage opportunities or not, and those that don’t” and that “there appears to be no consistent approach across Barnsley schools” (Fusion, 20-18, p4) .

Within the literature, as in the consultation with organisations, the importance of CPD was identified as an area of interest. The Kids in Museums report identified a need for teachers to be familiarised with the work museum educators and out of classroom learning as well as

sharing of examples how other schools have worked with museums for more productive collaborative working (Whitaker, 2016). However, the NSEAD survey outlines that while “67% of arts and design teachers surveyed would like to attend museum or gallery training opportunities... only 25% are able to attend such courses” (NSEAD, 2016, p. 7) and that “50% of teachers said they self fund and attend external courses in their own time” (NSEAD, 2016, p. 33). This was reiterated by the ACE’s report which states that at present teacher placement outside the classroom depend upon the personal interest of the teacher as they no longer count for accreditation purposes (Cape UK, 2016). Fusion’s Mapping activity identified that “the majority of respondents, from both sectors, had some experience of working in partnership or delivering CPD, but their definitions of collaboration varied hugely” they recommend that “further research would be required to discover the precise nature and depth of each interactions” and work needs to be done on how to identify or measure “where/if high quality collaborative practice is taking place in Barnsley that is advantageous to both sectors” (Fusion, 2018, p. 25). (Fusion, 2015, 25).

2.5 Barriers to family participation in Museum and gallery activities

Cultural participation in childhood is not limited to school participation however and the connection between school engagement with cultural organisation converting into family visits was an area of interest for this scoping project. The Kids in Museums report differentiates between active and passive engagement stating that: “visiting with family friends, informal engagement or education, could be termed passive but be of great value in terms of reducing barriers to future visits; whereas school visits with a formal educational focus could be termed active” (Whitaker, 2016, p. 5). However, in their study *Teenage Kicks: exploring cultural value from a youth perspective* Manchester and Pett (2014) suggest that being taken to museums when you are young does not necessarily equate to engagement in teenage years and adulthood- it depends on what type of engagement when there and the quality of memories produced. However, Bellamy and Oppenheim in their report *Learning to Live*, (2009) state that active participation is needed for repeat visits and prolonged engagement.

It was understood within ACE’s report that “involving parents is a powerful enabler of young people’s engagement in arts and culture, particularly for young children, according to both research studies and interviewees” (EW Group, 2016, p. 6). It was identified in the same report that the strongest correlation around rate of engagement in arts and culture by children and young people, and consequently their future engagement as adults, is with the socio-economic backgrounds and circumstances of their parents, citing a “cycle of culture” (EW Group, 2016, p. 6). However, earlier research by ACE suggests that parents from higher socio-economic groups are significantly more likely to take their children to arts events and to encourage them to participate in arts activities compared with parents from lower socio-economic groups (Oskala et al., 2009), reiterated in a report by SQW Consulting (2010) titled

Evaluation of Find Your Talent- overview report, it was identified that whether or not parents have a degree strongly influences children's weekly time spent on cultural activities. The drivers and barriers to participation identified in *Taking Part* in adult participation has strong effect upon the engagement of children with their families

Drawing on a literature review of existing evidence the report identifies practical and social and attitudinal barriers, particularly drawing on the text *Parental Engagement in Arts and Culture* by Dr Mandy Precious (2014). Practical barriers include the availability of public transport and its cost; the cost of involvement for example entrances fees; availability of project and project closures; availability and cost of refreshments; information on what's available; poor communication and marketing; rurality of particular venues and available time. The cost of participation was reiterated in ACE's report, stating that economically disadvantaged young people and their families are less likely to have "disposable income" for arts activities- particularly affecting disabled families (EW Group, 2016). Furthermore, they identify that modes of digital communication can be barriers for some children and young people due to poor accessibility of website and information areas or their parents not visiting arts or cultural websites (EW Group, 2016). Travel was identified as particularly a barrier for socio-economically disadvantaged families and those living in rural areas (EW Group, 2016; Whitaker, 2016) with remote venues self-selecting those whose parents can drive their children to and from the venue and who have an interest to take their children there. Additional issues were identified in terms of organisations capacity, which may rely on short term project funding that are neither generative nor sustainable (Roberts, 2013) as well as the potential over-subscription of these projects.

