

# Arts Explorers Pathfinders

## Evaluation Report

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CREATIVITY CULTURE  
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## Executive Summary

- 1 The Arts Explorers Pathfinders (AEP) programme was initiated by Creativity, Culture and Education (CCE) with additional support from Arts Council England (ACE). The aim was to encourage whole family engagement in arts and cultural activity based on a rationale from CCE that this could contribute to improved outcomes in cultural engagement, family social capital and attainment in arts and cultural activity among children. The programme was intended to reach children of primary school age in families living in circumstances of poverty and other disadvantage.
- 2 Four Pathfinders were commissioned in four regions (Worcestershire, Derbyshire, Gateshead and Kirklees), run by different coordinating organisations and managed by CapeUK. The Pathfinders were designed to explore approaches to whole family engagement and contribute learning to possible future strategic directions of CCE and ACE.
- 3 The Pathfinders adopted individual approaches in interpreting the aims and putting them in to practice. The projects ran from March – August, 2010 and all succeeded in engaging children and their family members in a wide range of arts and cultural activities.
- 4 The duration of the programme coincided with a period of internal changes in strategic direction for CCE and external political changes, both of which impacted on the requests for learning from the AEP programme.
- 5 The evaluation includes a short literature review. Evidence from prior research suggests that family orientated arts and cultural activity might constitute different types of family leisure activity and that different types of activity could be associated with different benefits. Association does not imply a causal link. The review also suggests that parents have diverse styles of parenting which will impact on how families engage with family orientated activity and that education and similar provision tends implicitly to assume one parenting style as the norm. Overall the literature review implies that ensuring clarity of rationales and modesty of aims in project briefs is important.
- 6 The evaluation used qualitative methods of observation and interviews framed by an action research approach in which emerging ideas and issues are fed back to the team in a formative way.
- 7 Two questionnaires were applied to a generous sample of participating adult family members. One collected demographic information and the other collected information and opinion about existing family activities at home and out-of-home.
- 8 The evaluation looked at all the collected data from all four Pathfinders to identify broad similarities and differences that give rise to learning points.
- 9 There were similarities of structure: partnerships with schools and/or children's centres, using existing professional networks and employing known, experienced artists to lead workshop activities. All the projects included initial consultation with families and built-in progression to draw parents from the familiar to the less familiar.

- 10 Differences across the Pathfinders revolved around interpretations of 'whole family', 'engagement' and 'arts and cultural activity'. The breadth of the original brief meant that Pathfinders were more likely to interpret it partially than to interpret it fully. Most Pathfinders were flexible on their notion of 'whole family'. One Pathfinder stipulated whole family engagement but was flexible in what counted as 'arts and cultural activity'.
- 11 Three of the Pathfinders included participatory, 'hands-on' creative activity. Approaches to involve both children and their parents varied across the Pathfinders. Differences suggest there is scope to explore models of 'family pedagogy' for creative workshops. Developing models of 'family pedagogy' might learn from existing work in education, family learning programmes, children's centre provision for families, museum and art gallery participatory programmes and theatre for families.
- 12 The detailed interviews with parents provided a picture of in-home and out-of-home activity. Combined with the experiences of the Pathfinders this information suggests that while the practical inhibitors of time, accessibility and cost influence family engagement in arts and cultural activity, family values, priorities and aspirations are primary determinants. Provision for family activity needs to recognise and work within the diverse values and priorities of parents. Listening to families and involving them as equal partners in the planning stage is essential.
- 13 Relationships with professionals, personal attention and opportunities to discuss and reflect seemed to be key in encouraging changes of perception, value and priority among parents.
- 14 Recording arts and cultural experiences on the part of parents required high levels of prompting, support and structure to be successful. Recording by professional team members presented as films or displays could prompt quality reflection on the part of parents. Strategies to promote quality reflection among parents may be the element to focus on rather than recording.
- 15 Recording on the part of primary age children was less evident in the Pathfinders. There is scope to develop age-appropriate methods for children to record and talk about experiences.
- 16 All of the Pathfinders included visits to arts or cultural venues. These were usually linked in some way to practical, hands-on activity. Art galleries in this programme offered the most opportunity for family integrated work. In general, the Pathfinder coordinators found a shortage of family orientated approaches from nearby arts and cultural providers that they could easily integrate in to their programmes. There is scope for arts and cultural providers to develop more family orientated, participatory work that is local, small-scale and accessible.
- 17 One Pathfinder targeted families from an ethnically diverse community and another targeted looked after children and their foster families. The demographic data revealed that the Pathfinders worked mainly with families who owned their own homes, were in employment and were aged 30-40. The Pathfinders did not work with teenage or very young parents.

## Introduction

The Arts Explorers Pathfinders programme was initiated by funding from Creativity, Culture and Education (CCE) with additional support from Arts Council England (ACE). The aim of The Arts Explorers Pathfinders<sup>1</sup> was to explore approaches that lead to increased whole family cultural activity involving primary school aged children and their parents, carers, siblings, grandparents and other significant adults. The underlying rationale was to build *family capital* and improve outcomes in cultural engagement, family resilience and attainment by children and young people. Four Arts Explorers Pathfinders were commissioned each with a successful track record in relevant work. The Pathfinders were invited to propose projects that would explore approaches to engaging families in arts and cultural activity.

At the same time, plans were underway to develop a Junior Arts Award that would build on the successful Arts Award for 11-25 year-olds. Arts Council England hoped that the Arts Explorers could provide additional learning to inform the development of the Junior Arts Award. During the course of the Pathfinders the background context from both CCE and ACE went through a number of shifts (due to the uncertain political climate) which in turn created shifts in the purpose, priorities and emphases for the Arts Explorers initiative.

This report describes the individual Pathfinders and explains the methods that were adopted by the evaluation. From analysis of collected data it presents information about those who participated, in particular focusing on what they do already with their children and why. From the Pathfinder experiences similarities and differences, successes and challenges are analysed and from these the report arrives at a set of suggestions that might inform future working. The report also offers a brief review of literature related to 'family' and family functioning. In tracking the prior research, reports and policy documents that had led up to the rationale for the Arts Explorers it became apparent that certain underpinning key ideas would benefit from deeper exploration.

The completion of the Arts Explorers Pathfinders in Summer 2010 coincided with the change in government to a Conservative/Liberal coalition. There was a period of uncertainty during the latter stages of the Arts Explorers Pathfinders. As a result the contributions that the Pathfinders could make to future directions for CCE and ACE were emerging in a time of 'shifting sands'. The new government is, at the time of writing, introducing changes to policy and cuts to funding which will inevitably impact on future work in the arts and cultural sector and children's services. However, to date there appear to be no significant shifts in Conservative-Liberal government policy that will conflict with the broad underlying aims of the Pathfinders.

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<sup>1</sup> This first paragraph is taken from project documentation.

## What happened?

Three local authorities (Gateshead, Derbyshire and Worcestershire) and CapeUK were selected by CCE to act as Pathfinders and invited to submit proposals to CCE within a £22,500 budget. The Pathfinder proposals built on existing provision and local strengths. The proposals were reviewed and agreed by CCE in February 2010. Most of the practical Pathfinder activity took place during the period March to July 2010. CapeUK was appointed to a management role in relation to the Pathfinders, combining this role with coordinating the Kirklees Pathfinder. The Pathfinders were initiated to explore possible strategic, policy-driven directions for developing family participation in arts and cultural activity. The brief offered enough freedom to stimulate innovative approaches which might then generate new understanding of approaches to family engagement.

This section provides a brief description of the four Pathfinders. Further details are given in the appended outlines given by each Pathfinder manager (See Appendix 1).

### Derbyshire

This Pathfinder, named Explore Arts Together (EAT), was delivered as part of Derbyshire's Extended Services in and around schools in collaboration with local arts organisations<sup>2</sup>. The aim was to work with families via children's centres serving two distinctive areas of Derbyshire. While one area of work progressed as planned in the original proposal, a second area had to be revised when the intended children's centres and arts organisations subsequently failed to engage with the offer.

The Pathfinder evolved as two strands, one in Swadlincote and the other in West Hallam, working in children's centres serving white lower middle class and working class communities<sup>3</sup>. In Swadlincote creative consultation workshops were held during the Easter school holiday to engage families across the reach of the three Swadlincote Children's Centres. Sessions were led by three experienced artists working collaboratively on a forest themed installation involving storytelling theatre, music and sculpture. The workshop days led on to a range of creative arts provision in the children's centres mainly based on existing drop-in groups. The children's centre work culminated in a series of family play days during the Summer holidays. A separate unit of the Pathfinder funded an artist to develop family orientated arts work at Calke Abbey National Trust property and link it with a local primary school. West Hallam Children's Centre offered workshops for a group of families who then went on a visit to Nottingham Contemporary.

### Gateshead

The Gateshead Pathfinder was run by the Creative Development Manager of Gateshead Council. It worked with Looked After Children and their foster families<sup>4</sup>. The Pathfinder focussed on these children because they are the least likely to

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<sup>2</sup> Derbyshire Pathfinder proposal to CCE, approved, final version.

<sup>3</sup> While both children's centres are located in areas that have deprivation indicators which would suggest they serve working class communities, interviews with 10 mothers at one centre revealed demographic detail would position the families as middle class. Recent information about the area also reveals that it has grown rapidly with new housing estates and the population is changing.

<sup>4</sup> Gatehead Pathfinder proposal to CCE, approved final version.

achieve their full potential, frequently suffering from low self-esteem and poor academic achievement. They are also the least likely to engage with the cultural sector for a series of complex social and practical reasons.

The Pathfinder aimed, originally, to work with approximately 25 of the foster families in this pilot and the relevant Children's Centres and Primary Schools where those families attend. The hope was to challenge these families and these children to become 'culture users' and to share their experiences back to the host communities including the primary schools.

In the event, 25 families proved to be an over-ambitious number<sup>5</sup> and 13 families took part. A youth group also participated and they were counted as two families; each being allocated a 'cultural shopper' (8 shoppers). In meetings with their cultural shopper the families discussed what out-of-home activities they take part in currently and planned future activities to take part in independently. Each family received a budget for outings. They were expected to complete 10 outings, 3 'treat' days, to complete an online record of their experiences using IT at the City Learning Centre and to keep memory boxes of days out.

### **Kirklees**

The Kirklees Pathfinder was run by CapeUK. Birkby was selected as a neighbourhood of focus, lying just beyond the centre of Huddersfield in Kirklees. The community is culturally diverse, comprising a mix of long established (the majority of Pakistani heritage) and newly arrived cultural groups, the latter including many short-stay Polish families. The Pathfinder aimed to take a two-way approach: celebrating the arts and cultural life within the community and building the confidence of families to go further afield; bringing new arts experiences into the neighbourhood, but supporting these with the high level community engagement skills of those who live and work locally. The proposal was prepared in consultation with local authority officers in Kirklees, the School Improvement Officer with responsibility for the arts, Extended Services and Children's Services Project officers as well as the staff of the schools and members of the community.

This Pathfinder started with conversations with people who lived and worked in the area. From this information the decision was made to work through three local primary schools and a children's centre. The aim was to provide a progressive programme starting from low risk, accessible activities based in the schools, moving through workshop activities based in community centres in out of school time, to art gallery workshops and theatre visits. Recruitment of families was mediated by the schools, in particular members of staff with responsibilities for family liaison. Families were recruited to the series of weekly sessions in the three schools (in the Children's Centre the team worked at a drop-in session). Attendees were then invited to follow-on events, which were also opened up to other families through wider promotion in the schools/children's centre and local shops. The activities reached a high number of families, although fewer families attended consistently across the full series.

### **Worcestershire**

Run by Worcestershire County Council Arts Education (WAE) this Pathfinder was defined by an idea of 'café culture' which would feature a neighbourhood cultural base (children's centre, primary school or learning village). Each of the three bases

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<sup>5</sup> Families with looked after children are typically larger than average.



would act as a focus for the planning and delivery of some 'happenings'<sup>6</sup>. The original proposal aimed to embed 'café culture' in cross-curricular planning both within and beyond the school day. Content was to be designed by a core group of representatives from children and their families, arts professionals, teachers and teaching assistants, early years practitioners and guided by the Pathfinder consultant and WAE team.

Three separate, self-standing 'café culture' projects were designed. Each project was based on a primary school in the three different locations; two serving rural white middle class and lower middle class populations and one serving a small urban white working class population. Each project adopted a different structure. In Lower Broadheath the work connected with existing Creative Partnerships projects to develop a carnival event in which a willow artist worked with parents and teachers to devise structures around a theme. A visit to the musical, Lion King in London gave inspiration for animal costume design. In Drakes Broughton, in partnership with the National Trust managed Croome Court and grounds, families visited the court, benefiting from free passes and offering ideas for how the venue could be developed for family activities. Artists worked with the parents and children on further visits to develop work in relation to the building and outdoor spaces. In Redditch a photographer/ film maker accompanied the parents and children on visits, to an outdoor environmental centre and to Stratford-on-Avon and gave instruction on how to take quality family photos.

#### ***'Personal cultural shoppers'<sup>7</sup>***

*Members of the Arts Development Team acting as the 'personal cultural shoppers' will meet with the families to identify what they would like to sample and will then devise personal invitation packs which begin with a challenge in the style of - 'your mission should you choose to accept it is to.....' These challenge packs will contain tickets, directions, information about the activity and the place, travel information and even the amount of time it all might take to undertake 'the challenge'. For example, to begin with - having established that the family is comfortable with going to see film, the challenge might be to go to another cinema like the Tyneside or the Star and Shadow. Or if walking in countryside is acceptable, combine the walk with a heritage building visit or a farm visit with making cheese the possibilities are endless. As the pilot develops the challenges to engage can mean more participation or more experiences out of the established comfort zones. These experiences will be shared at community level through the web-based information and through bringing back a further 'offer' to anyone else wanting to 'have a go'. Consultation and follow up sessions will identify issues and barriers raised by these visits to address in future offers. In this way the project becomes organic, shifting the offer to accommodate the families and their experiences. (Gateshead proposal)*

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<sup>6</sup> Information from Worcestershire Pathfinder approved proposal.