The Kids in Museums report, along with the practical barriers listed above, also identify social and attitudinal barriers, stating that that parental influence can be both positive and negative and can produce both emotional and interest barriers. Emotional barriers can be influenced by fears "of being judged... of feeling out of place... of exposing emotions/ showing themselves up... of being excluded" (Whitaker, 2016, p. 9), levels of discomfort as well as "lack of practical emotional support", feeling "pressured by other demands of parenthood" and "overwhelming sense of chaos that doesn't off sufficient time" (Whitaker, 2016, p. 9). In terms of interest barriers, included "not knowing anything about what is available [or] how they could be involved; not understanding the relevance or purpose of what a child is doing; suspicion and mistrust; feeling that they won't be taken seriously" as well reasons relating to their own previous experiences, for example bad memories of visiting museums in their own childhood or mistrust of staff. They identify that moving in to teenage years attitudes of peer groups can be important barriers as well as potential negative associations of school visits, for teenagers who view school as negative or authoritarian spaces, or stereotypes of museums as inaccessible or 'boring' places (Bellamy & Oppenheim, 2009). Moreover, teenagers are likely to withdraw from cultural visits with parents (Manchester & Pett, 2014). The report identifies that there is currently limited

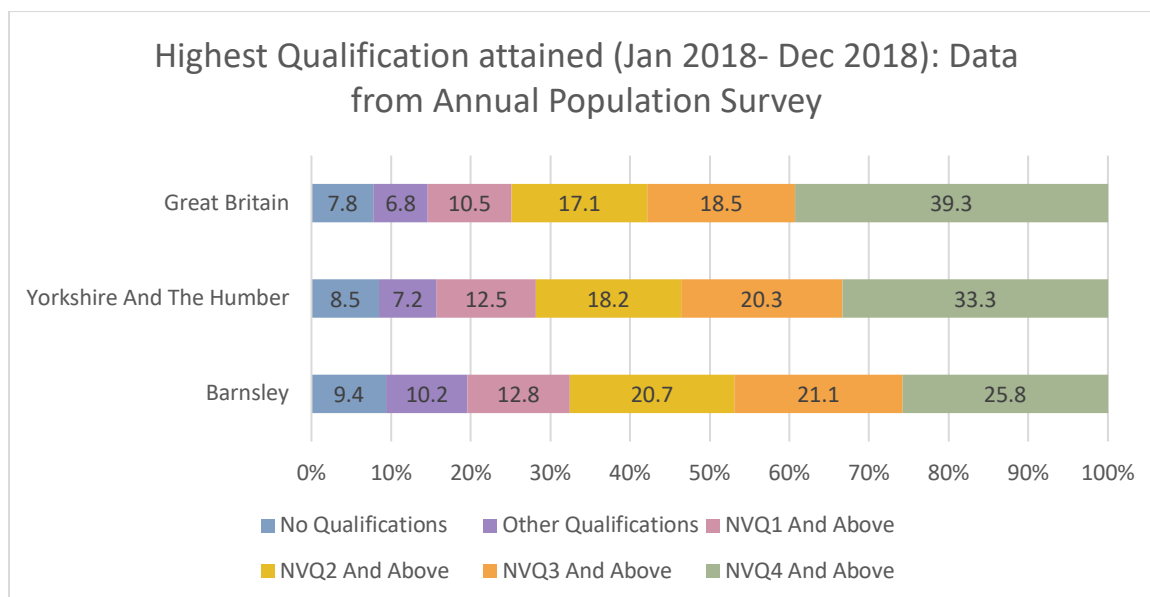
consultation with young people in order to provide the services that are able to meet their needs and recommends making sure that young people are on decision panels that are involved in the design and delivery of projects.

3 Social Mobility and Cultural Capital- A Widening Gap

3.1 Access to Higher Education and Social Mobility

The final section of this report looks at access to higher education and social mobility, first of all within Barnsley and then considering inequality in the creative industries more generally. As outlined above people with higher levels of education are more likely to engage in culture (CASE, 2010), and children whose parents had attended university are more likely to engage in creative and cultural activities outside of school. Ipsos MORI research identifies that 70% of children whose parents do not have graduate qualifications spend more than three hours a week on cultural activities compared to 80% of the children of graduate parents (c.f. Warwick Commission, 2015, p. 47). Within Barnsley, using data from the Annual Population Survey, as summarised in the Barnsley's local demographic profile (Barnsley Metropolitan Borough Council, 2019):

- In 2018 46.9% of the workforce had achieved at least level NQ3 or Above (2 or more A levels, advanced GNVQ, NVQ 3, 2 or more higher or advanced higher national qualifications (Scotland) or equivalent) compared to the regional percentage of 53.6% (-6.7% difference) and the national percentage of 57.8% (-10.9% difference).
- This gap is widened at NVQ4 and above (HND, Degree and Higher Degree level qualifications or equivalent) 25.8% of the workforce compared to the regional percentage of 33% (-7.2% difference) and the national percentage of 39.9% (-14.1% difference).
- In comparison, the percentage of people in the workforce with no qualifications for Barnsley in 2018 is 9.4% compared to 8.5% regionally and 7.8% nationally.