<sup>7</sup> Gateshead Arts Explorers approved proposal

## How was the evaluation carried out?

The Arts Explorers Pathfinder programme was designed around a clear set of aims that were further refined by CapeUK in to a set of questions. These questions launched and orientated the evaluation.

- What approaches/strategies have proved successful in engaging those families of primary aged children that are not recent or frequent participants in arts and cultural activity?
- What barriers to participation have been revealed and how might these be addressed in a national scheme?
- How did the Pathfinders identify the people they sought to engage in planning? Were these methods effective and what could be learnt from them if the programme were rolled out nationally?
- What was the impact on engagement of encouraging families to record and reflect on their cultural experiences?

The Pathfinder programme was developmental and aimed to break new ground. Therefore the evaluation process and this report seeks to increase understanding of the experiences and processes of all those taking part in the programme and to use that understanding to arrive at sets of suggestions and recommendations for future policy, practice and theory. In keeping with CapeUK's ethos the evaluation process was integrated, formative and open to new possibilities rather than summative. Given the changing political climate while the Pathfinders were in process, different research questions moved in and out of the spotlight at different times.

The evaluation was based on a qualitative approach in which data is collected from many sources including observations, interviews, Pathfinder documentation and questionnaires and then subject to systematic qualitative analysis.

### Method

#### Interviews

Information was collected via visits to the Pathfinders to attend key events during which observational notes were made, interviews with parents and with artists and other key professionals were carried out. See Appendix 2 for details.

A simple questionnaire [the primary questionnaire: see Appendix 3] that could either be completed independently or used by an interviewer asked for demographic information and other general information concerned with the constitution of families. In addition to this questionnaire, a lengthier questionnaire [the supplementary questionnaire: see Appendix 4] contained semi-structured and open questions which was conducted 'interview' style with parents and their responses jotted down. This method ensures consistency across interviews with parents, encourages parents to talk and give more open and detailed responses than is usual on a formal questionnaire. This method also elicits more individualised and honest responses than is usual in focus groups where collective opinion tends to coalesce around the views of certain members of the group. The interviewer must jot responses there and then and this can limit the quantity of detail gathered. However, scribing responses on behalf of parents avoids any anxieties over literacy skills, particularly among parents who do not have English as their first language.

The interviews with artists and other key professionals were framed by a set of common questions and so could range freely in to topics introduced by the artists. These interviews were recorded on a digital voice recorder and later transcribed.

Initial, extended telephone interviews with the Pathfinder coordinators were carried out at the start of the Pathfinder to gather general background information. These were transcribed verbatim. Several further telephone calls were made to Pathfinder coordinators at key points in the evaluation to clarify information and to discuss issues and emerging ideas. Two meetings of the Pathfinder teams and CCE/ACE staff were held which provided further information and an opportunity to discuss emerging ideas and issues.

Two Pathfinder coordinators, including the CapeUK coordinator, have become useful 'sounding boards' during the process of making sense of the data and Prof Anna Craft from Exeter acted as 'critical friend'. The process of sharing emerging ideas in reflective conversations with others is part of a research approach designed to reduce bias.

### Observations

Each visit provided an opportunity for observation of the activity underway and detailed observational notes were made. General details of space and environment were noted and factual details of numbers, timings and so on. Observations also focussed on the children's participation, the nature of their involvement and the detail of what they were doing in keeping with documentation approaches familiar in educational research. The observations were complemented by 'snapshot' photographs and the photographs taken by the Pathfinder teams.

### Pathfinder Documentation

All possible Pathfinder documentation was gathered up and scrutinised. This both provided a clearer picture of the overall activity in each Pathfinder and also gave an indication of project design and management.

### Analysis

The information gathered by the questionnaires that could be subject to quantitative analysis, was collated and counted. The more detailed and open responses were collated and then subject to systematic qualitative analysis of comparative review in which certain themes emerged from the data.

### Ethics

The research process was covered by the ethical guidelines of the University of Exeter and all interviewees signed consent forms.

## What is known already?

In preparing this section research articles, reports and policy documents were read in order to bring together what is known already and to discuss ideas and theories that are related to work in arts and culture with families. In doing so the aim is to present general background information from an impartial position and not to draw any implications towards the work of the Arts Explorer Pathfinders.

The rationale for the Pathfinders drew together new strategic directions, supported by findings from surveys, evaluations and commissioned studies and aligned them with new policy pronouncements and report recommendations. Tracing the provenance of the Arts Explorers Pathfinder initiative involved tracking information from a number of reports<sup>8</sup> that indicated that some kind of structured support for 5-11 year-olds that could draw them in to arts and cultural activity would be beneficial. This might set them on a pathway to continued participation as young people and adults, either educationally through Arts Award<sup>9</sup>, professionally or in leisure. It is now well established that family support and involvement contributes to children's achievements and that families can have the greatest influence at primary age<sup>10</sup>. So the Arts Explorer initiative would be stronger if it involved families<sup>11</sup>. A focus on families could find synergy with government policy indications that support should be targeted at families so that the most disadvantaged children get a fair chance to succeed. It is now well established that children succeed in families which are high in resources - often termed 'family social capital'<sup>12</sup>. CCE proposed that participation in arts and cultural activities may contribute to family social capital, such that the family has more resources with which to support their children and to withstand and overcome difficulties. The rationale for the Arts Explorers Pathfinder therefore brought together a quite complex network of different aims and aspirations.

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<sup>8</sup> Lexmond, J., & Wright, S. (2009). Creativity is vital in shaping our futures . . . families are fundamental in developing it: Making of me. Demos. [www.demos.co.uk](http://www.demos.co.uk)

Oskala, A., Keaney, E., Chan, T.W., & Bunting, C. (2009). *Encourage children today to build audiences for tomorrow: Evidence from the Taking Part survey on how childhood involvement in the arts affects arts engagement in adulthood* [www.artscouncil.org.uk/media/uploads/documents/publications](http://www.artscouncil.org.uk/media/uploads/documents/publications) (accessed, September 10th, 2010).

The Panel on Fair Access to the Professions (2009) Unleashing Aspiration: Report available from [www.cabinetoffice.gov.uk](http://www.cabinetoffice.gov.uk) (accessed, September 10<sup>th</sup>, 2010)

<sup>9</sup> Arts Award is currently only available for 11 – 25 year olds. There has been a perceived need for a primary level Arts Award scheme and some local authority pilot schemes. This is now culminating the development of a primary Arts Award scheme with Trinity Laban Conservatoire of Music and Dance.

<sup>10</sup> Feinstein, L., Duckworth, K. & Sabates, R. (2008). *Education and the Family: Passing success across the generations*. London: Routledge.

<sup>11</sup> Lexmond, J., & Wright, S. (2009). Creativity is vital in shaping our futures . . . families are fundamental in developing it: Making of me. Demos. [www.demos.co.uk](http://www.demos.co.uk). This document presents a very clear case for family involvement in arts and cultural activity.

<sup>12</sup> Desforges, C. with Abouchaar, A. (2003). *The Impact of Parental Involvement, Parental Support and Family Education on Pupil Achievements and Adjustment: A Literature Review*, Department for Education and Skills.

While a brief overview of evidence and report findings that fed in to the Arts Explorers initiative would have been useful to prepare for this report, there is also a danger in each successive document reproducing information without pausing to examine it closer, scrutinise its source for accuracy or to read more widely in order to critique it. The consequence can be self-contained, self-affirming convergent policy discourses. Analysing the interview data gathered from parents suggested that a detailed understanding of family activity and underlying motivations could usefully inform the design of approaches. So instead of the overview, I present a review of research that can add to the broad directions of the Arts Explorer programme and its contribution to similar future initiatives.

## Family

Policy initiatives under the Labour Government shifted from a focus on the child, to parents and then increasingly the family<sup>13</sup>. In government policy the family is seen as a norm and an ideal, but under threat. The positioning of families as the cause not the consequence of social change and of families as the site for interventions that have the potential to create change, has been taken for granted. Implicitly 'disadvantaged' families are the target for interventions.

The concept of 'family' has undergone redefinition in recent years leading to conceptual problems for any policy-making or practice initiatives that wish to address 'families'<sup>14</sup>. Although changing gender roles and a multiplicity of family arrangements have broadened what we understand to be 'family', the continuing myth of one family form (the nuclear family headed by a father, with homemaker mother, two children) continues to place other family forms as untypical. Writers on family theory<sup>15</sup> also point out that most concepts of family functioning have been drawn from white, middle-class families who are not experiencing stress or challenging circumstances.

Gillies<sup>16</sup> has carried out a number of interview studies with working class mothers in London. Along with many others<sup>17</sup> she points to the cultural similarities between school and home life for middle class children and cultural divergence for working class and ethnic minority children. She suggests that ideal parenting follows a middle class model and that models of ideal parenting implicitly carried in policy initiatives serve to widen the gap, rather than reduce it. In her opinion, appreciation of the circumstances of working class parents, their values and priorities, would enable

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<sup>13</sup> For example: Cabinet Office: Social Exclusion Task Force (2008). *Think Family: Improving the life chances of families at risk*. [www.cabinet-office.gov.uk](http://www.cabinet-office.gov.uk)

<sup>14</sup> Beck, U. & Beck-Gernsheim, E. (2004). Families in a Runaway World. In J. Scott, J. Treas & M. Richards (Eds.) *The Blackwell Companion to the Sociology of Families*, Oxford: Blackwell Publishing.

<sup>15</sup> Bernardes, J. (2003[1985]). Do we really know what "the family" is? In D. Cheal (ed.) *Family: Critical Concepts in Sociology, Vol. 1* (pp. 83–102). London: Routledge.

Williams, F. (2004). *Rethinking Families ESRC CAVA Research Group*. London: Calouste Gulbenkian Foundation.

<sup>16</sup> Gillies, V. (2005). Meeting parents' needs? Discourses of 'support' and 'inclusion' in family policy. *Critical Social Policy, 25*(1), 70-90.

<sup>17</sup> This view is also supported by the work of a wide number of educators internationally, including in the UK: Brooker, L. (2002) *Starting School: Young children learning cultures*. Maidenhead: Open University Press.

the design of support processes that might best tune in to their circumstances. In similar vein, small sample interview studies with parents from minority ethnic backgrounds reveal conceptions of parenting that also diverge from the implicitly ideal white, Western middle class model<sup>18</sup>. While Gillies and many others in education are concerned with cultural divergence between school and home life, the same arguments may apply to arts and cultural projects that often, unawares, embody many of the same expectations, assumptions and values<sup>19</sup>.

The work of Feinstein and colleagues<sup>20</sup> argue that differences in the capabilities of families to take advantage of opportunities (for arts and cultural activity for example), exacerbate social class differences and limit the equality of opportunity for many. While Gillies' work is based on sets of detailed interviews, Feinstein's conclusions are based on large data sets and statistical analysis. From these he is able to demonstrate how children experiencing poverty and belonging to a lower social class will have poorer educational achievement than their middle class, more affluent peers. For Feinstein, policy interventions have an important role to play in addressing inequality of achievement. While Feinstein's position and arguments appear relatively straightforward and to lead to obvious policy directions, he does stress the interaction of many factors that complicate the situation and emphasises that his work focuses on only one aspect of under-achievement. Both Gillies and Feinstein, for example, draw attention to the structural economic and social conditions within which family lives are lived and that policy changes should address these inequalities. Gillies in particular stresses that the debilitating effects of poverty on family life tend to be overlooked and families adopt what are within their circumstances successful coping strategies that can be negatively identified by external agencies.

### **Family Capital and Resilience**

Concern at intergenerational transmission of low achievement has led to family learning programmes. Family learning providers<sup>21</sup> attempt to raise parents' involvement in their children's education, usually by running sessions which encourage shared learning activities between parent and child. They suggest that family learning can lead to improved family relationships, confidence and self-esteem and that in the longer term these characteristics can raise aspiration and change perceptions about future possibilities for their children. Confidence and positive perceptions are likely to be characteristics that contribute to 'family social capital'<sup>22</sup>. However, defining 'family social capital' and the 'resilience' that family capital is

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<sup>18</sup> Becher, H. (2008) *Family Practices in South Asian Muslim Families: Parenting in a multi-faith Britain*. Basingstoke: Palgrave MacMillan.

<sup>19</sup> Young & Street, project reports for Music One-to-One and Time to Play, available from [www.exeter.ac.uk](http://www.exeter.ac.uk) and [www.peep.org](http://www.peep.org)

<sup>20</sup> The work of Feinstein and colleagues has been very influential on policies designed to raise educational achievement.

<sup>21</sup> Lamb, P., Fairfax-Cholmeley, F. & Thomas, M. (2008) *Families, Learning and Progression: A resource pack for practitioners and managers*. NIACE [www.niace.org.uk](http://www.niace.org.uk)

<sup>22</sup> The term 'family capital' is an anthropological term to denote a household's worth. A notion of 'family social capital' underpins policy developments under New Labour and generally refers to a family's resources in a more abstract way. The term 'family capital' is adopted in the CCE Families Campaign research brief, but without definition. A 'family capital activity scale' in this brief suggests that 'family capital' is related to forms of activity shared by family members.

believed to endow is fraught with difficulties<sup>23</sup>. While most family learning with children of primary school age is focused on literacy or numeracy, a study commissioned by CCE of parental involvement in school-based creative activity through the Creative Partnerships programme<sup>24</sup> suggested that parental involvement could result in many similar changes in the areas of parental perception and attitude towards their children's school-based creative activity.

Parents' involvement in their children's school-based learning is one area. But increasingly the recognition that what parents do at home with their children has a significant impact on their subsequent achievement has turned attention to this area. Researchers have reported a positive relation between family recreation (of all kinds) and family functioning<sup>25</sup>. A useful model of 'core and balance' activities in family leisure has been developed to explain the relationship between family leisure and family functioning. 'Core' leisure activities are typically everyday, low-cost, home-based activities such as playing games, playing outside, gardening and watching TV together and were related to family cohesion (emotional bonding). A family's 'balance' activities are novel experiences and require a greater investment of time, effort, planning and money – such as holidays, special events and sports activities and were related to the family's ability to adapt. The studies have found that core and balance family leisure activities are related differently to aspects of family functioning; that is 'cohesion and flexibility'.