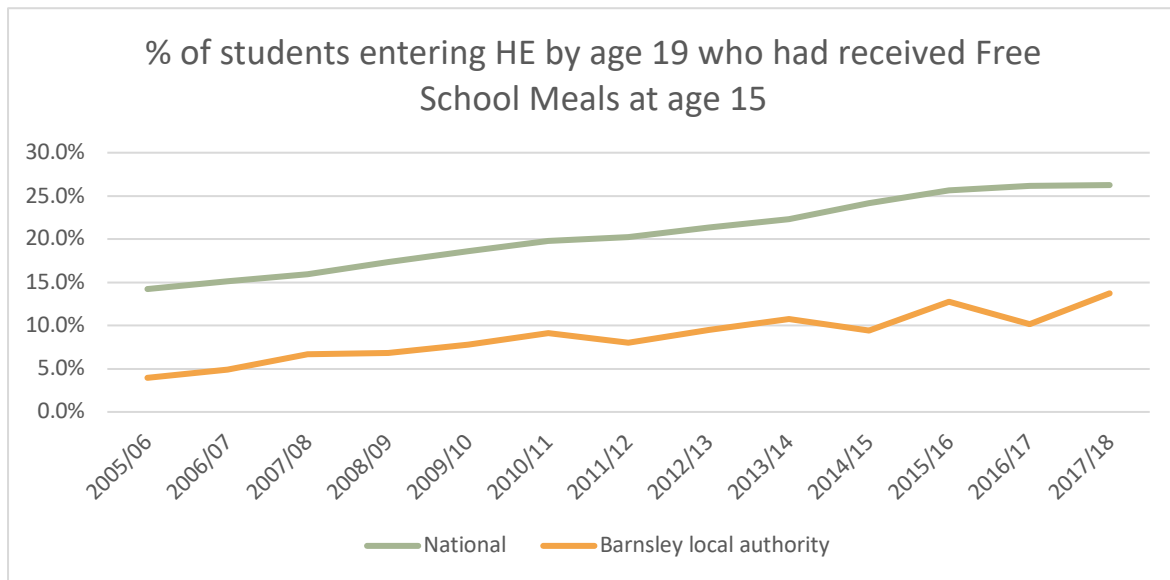
Looking at the data cumulatively (see graph Highest Qualification attain Jan 2018- Dec 2018) it shows that over 50% of the workforce of Barnsley do not have qualifications above NVQ2- GCSEs which will have an impact upon pay grade and other life chances. However, the increase in the amounts of students going to university will likely shift these proportions in years to come providing that there are enough high quality jobs to meet this demand.

In the 2017 the Social Mobility State of the Nation report identifies a “stark social mobility postcode lottery” Barnsley was identified as one of the lowest ranked areas for disadvantaged young people making it to university with participation rates at 10% compared to the 50% of disadvantaged young people going to university in the borough of Kensington and Chelsea. It identifies Barnsley as a social mobility ‘cold spot’ (Social Mobility Commission, 2017). In 2015 Barnsley was identified as the 39th most deprived local authority of the 326 in England, the proportion of Barnsley’s Lower Super Output Areas (LSOAs) in the 10% Most Deprived in England increased from 17.7% in 2010 to 21.8% in 2015 and it ranked 10th most deprived in education, skills & training, and 18th in employment deprivation (Social Mobility Commission, 2017). However, the mapping of this data indicates a mixed geographical distribution of deprivation- with Penistone and the North of the borough having the least deprived percentiles. This difference in geography between rural communities, urban communities and post-industrial mining communities in was highlighted in conversations with Barnsley Museums.