It is important to emphasise, however, that a relationship, does not imply a causal link. While there may well be a relationship between families that have stronger and longer-lasting ties, qualities such as self-worth and are more resourceful when facing challenges and their engagement in non-school leisure activities – there is no firm evidence that 'whole family engagement' in these activities can lead to an increase in family stability or resilience<sup>26</sup>. The difference between a correlation and causal link (and its reversal) is key here.

The idea of 'core' and 'balance' activities within families can also be related to Putnam's<sup>27</sup> useful distinction with a wider social focus between 'bonding social capital' and 'bridging social capital'. Bonding social capital brings families together and while this positively relates to family commitment and connectedness, it can also tend to accentuate the exclusivity of certain communities. This exclusivity may be perceived to be detrimental and/or problematic. 'Bridging social capital', on the other hand, makes connections outwards beyond the family and 'exclusivity' is opened up through the creation of links with the community at large. Making brief reference to

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<sup>23</sup> Bernardes, J. (1987). "Doing things with words": Sociology and "Family Policy" debates. *Sociological Review*, 35(4), 679–702.

<sup>24</sup> Safford, K. & O'Sullivan, K. (2007). *Their learning becomes your journey: Parents respond to children's work in creative learning*, Report available from Creative Partnerships.

<sup>25</sup> Zabriskie, R., McCormick, B., & Bryan, P. (2001). The Influences of Family Leisure Patterns on Perceptions of Family Functioning, *Family Relations* 50(3), 281-289.

<sup>26</sup> The difficulty of extrapolating impact, particularly from short-term interventions, has been explained in a CCE commissioned document: Sefton-Green, J. (2007). *Thinkpiece: The challenge of defining impact*. Creative Partnerships.

<sup>27</sup> Putnam, R.D. (2002). *Bowling Alone: the Collapse and Revival of American Community*. New York: Simon & Schuster.

the Pathfinders, there was an implicit expectation that the families would be engaged in 'bridging' activities that would move from the familiar, home-based and local, to the less familiar and connected to 'culture' in the wider community. 'Bridging activities' may in fact be less connected to *family* cohesion and stability than simpler 'bonding' activities - but more connected to social cohesion.

Some are also asking, rhetorically, whether encouraging more family engagement in out-of-school activity is automatically a good thing? Excessive efforts to overload children with activities have led researchers to talk of 'hyper-parenting'<sup>28</sup> or 'concerted cultivation'<sup>29</sup> as ambitious middle-class parents attempt to provide their children with every possible opportunity by filling up their out-of-school time with enrichment activities and lessons. There are new fears; that over-programming place excessive pressure on children and deprive them of opportunities for free and independent play<sup>30</sup>. Lareau had examined the social changes that have turned childhood in to an 'extended production process' for many American families. Her depiction of this new world of childhood raises challenging questions for conceptions of ideal parenting and childhood that may lie behind policy making.

While the two conceptions of family activities introduced here, 'core and balance' and 'bonding and bridging', may seem to be introducing complications, they provide useful detail for the development of family engagement in arts and cultural activity. Next the interpretations from the analysis of data will be presented and then developed in the conclusion.

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<sup>28</sup> A number of popular parenting books now explore the theme of 'hyper parenting' see for example, Honore, C. (2008) *Under Pressure: Rescuing out children from the culture of hyper-parenting*. Orion. Several books now recommend 'slow' or 'simplicity parenting'.

<sup>29</sup> Lareau, A. (2003) *Unequal childhoods: Class, race and family life*. University of California Press.

<sup>30</sup> There are various initiatives to encourage more opportunities for children to play out-of-doors and for their activity to be less managed.



## What was learnt?

There had been no intention in the Pathfinder brief to impose a uniform 'one size fits all' model. This was important. The main learning from these Pathfinders is that every place/locality and different group of families need to be considered individually and in differentiated ways. In addition, the Pathfinder grants were awarded to different types of organisation and coordinated by different types of professional and so each was conceived and approached differently from the start. Varying forms of knowledge, expertise, priorities and access to different types of networks, partners and resources generated the projects.

### Similarities

In spite of this considerable variation, there were some similarities of approach and design across the four Pathfinders which provide information to answer the research questions and valuable learning points for future work. These are:

- Identification of target families
- Access via schools or children's centres
- Project structure based on progression
- Strategies to overcome barriers
- Consultation with parents and/or families
- Use of networks and partnerships
- Recruitment of skilled artists

#### Identification of target families

In order to address the Pathfinder brief, each of the Pathfinders adopted strategies to target families who might not otherwise engage in cultural or arts activity. This relied upon the Pathfinder coordinators having a good working knowledge of their local region and of working with professionals who could assist them in identifying families.

As reported from Kirklees<sup>31</sup> it was easy for Pathfinders to make assumptions about their target populations or perhaps for projects to inadvertently draw in families outside their intended targets. Both points serve as reminders that the identification of families requires careful thought at the start of a project.

#### Access via schools or children's centres

Each of the Pathfinders worked with schools (a virtual school in the case of the looked after children) or children's centres and found them to be positive go-betweens in making contact with and communicating the Pathfinder activities to the families. In several cases work was actually located at the school or children's centre. In other cases activity started at the school or children's centre and then gradually eased the parents in to local community-based centres or further afield to arts and cultural venues.

For all the Pathfinders however there was some tension around recruitment of families – in simple terms, would families turn up? At first in Gateshead, for example, few did turn up and they learnt that diverse approaches to recruitment for its programme were required. Derbyshire chose to work with children's centres where the remit to work with families means that systems for making contact and existing groups are already in place. In schools a member of staff with responsibility for

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<sup>31</sup> Kirklees Pathfinder final report

liaising with families and was known and trusted by them often played a key role in brokering the Pathfinders with parents.

### Project structure based on progression

Pathfinder projects aimed to engage parents via 'low risk', accessible and attractive activities and then to draw them on, progressively, to activities that might be perceived as 'higher risk'. Family members developing relationships with individual project workers was often key to the success of this progression. The 'shoppers' in the Gateshead Pathfinder formed a personal relationship with the foster parents and looked after children in which support could be offered as the foster parents were encouraged to move from accessible, safe activities to those perceived as less accessible and more adventurous.

Progression carries an expectation that something will change or be learned on the part of family members; whether it is increasing confidence, changing attitudes and values or learning arts-based skills. There is benefit in being clear on what is to change or be learnt and for whom.

### Strategies to overcome barriers

All of the Pathfinders endeavoured to anticipate barriers to participation and to build strategies in to their projects that were designed to overcome them. These consisted primarily of recognising practical barriers such as:

- time – ensuring projects were taking place at convenient times when parents were free to bring children, [particularly in relation to school holidays and working hours];
- money – ensuring projects were either cost-free or subsidised [with free entry for example];
- travel – either ensuring long-distance travel was unnecessary by locating activities in educational settings or community halls in the immediate vicinity of families, or providing travel.

Travel is likely to pose more of a difficulty in rural areas. The Worcestershire Pathfinder was run in three separate locations: one centred entirely within a village, using school buildings, community hall and outdoor spaces (involving no distances therefore); and another project provided transport for trips out to an environmental centre and to Stratford-on-Avon.

The Gateshead Pathfinder anticipated not only practical barriers but also attitudinal barriers to participating in arts and cultural activity. The cultural shoppers, by having time to talk individually with the foster parents, could explore these attitudinal barriers and ways to overcome them. One foster mother for example, even after receiving a budget to spend on outings, found it difficult to overcome cost-saving habits to pay for convenient transport arrangements.

Arguably value and attitudinal barriers are the most resistant to change. As emphasised earlier in the review section notions of family engagement in the arts are likely to contain ethnocentric and 'class-centric' assumptions which may represent barriers to other cultural, religious or class groups.

### Consultation with parents and/or families

It is now a familiar procedure in project design to build in consultation with 'clients' and some kind of initial gathering of views and ideas was common to all the Pathfinders. The nature of consultation and the extent to which this subsequently steered the way the Pathfinder unfolded varied. Ideally consultation with parents and children gave them freedom to decide and choose and avoided being tokenistic. For the Gateshead families, exercising choice was an essential component. In Derbyshire initial consultations with parents were carried out from which certain decisions about Pathfinder structure followed.

### Networks and partnerships

As a consequence of the short-term nature of the Pathfinders and the need therefore to have them up and running quickly and efficiently, the Pathfinder coordinators generally used organisations and professional networks already known to them. In some cases Pathfinders used existing networks and partnerships established through Creative Partnerships projects. Usefully, in several instances Pathfinders were adding a family and arts and cultural dimension to the existing work of the partner organisations. This could potentially influence their future activity.

The partner organisation clearly brings its own agenda to the work and this can sometimes pull the work in certain directions. For example, partners with commercial interests may look to partnerships with an eye for how they can serve marketing and promotional purposes. Similarly, the children's centres wanted the Pathfinder work to serve their current priorities. Partnerships can involve a delicate balance of agendas and priorities.

### Recruitment of skilled artists

Each of the Pathfinders employed 'artist-educators' or 'creative agents' who had been selected for their suitability to this project. In most cases they were recruited from professionals already known to the project coordinators, or through local networks. In Worcestershire posts were advertised.

The role required a wide range of interpersonal, workshop and art-form skills and finding artists with the appropriate skills was not always easy, particularly in those Pathfinders where the work was designed to genuinely engage both parents and children in a practical art-form activity. Where artist-educators were facilitating activity with the parents and then children separately, the skills were less demanding. Some artist educators were working with very young children for the first time; an experience which they found a challenge and for which they had not always received prior training<sup>32</sup>.

In general the artists introduced an arts-based 'hands-on' making activity that they considered to be readily accessible to novices. This activity formed the basis of their workshop activities and would usually offer the satisfactions of a quick result from short-term effort. Observations of Pathfinders revealed that while artists engaged either the adults or children, engaging both at a level that seemed to be creatively satisfying for both presented more of a challenge. A pedagogy for engaging both parents and children requires particular skills and knowledge. Kirklees looked to existing models from parenting education. For example, adopting a model from

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<sup>32</sup> Derbyshire final report and interviews with artists.

parenting education, mothers and some fathers<sup>33</sup> were invited in to creative sessions to make their own work in school before the end of the school day and children joined them at the close of school.

### **Parent-focused creative sessions**

*The parent-focused creative sessions were set up to position the parents as active participants in arts activity – working at their own level. Our premise was that if the adult and child had started the session together, the parent would have been much more likely to have assumed the ‘parent helper’ role that is familiar in schools. This arrangement had a significant impact on how the children saw the role that their parents would take. At the first session several children were very surprised to see their parents ‘being artists’ and were proud of what they achieved. Interestingly they offered advice because they thought of art work as being something of which they had more experience than their parents - a nice reversal of the parent supporting child dynamic. (Rosie Marcus, written commentary).*

Recruitment of artists to the Pathfinders, particularly in rural areas, revealed a shortage of professionals with appropriate skills. This may to some extent reflect current times when creative and arts activity is fragmented to a range of alternative professionals who have many other connections and are used to independent, freelance working. As a consequence, they bring breadth and variety of experience, but not necessarily the specific experience that may be required to engage families in creative and arts experiences.

### **Visit to Nottingham Contemporary<sup>34</sup>**

*Having been briefed, I knew that some members of the group would feel less than comfortable being plunged into the rather austere interior of the gallery, so I decided to meet and greet them outside, where I felt that the group responded well to this stimulating inner city environment. I engaged them in conversation about the origins of Nottingham and the history of the Lace Market, which several were keen to join in with, before asking what they thought of the building itself (‘bit weird’, ‘cool’ ‘fits in, especially the lace pattern’...). Once we had become familiar with exterior of the building and its function, we made our way through its interior to the studio, where we talked about art and photography, the work and legacy of Diane Arbus, the history of representation and the idea of reading artworks as texts. I facilitated a graphic brainstorm, through which we explored status and identity, which lead to a discussion on (both formal and associative approaches to) framing. I found that most of the participants were keen to contribute to the conversations and keen also to involve their children. After we had ‘warmed up’ I took them to the galleries where they selected their favourite compositions by Diane Arbus and shared their feelings and observations with rest of the group. At first, few were willing to share much, but, as we moved from room to room, the conversation began to flow and most felt able to contribute. Some participants felt they could identify with some of the subjects and several were excited by the questions the works seemed to be asking. Returning to the studio we shared our notes on Arbus and (after lunch) worked on some diagrammatic and collaged based portraits that were actually explorations of our own identities and aspirations. Given the disparity that was evident, in terms of age, ability and*

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<sup>33</sup> Some fathers participated at 3 of the 4 Kirklees Venues.

<sup>34</sup> Derbyshire final report.

*aspiration, communication was problematic. Although one family seemed ready to leave at lunchtime, we managed to keep them on board till the end. I tried to vary the both the pitch and the range of activities so that nobody felt either patronised or excluded. Few of the participants were confident with regard to talking about art and photography (and the ways in which we as individuals and as a society engage with them) at the beginning of the day, but most were keen to do so by the end. Vocabulary was clearly enhanced; several of the adults and some of the children were using terms such as 'contemporary' and 'framing' in an informed manner by the end of the session, and I'd like to think that levels of confidence were enhanced too.*

*As they left, Karen thanked me and said that they'd had a 'great day out', whilst several participants (adults and children) agreed that they'd 'definitely come back'. (Chris Lewis-Jones – artist Nottingham Contemporary: contribution to Derbyshire final report)*

## **Differences**

Clearly there were considerable variations across the four Pathfinders but examining selected areas of difference can give rise to useful learning and again provide information in response to the research questions:

- Variations in style of Pathfinder leadership
- Variations in interpretation of the brief 'arts and cultural activity'
- Variations in interpretation of 'engagement'
- Variations in interpretation of 'whole family'

### Pathfinder leadership

The Pathfinder coordinators varied in their level of direct involvement in the administration of the work. Two were employed in part-time roles and all were combining the Pathfinders with a number of different activities. In one case, the portfolio of work ran to around 18 projects of similar scope and scale.

The success of the Pathfinders depended on good leadership as they involved new and complex organisational structures, new ways of working for members of project teams and a set of aims that had many elements that were not always easy to communicate and 'operationalise'. For all the Pathfinder coordinators there were frustrations, dead-ends and let-downs. Where strong leaders were not dismayed but made quick decisions and drove the projects hard, difficulties were overcome. Strong leadership was directly related to the level of innovation and the success of the Pathfinders in engaging parents.