In 2018 18.3% percent of primary pupils within Barnsley local authority were eligible for Free School Meals (higher than regional 15.6% and national 13.7%.); this gap was maintained into secondary school where 16.5% were eligible compared to 14.5% regionally and 12.4% nationally. Figured from the Widening Participation in Higher Education data set show that in 2017/2018 14% of students in Barnsley who had received Free School Meals at age 15 entered HE by the age of 19 compared to 36% of students who did not. While this is

[Type here]

a 10% increase in the number of students attending HE who had received free school meals from 4% in 2005/06, it is still behind the national percentage of 26.3% and a greater increase of 12.1%. In fact, the gap between students receiving free school meals in Barnsley and the national percentage has widened, peaking in 2016/2017 with a 6% difference. It has been identified in previous research that pupils from areas of higher deprivation were less likely to take most arts-based GCSEs than those from areas of low or medium deprivation, especially dance, music and drama (Gill, 2015), and has been suggested that parents from LSE backgrounds will be less likely to encourage their children to pursue a career path in the creative industries (Pinoncely & Washington- Ihieme, 2019). Although the correlation between free school meals and access to cultural resources may not be straightforward- there can be multiple reasons why a child is on free school meals e.g. parents may be artists on low and insecure incomes- and does not automatically mean disengagement.



3.2 Employment and Inequity in the Creative and Cultural Industries

Figures from the ONS Annual Population Survey demonstrates that there is a widening gap in the percentage of working age population in employment between regional and national rates- in 2014 the gap between Barnsley and National percentages were negligible (Barnsley 0.1% higher at 72.6%) and higher than the percentage of employment regionally (70.6%). However, in 2018 while the percentages nationally and regionally have increased by 1% (regionally) and 1.6% (nationally) in Barnsley they have fallen by 1.7% signalling a widening gap in unemployment. Average gross earnings are also lower in Barnsley at £492.5 compared to £520.9 in Yorkshire & Humber and £575.9. The gap in pay between Barnsley and national has overall increased, in 2014 for example the gap was £34.40 whereas in 2018 it is £54.7. Since 2002 the lowest disparity was £22.0 per week, whereas the highest was in 2018 at £78 per week. Job density is lower than the national average and percentage of

people employed in directors and managerial/professional occupations is 35.7% compared to Yorkshire & Humber 41.5% and England 47% (from Annual Population Survey). The 2019 State of the Nation report on Social Mobility finds that despite government interventions those from better-off backgrounds are almost 80% more likely to be in a professional job than their working class peers, people from working class backgrounds earn 24% less a year than those from professional backgrounds.

Studies for example *Culture Club: Social Mobility in the Creative and Cultural Industries* (Pinoncelly & Washington- Ihieme, 2019) look into the inequality of access to culture and barriers to entering the cultural and creative industries for young people. The report summarises figures from the GLA Economics Working Paper which suggests that 95% of employees in the creative economy were categorised as coming from more advantaged backgrounds. Moreover, there is further gender inequality in cultural/ creative sector in adulthood with figures suggesting that while women outnumber men in the workforce they are under-represented at senior and board levels and significant under-representation of BME groups. The research framework of the study focuses on Pierre Bourdieu's theory of capital outlining the different forms of economic, social and cultural capital needed to get ahead in the cultural and creative industries. Economic capital is formed from the material resources that a person has available which can be used to acquire different forms of capital- for example, income and time to pursue low paid or unpaid entry level role, having family support or being able to live at home. Economic difficulties of being an artist from lower socio-economic backgrounds- research by a-n research stated that 71% of artists responding to their survey received no fee for exhibiting in publicly funded galleries (Warwick Commission, 2015). Moreover, in a study of respondents drawn from the Cultural and Creative Industries workforce "91% said they had worked for free at some points in their career yet only 28% indicated that working for free had led to paid work" (Warwick Commission, 2015, p. 46). Having social capital is the ability to mobilise relationships either at group level (membership of a family or school) or at an individual level (knowing important people) in order to gain other forms of capital. Cultural Capital can either be embodied through "skills, formal knowledge, know-how, taste and behaviours" or objectified through "the possession of cultural goods (e.g. book, artworks)" or institutionalised through "education attainment" (Pinoncelly & Washington- Ihieme, 2019, p. 28). Education is identified an important place for the acquirement of cultural capital, however as discussed above cultural education is declining in schools. The role of family background and participation in the arts outside the education system remain the primary generators of capital.

There are however regional inequalities not addressed within the 'Culture Club' report with its focus on London. While the report states that its conclusions will ring true for the rest of the country, however I would argue that while the social and attitudinal barriers may be similar, practical barriers to participation between London and Barnsley are very different.