### Arts and cultural activity

The Pathfinders varied in their interpretation of arts and cultural activity. One Pathfinder interpreted the notion very broadly<sup>35</sup> (1-4 below), another interpreted it more specifically (1) and two Pathfinders included different elements that had different slants. A useful classification might be:

- 1 Core creative arts centres: *Performing arts centres; Visual arts centres.*
- 2 Core cultural centres: *Museums and libraries.*

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<sup>35</sup> The broad notion of 'culture' however excluded playing or watching sport.

- 3 Wider cultural centres: *Heritage centres*;
- 4 Related centres: *Design (architecture, fashion, advertising) studios; Natural world and animal centres; Themed and science parks.*

For three of the Pathfinders 'arts and culture' was seen primarily to reside in individual, creative activity<sup>36</sup>. Improvisatory play (in dance, drama with musical instruments for example) or making activities (in visual arts or with 3-D materials) emphasised creative activity as self-expression and self-discovery. Some making activities were product focused, making a music shaker or a willow structure for example, and the learning was more skills orientated.

Arts and culture was seen to reside less in collective culture than in individual activity. Pathfinders arranged visits to theatre and to art galleries, often as the culmination of a series of activities and in some instances sought to connect the practical creative activity with the visit – as in the inspiration from visiting *Lion King* for making structured animal costumes. It is likely that the professional backgrounds of those planning and coordinating of the Pathfinders meant that they were more likely to interpret their role as designing and offering participatory, creative activities than as liaising with arts and cultural providers and working towards integrated, family friendly opportunities.

There may have been some reticence or difficulty about engaging with arts and cultural activity as it was presented in arts and cultural centres. To be fair, the progressive pathway from low-risk accessible activity to higher-risk adopted by the Pathfinders and the short time span meant that any engagement with arts and culture providers was usually a final visit at the culmination. Equally, the role of arts and cultural centres in mediating national, formal or traditional cultures with the experiences of the families and children themselves was not challenged<sup>37</sup>. Had the Pathfinder coordinators found imaginative, flexible, out-reach family provision from arts and culture providers on their doorsteps it would have been easier to create more occasions that integrated with local arts and cultural providers. One obvious conclusion to emerge from the Pathfinders is that family orientated practices in arts and cultural providers could be more developed. Croome Court, however, did engage with the Worcestershire Pathfinder's aspirations and considered more seriously in its future developments how arts activity can provide access to the Court as a place symbolically representative of a certain heritage.

As many have emphasised<sup>38</sup> and as explored in the Arts Explorers team discussions, 'culture' is not a simple idea that can be turned into programmes as it encompasses

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<sup>36</sup> The exception being the Gateshead Pathfinder which did not organise participatory events but facilitated the families in making their own choices about visits, events and activities.

<sup>37</sup> By way of illustration, a project by Take Art in Somerset [Sticky Fingers and Toes Report, [www.takeart.org](http://www.takeart.org)] worked in a double-sided way, with children's centres to encourage them to develop out-reach work with local arts providers and with the arts providers to encourage them to develop family-friendly, innovative approaches to working with young children and families. The arts providers and children's centre staff collectively discussed how they could connect on every level from practical to pedagogical.

<sup>38</sup> Jones, K. (2009) *Culture and Creative Learning: A literature review*. Review available from Creativity, Culture and Education.

Hall, C. and Thomson, P. (2007) Creative partnerships? Cultural policy and inclusive arts practice in one primary school. *British Educational Research Journal* 33(3), 315–329

a range of ideas and beliefs about heritage, modernity, elitism, multi-culturalism and culture as 'everyday'. In targeting families experiencing disadvantage who would not normally access arts or cultural activity (and who would by definition tend to fall in to working class and ethnic minority groups), the programme was unearthing many complex issues in relation to what culture and whose culture? In this respect photography was a valuable arts medium as it can transcend the high/low culture divide, the everyday/elevated, amateur/expert, adult/child and photographing families is somehow an act which captures the essence of 'family'. Although these issues were explored in team discussions, there was perhaps a tendency to expand definitions to fit what seemed to be possible as the Pathfinders unfolded, rather than chisel out a shared programme definition.

### Engagement

Engagement was a key concept underpinning the Pathfinders. Discussion and interviews revealed that 'engagement' was differently interpreted. Since the Pathfinders aimed to 'increase engagement', looking closer at how engagement was interpreted is valuable. Engagement could denote:

- Attendance
- The nature of participation
- Quality of involvement
- Who was involved

#### Attendance

Some Pathfinders could track fairly consistent attendance from a core group with others attending intermittently. 'Engagement' was defined as consistent attendance.

Clearly consistent attendance at a series of sessions or events demonstrates personal commitment and will make more of a difference than intermittent attendance. Where projects had built-in progression, committed attendance was important if there was an expectation of something to be learned. Attendance at occasions which are designed to be 'drop-in' resulted often in larger groups participating, but not necessarily attending across a sequence of sessions<sup>39</sup>. There is probably a 'trade-off' between small numbers, high-intensity and personalized input resulting in higher motivation and commitment against reaching greater numbers via drop-in or open-invitation sessions in which it may be more difficult to generate consistent attendance.

#### The nature of participation

The type of participation varied considerably across the Pathfinders, ranging from active participation in making or doing to being an audience member, spectator or visitor. In the Gateshead Pathfinder participation was defined slightly differently as making choices and taking initiative in planning out-of-home visits and activities. The participatory activities had not been decided by the project coordinator therefore (apart from the 'treat' days), but were decided upon by the families.

#### Quality of involvement

In another Pathfinder engagement was identified as the quality, or level of involvement with an uncle who dozed off during a workshop being described as clearly disengaged while others who were fully 'hands-on' were engaged.

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<sup>39</sup> Derbyshire final report.

Observations of workshop activities revealed different levels of involvement from both children and adults ranging from minimal to highly involved<sup>40</sup>.

*'It's not only where they go, it's how they access them. Museums, for example, how can you use them? You can visit and run around for ten minutes or you can engage more. I felt I was trying to encourage deeper levels of engagement at a venue with [the looked after child] and then they might potentially revisit - and if they do go back, they might have ideas for how to use what's there more and get more out of it'. (Interview with Cultural Shopper)*

#### Who was involved

The question of whether it was whole families who needed to be 'engaged' for perceived benefits to accrue, or whether the children could be fully engaged without parents, just one parent - or vice versa, parents engaged without children - was also raised by the Pathfinder coordinators in interviews. One Pathfinder emphasised that family engagement meant the whole family, whereas other Pathfinders interpreted 'family' more flexibly.

If the aim is to increase family well-being (bonding), then arguably all siblings and parents would need to be fully engaged in an activity which absorbs them all. The Gateshead Pathfinder stipulated 'whole family' participation and thereby placed more emphasis than other Pathfinders on shared family experiences. For looked after children, well-being and a sense of belonging need reinforcing. In the Kirklees Pathfinder, for example, the theatre visit attracted many more 'second parents' or 'additional adults' than the other activities. The team came to the conclusion that family trips out may be more likely to involve the whole family than participatory workshops.