[Type here]

Similarly, pathways into the cultural and creative industries will not be comparable. In 2018 the number of jobs in the Creative industries accounted for 6.2 % for UK jobs in 2018/ increased by 30.6% from 2011 three times the growth rate of employment in the UK overall (10.1%)/ Cultural sector (overlap with creative industries- excluding publishing, IT and software, Design, Architecture and Marketing) had a fall between 2018 and 2017 of 2.1% but has still grown by 21% since 2011 (drawing on figures from DCMS Economic Estimates, 2018).³ In the Cultural Learning Alliance's *Key Research Findings* document, they summarise research by Bakshi, Frey, and Osborne (2010) that suggests that the employability of students who study arts subject is higher and they are more likely to stay in employment, moreover 87% of highly creative jobs are at low risk or no risk of automation. The creative industries therefore in theory offer a potential lifeline for the economies of post-industrial towns within a post-carbon economy. However, the disparities in regional distribution of the creative industries mean that areas outside of the capital and key urban hubs are falling behind. The Warwick Commission identifies that while in some areas the creative industry are the fastest growing area of the economy there is an over-supply of graduates seeking employment in cultural and creative occupations and these opportunities are not distributed equally. This regional disparity in opportunities again constructs potential barriers for those from disadvantaged backgrounds, as identified within the Social Mobility: State of the Nation report, that "the inhibiting cost of moving region, the impact on 'left behind' areas, and the necessity of moving (rather than the choice to do so) can all be barriers to social mobility, social cohesion, and individual autonomy" (Social Mobility Commission, 2019, p. 26).

The inequality of access to the cultural and creative workforce prompts the question which will close this report- what happens when you raise aspiration through creative activity in a place like Barnsley where, at present, there are limited opportunities? At present, suggested courses of action include the improvement of careers advice and mentoring in collaboration with local arts and cultural organisation and collaborating working between universities, colleges and other national partners, citing examples of projects like the National Saturday Club and National Collaborative Outreach Programmes (Pinoncelly & Washington- Ihieme, 2019).

4 Further areas of research

This report has provided a broad overview of barriers to cultural participation through formal education and into adult life. It identifies the following areas in which further research is needed:

³ See <https://www.gov.uk/government/statistics/dcms-sectors-economic-estimates-2018-employment>

- Gathering and collating demographic data of schools to identify which schools are engaging consistently and others who are not being reached.
- Gathering and collating data about where families who are participating in the family activities in organisation are based and whether there is any correlation between school visits and future family activities.
- Investigating further the local differences between different areas of Barnsley and their participation and non-participation e.g. what aspects of the programmes are they engaging with, what kind of cultural activity is being offered, how is it communicated and perceived, and what kind of other cultural forms are they engaging with. Considering whether it is a case of non-participation or just other kinds of participation.
- Investigating the importance of cultural heritage, landscape and place in relation to developing creativity and cultural learning.
- Potential to engage further with Taking Part and Active Lives- considering the implications of cultural participation more locally and analysing barriers to participation by region and socio-economic background.
- Further research is needed into how local cultural organisation can provide support structures for the young people within their communities- what kind of support do local young need, what has been valuable to people who have 'made it'.
- Considering the impacts of different types of intervention within education- for example would CPD be more valuable than a one off workshop; or considering the value of longer term embedded and bespoke projects.
- Considering cultural engagement longitudinally (what does the journey look like) and identifying whether there is a causal link between cultural engagement and creative learning and raising aspiration and attainment longitudinally?

5 References

- A New Direction. (2013). *Cultural Engagement by Young Londoners: an introduction to key trends, drivers and challenges*. Retrieved from London:
- Bakshi, H., Frey, B. C., & Osborne, M. (2010). *Creativity vs Robots: The Creative Economy and the Future of Employment*. Retrieved from London:
- Barnsley Metropolitan Borough Council. (2019). *Our Borough Profile*. Retrieved from Barnsley:
- Bellamy, K., & Oppenheim, C. (2009). *Learning to live. Museums, young people and education*. Retrieved from
- Cape UK. (2016). *Now and the future: A review of formal learning in museums*. Retrieved from
- CASE. (2010). *Understanding the drivers, impact and value of engagement in culture and sport: An over-arching summary of the research* Retrieved from London:

- Charlton, A., Potter, M., McGinigal, S., Romanour, E., Slade, Z., & Hewitson, B. (2010). *Barriers to participation: Analysis to inform the development of the 2010/11 Taking Part Survey*. Retrieved from London:
- Clutterbuck, R. (2014). *Takeover Day Schools Liaison*. Retrieved from Cultural Learning Alliance. (2017). *Key Research Findings: The Case for Cultural Learning*. Retrieved from Cultural Learning Alliance. (2019). Further drop in arts GCSEs. Retrieved from <https://culturallearningalliance.org.uk/further-drop-in-arts-gcse-and-a-level-entries-for-2019/>
- Durham Commission. (2019). *Durham Commission on Creativity and Education*. Retrieved from Durham:
- EW Group. (2016). *Every Child: equality and diversity in arts and culture with, by and for children and young people*. Retrieved from London:
- Fusion. (2018). *Arts and Cultural Mapping Research*. Retrieved from Barnsley:
- Gill, T. (2015). *Uptake of GCSE subjects 2014*. Retrieved from
- Last, J. (2017). *A crisis in the creative arts in the UK?* Retrieved from Norwich:
- Manchester, H., & Pett, E. (2014). *Teenage Kicks: exploring cultural value from a youth perspective*. Retrieved from
- Miles, A., & Gibson, L. (2016). Everyday participation and cultural value. *Cultural Trends*, 25(3), 151-157.
- NSEAD. (2016). *The National Society for Education in Art and Design Survey Report 2015-16*. Retrieved from Wiltshire:
- Oskala, A., Keaney, E., Chan, T. W., & Bunting, C. (2009). *Encourage children today to build audiences for tomorrow*. Retrieved from London:
- Pinoncelly, V., & Washington-Ihime, M. (2019). *Culture Club: Social Mobility in the Creative and Cultural Industries*. Retrieved from London:
- Precious, M. (2014). *Parental Engagement in Arts and Culture*. Retrieved from Burnley:
- Roberts, S. (2013). *Transforming Futures. Cultural Participation for Children and Young People Experiencing Poverty*. Retrieved from
- Social Mobility Commission. (2017). *State of the Nation 2017: Social Mobility in Great Britain*. Retrieved from London:
- Social Mobility Commission. (2019). *State of the Nation 2018-19: Social Mobility in Great Britain*. Retrieved from London:
- SQW Consulting. (2010). *Evaluation of find your talent- overview report*. Retrieved from London:
- Sutton Trust. (2014). *Research Brief- Extra Curricular Inequality*. Retrieved from <http://www.suttontrust.com/wp-content/uploads/2014/09/Extracurricularinequality.pdf>
- Warwick Commission. (2015). *Enriching Britain: Culture, creativity and growth*.
- Whitaker, S. (2016). *Hurdles the participation of children, families and young people in museums: A literature review*. Retrieved from

Appendix 1- Proposed Questionnaire Barriers to participation and support for young artists in Yorkshire

Questionnaire- barriers to participation and support for young artists in Yorkshire

Purpose of the questionnaire: to follow the journey of young artists in Yorkshire and potential barriers to cultural participation for young artists from lower socio-economic backgrounds. It explores the relationship of artists to their local environment, skilled practice within the family and whether engagement in cultural and creative activities as a child has any correlation with young artists choosing to study arts subjects both at GCSE, A-level and at degree level. It uses creativity and cultural activities drawn from the Taking Part survey to see if the answers given in this questionnaire can be nationally comparable. It will then consider engagement in and out of school and whether any interventions throughout their school lives were understood as inspirations for pursuing arts subjects in Higher Education. The last part of the survey asks about the support structures available to young artists post university, both what they have had access to and what would have been particularly helpful to them.

Background:

- Do you identify as coming from a lower socio-economic or working-class background?
 - Y/N/ Don't know/ Don't want to say/ Other
- Did you receive free school meals at school?
 - Y/N/ Don't know/ Don't want to say/ Other
- Were you the first person in your family to go to university?
 - Y/N/ Don't know/ Don't want to say/ Other
- If no- were you the first person in your family to study an arts subject at university?
 - Y/N/ Don't know/ Don't want to say/ Other
- Did anyone amongst your family or social circle carry out work classed as manual labour?
 - Yes/ No/ Don't know/ Don't want to say
- If yes what kind of labour- please describe?
 - Free text
- Was anyone amongst your family or social circle 'good with their hands'?
 - Yes/ No/ Don't know/ Don't want to say
- If yes what did they make or mend?
 - Free text
- Was anyone amongst your family or social circle a semi-professional artist or creative?
 - Yes- family member
 - Yes- social circle
 - Yes- both

[Type here]

- No
- Don't know
- Don't want to say
- Was anyone amongst your family or social circle a professional artist or creative?
 - Yes- family member
 - Yes- social circle
 - Yes- both
 - No
 - Don't know
 - Don't want to say

Relationship to place and landscape:

- Where are you currently based?
 - Text field
- Where do you currently make work?
 - At home- non designated space
 - At home- designated studio space
 - Shared studio with peers- urban environment
 - Shared studio with peers- rural/ semi-rural environment
 - Studio on my own- urban environment
 - Studio on my own- rural/ semi-rural environment
 - Other- please specify
- Is the landscape of your local environment important to you?
 - Y/N/ Don't know/ Don't want to say
- How important would you say the landscape of your local environment is to you on a scale of 1-5 (1 being not at all important, 5 being very important):
 - Likert scale- 1-5
- Please explain why you feel the landscape of your local environment is important to you?
 - Free text
- If the landscape of your local environment is important for you, what particular kinds are you drawn to? (multiple choice)
 - Rural- agricultural
 - Rural-moorland
 - Rural- woodland/ forest
 - Rural- villages
 - Coastal areas
 - Urban- modern architecture
 - Urban- heritage architecture
 - Industrial (working industrial)
 - Post- industrial (undeveloped)
 - Post- industrial (re-developed)
 - None of the above
 - Other- please describe
- When did your engagement with the landscape of your local environment begin?

[Type here]

- In childhood (primary school age)
 - In childhood/teenage years (secondary school age)
 - In adulthood (18+)
 - I do not engage with the landscape of my local environment
- Was this engagement with the landscape of your local environment (multiple choice):
 - Alone
 - With family
 - With friends
 - With school
 - None of the above
- How do you access these environments?- [differentiating between walking as activity or as a mode of travel](#)
 - Walking around my local area
 - Walking to environments/ sites of interest
 - Cycling around my local area
 - Cycling to environments/ sites of interest
 - Driving to environments/ sites of interest
 - Using public transport to access environments/ sites of interest
 - None of the above
 - Other engagement- please describe
- How do you engage with these environments?
 - Drawing, painting or mark making within the environment
 - Drawing, painting or mark making as documentation for further exploration in other media
 - Photography or film within the environment
 - Photography or film of the environment as documentation for further exploration in other media
 - Collecting materials
 - 3d responses (e.g. sculpture or model making) within the environment
 - None of the above
 - Other engagement- please describe
- If there were any environments/ sites you would visit regularly please describe the particular engagement with this site:
 - Free text

Degree and professional development:

- Did you study an arts subject at university?
 - Yes
 - No
- Please specify the name of the course.
 - Text field
- Please specify the University attended.
 - Text field
- After university did you:
 - Return home
 - Stay in the place where you went to university

[Type here]

- Moved somewhere else
- Other
- How do you currently earn a living?
- Options:
 - I am not a practising artist and my main income is from a non-art related full-time job
 - I am not a practising artist and my main income is from an art related full-time job
 - I am a practising artist but I earn my main income from a non-art related full-time job
 - I am a practising artist but I earn my main income from an art related full-time job
 - I am a practising artist and I have a non-art related part-time job
 - I am a practising artist and I have an art related part-time job
 - My main income is from my art practice and freelance work related to my practice
 - My main income is from my art practice and selling my work
 - Other
- In the first 5 years since leaving university have you participated in the following (select multiple options):
 - Paid artist residency
 - Unpaid artist residency
 - Paid internship in cultural organisation
 - Unpaid internship in cultural organisation
 - Paid artist commission
 - Group exhibition in publicly funded organisation (NPO organisation etc.)
 - Solo exhibition in publicly funded organisation (NPO organisation etc.)
 - Group exhibition in non- publicly funded organisation
 - Solo exhibition in non-publicly funded organisation
 - An artist-educator in an education/ learning programme in publicly funded organisation
 - An artist-educator in an education/ learning programme in a non-publicly funded organisation
 - None of the above

Childhood engagement in cultural and creative activities:

- What arts activities did you engage with as a child at home? (these categories equate to Taking Part categories for comparative analysis)
 - Painting, drawing, sculpture or model making
 - Photography as an artistic activity
 - Crafts such as pottery, jewellery making, woodwork, metal work
 - Writing stories, plays or poetry
 - Practising and rehearsing a music instrument
 - Performing a musical instrument to an audience
 - Writing music
 - Taking part in a dance performance
 - Choreographing dance
 - Rehearsing or performing in a play/drama
 - Making or appearing in films for artistic purposes
 - Making your own computer game
 - Using a computer to create original artworks or animation
 - None of the above
 - Other- please specify
- Did you do these activities:
 - Alone

[Type here]

- With your family
 - Both
 - None of the above
 - Other- please specify
- What arts activities did you engage with as a child in school? (these categories equate to Taking Part categories for comparative analysis)
 - Painting, drawing, sculpture or model making
 - Photography as an artistic activity
 - Crafts such as pottery, jewellery making, woodwork, metal work
 - Writing stories, plays or poetry
 - Practising and rehearsing a music instrument
 - Performing a musical instrument to an audience
 - Writing music
 - Taking part in a dance performance
 - Choreographing dance
 - Rehearsing or performing in a play/drama
 - Making or appearing in films for artistic purposes
 - Making your own computer game
 - Using a computer to create original artworks or animation
 - None of the above
 - Other- please specify
- Were these activities:
 - Part of the curriculum- e.g. music classes, art classes, dance in P.E
 - Extra-curricular activities- e.g. art clubs, private music lessons, dance classes
 - Both
 - None of the above
 - Other- please specify
- Did you visit cultural sites (e.g. museums and art galleries) with your family as a child? (these categories equate to Taking Part categories for comparative analysis)
 - At least once a month
 - At least 3-4 times a year
 - 1-2 times a year
 - Less frequently than 1 times per year – this is an additional category- Taking Part is only looking at yearly engagement but I think it could be more infrequent than that
 - Did not visit
 - Don't know
- Did you attend cultural events (e.g. theatre and music concerts) with your family as a child?
 - At least once a month
 - At least 3-4 times a year
 - 1-2 times a year
 - Less frequently than 1 times per year – this is an additional category- Taking Part is only looking at yearly engagement but I think it could be more infrequent than that
 - Did not visit
 - Don't know
- On a scale of 1-5 how important was cultural engagement with your family as a child important to your choice to study art (1 being not important- 5 being very important)?
 - 1-5
- Did you go on any school trips to cultural organisations in primary school?

[Type here]

- Y/N/ Don't know/ Other
- Did you go on any school trips to cultural organisations in secondary school?
- Y/N/ Don't know/ Other
- Did you go on any school trips to cultural organisations in further education?
- Y/N/ Don't know/ Other
- On a scale of 1-5 how important was cultural engagement during school important to your choice to study art at University?
 - 1-5
- Was there any particular place that was important to you as a child?
- Y- attended through school
- Y- attended with family
- Y- attended with school and with family
- N
- Don't know
- If yes please specify (optional)
 - Free text

Arts Education:

- Did you study art at GCSE level?
 - Y/N
- Did you study art in Further Education?
 - Options: A-Level, Higher National Diploma, BTEC, Other
- Did you do an Art Foundation?
 - Y/N
- Was there a particular event or reason that inspired you to study art at university? (multiple selection)
 - An inspiring teacher at primary school
 - An inspiring teacher at secondary school
 - An inspiring teacher in further education
 - Visit to a museum or art gallery in primary school
 - Visit to a museum or art gallery in secondary school
 - Visit to a museum or art gallery in further education
 - Visit to another kind of cultural organisation (please specify in 'other' field)
 - Outreach engagement in school e.g. artist residency, artist workshops in primary school
 - Outreach engagement in school e.g. artist residency, artist workshops in secondary school
 - Family encouragement
 - Work experience or placement
 - Peer group encouragement
 - None of the above
 - Other
- If anything in particular, please describe (optional):
 - Free text

[Type here]

- Did you feel that any of the following were barriers for you to study an arts subject at university (multiple selection): these criteria are drawn from A New Direction Cultural Capital study
 - Limited parental understanding of subject matter
 - Parents wanted me to study a subject that offered more financial security
 - Financial constraints for attending cultural activities e.g. exhibitions, events during university
 - Financial constraints for going on trips abroad relevant to your study
 - Feeling out of place in the environment
 - Feeling out of place within a peer group
 - None of the above
 - Other

- Did you feel that any of the following were barriers for you in pursuing your art practice post-university (multiple selection):
 - I returned home following university and there was a lack of available opportunities
 - I stayed in the place where I went to university and there was a lack of available opportunities
 - I was not able to afford to continue my practice
 - I did not have access to the facilities I needed to continue my practice
 - None of the above
 - Other

- What support structures were available to you when you finished university (multiple selection)?- [could add more options to this](#)
 - Peer-led networks (already established)
 - Peer-led networks (self established)
 - Mentoring programme
 - Graduate award/ funded opportunities in regional cultural organisations
 - None of the above
 - Other

Opinions- free text questions- please answer the questions relevant to you

Was there anything that was particularly valuable to continuing your artist practice post-university within your local area?

If lapsed, what would have helped you to sustain your practice?

What can cultural organisations do to help cultivate and retain local artist talent?

Any other thoughts?

[Type here]