If the aim is to increase the likelihood of children becoming more involved in arts and cultural activity, say through arts award, then whole family engagement is less important, but commitment by the parents to taking individual children to arts-based lessons, educative sessions, participatory events, performances or exhibitions, and showing interest in their children's activity would be a priority.

The neutrality of 'family' and 'parents' in policy and project documentation may serve to obscure the highly gendered nature of childcare and family management. With few exceptions, it was mothers who accompanied the children at Pathfinder events. An existing fathers' group was included for two sessions in one strand of the Derbyshire Pathfinder.

#### **Children and parents participating together**

Not only did Pathfinders vary in their interpretation of 'engagement', they varied in how the children and parents might engage together and to whom the work was directed. This relates closely to the 'nature of participation' and deserves further exploration. From the observed Pathfinders supplemented by information from Pathfinder reports the following 'working-together' possibilities were identified. Each is followed by an example from the Pathfinder sessions.

- Child and adult focused creative activity, integrated levels of challenge – *dance*

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<sup>40</sup> Quality of involvement – or 'flow' indicators have been adopted by creative arts projects to identify and gauge the levels of involvement of children and family participants. They can provide useful feedback to workshop leaders on quality of engagement. Young, S. (2006) Zest project report. Available from [www.takeart.org](http://www.takeart.org)



*and theatre workshop*

- Separate child and adult focused creative activity, at differentiated levels of challenge – *music activity*
- Child focused creative activity with adult family members as helpers or onlookers – *art-making activity*
- Adult focused arts-based skill-learning activity – *children involved indirectly as subjects of photos, adults making willow structures for children's carnival*

It is likely that the media of certain art forms and their affordances lend themselves more to certain models of working together between adults and children. Improvisatory dance and theatre work, for example, can enable children and adults to work at their own skill levels and yet integrate their improvisatory creative activity with one another. Music activity with instruments may be less easy to integrate – the activity as observed involved children playing in an exploratory way with instruments (adults looking on) and then adults were given a separate opportunity to explore the equipment in a more focused way (children looking on<sup>41</sup>). A visual art making activity may focus on the child making the picture or artifact, but with parental support and assistance. These kinds of making activities, particularly where skills are involved such as working with willow, are perhaps less likely to lend themselves to modes of combined or interactive adult-child working. There is scope to explore adult and child working-together approaches, the purposes and processes that underpin them and how workshop leaders can facilitate these – what might be termed ‘family pedagogy’.

What is important, however, is that the ways in which children and their adult family members will work together are considered carefully at the planning stage so that clear aims and purposes inform the decisions about how the activities will be presented and structured. It is not that dance and theatre are necessarily more appropriate for family activities than visual arts activities but that forms of interactive, intergenerational improvisatory activity may be generated more readily in some art form media than others.

The nature of shared participation between adults and children again relates closely to the overall aim and whether the Pathfinders aim was to use arts and cultural activity as a medium to increase aspects of family functioning thought to contribute positively to family life or whether the aim was to raise children's achievement in arts and cultural activity by involving parents.

If the hope is that whole family involvement contributes positively to family life, then those activities that might feed back in to and raise the creative quality of home-based activities – such as simple art making, using simple materials (cardboard boxes, papers, glue, scissors) or photography – are the activities that hold the most promise for increasing the range and quantity of ‘core’ and ‘bonding’ type activities at home (stability) – the simple, accessible, everyday types of activities. If the hope is that families become more flexible, more adaptable and build resources for coping with challenges (resilience), then more adventurous types of activities such as parents making art on their terms and developing their own self-esteem or planning trips out to new and ‘riskier’ places, would be the priority. If the hope is that whole family involvement supports families in building ‘bridging social capital’ by connecting

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<sup>41</sup> My own work with music and dance has explored the processes of adult-with child improvisation in terms of turn-taking, synchronizing, imitation and so on and how these can support communication and social skills – see for example, Young, S. (2003) *Music with the Under Fours*, London: Routledge. The arts therapies also offer useful pedagogical ideas.

with their community via arts and cultural activity, then whole family participation attendance at events at core arts and cultural centres with a particular emphasis on cultural traditions and heritage may contribute more.

Equally, if the hope is that parental involvement in children's activity will set them on a pathway to becoming artists and participants in arts and cultural activity, then engaging parents' interest in their children's artistic activity and learning how to support them becomes key.

Whatever the aim, parent-learning programmes generally recommend reflective discussions with parents about their role, their beliefs and aspirations, their practical circumstances and so on as being an important dimension of changing behaviour. The Gateshead Pathfinder enabled the foster mothers to develop these kinds of discussions with the Cultural Shoppers and I overheard these kinds of discussions between the visual artist and the parents at the Redditch school exhibition of photographs.

### ***One piece of work***

*It's difficult to describe. There is gold, a sheen of rich blues and greens, a paisley-shape motif, but stylised in to a more contemporary design. It holds my attention, this beautiful embossed design on fabric. The mother who has made this in the school-based workshop session talks to me about thwarted ambitions in art when she herself was at school and how she may now take it up again as a mature student at the local college. Shameela led the workshop, instructing the parents in her own style of design on fabric. Displayed here, in the gallery space, on the board that contains photos of the workshops and many examples of work, the piece of work takes on a new significance. The mother's children are here today, taking part in the workshop, sitting on the floor busy with cardboard boxes and other materials. We know that contact with real artists and their work is motivating, particularly, perhaps in this case, an artist from the same ethnic background with whom perhaps it is easier to find resonances of cultural identity. The positive attitudes generated in such activities must surely then influence how the mother views and approaches her own children's art making. (Observation notes: Susan Young)*

### **Parenting style**

Being involved with children in creative activity on their terms is something which may come easily to some parents, but lies outside the familiar parental role to many parents. Traditional Pakistani parenting roles, for example, emphasise siblings and cousins playing together while parents focus on their work and household tasks<sup>42</sup>. Traditional working class parenting roles may similarly emphasise a clear boundary between adults and children in what Lareau has called 'the accomplishment of natural growth'<sup>43</sup>. This style of parenting she contrasts with the middle class parenting style of 'concerted cultivation'. Lareau sees advantages and disadvantages to both styles, but along with Gillies and many educators,

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<sup>42</sup> Young, S. & Street, A. (2010) Time to Play: Exploring intercultural approaches to creative play in children's centres serving majority Muslim communities. Final report. Peers Early Education Partnership (PEEP), Oxford.

<sup>43</sup> Lareau, A. (2003) Unequal Childhoods: Class, Race and Family Life. Berkeley, CA: University of California Press.

demonstrates how middle class parenting is more congruent with children's experiences of school. Arts and creative projects may unwittingly similarly take on many of the expectations and characteristics of middle class parenting, (in particular, playing together as equals) thus setting ethnic minority and working class children at an immediate disadvantage. Mothers, especially single mothers, who are looking after preschool children day-in-day-out may look to toddler groups and other events as an opportunity to 'disengage' from their children and benefit most from time out and adult social company. The interviews carried out with mothers of young children at a Children's Centre Pathfinder event affirmed this<sup>44</sup>. Parents who according to cultural expectations adopt a directive style with their children and expect didactic learning, may, as Liz Brooker has shown<sup>45</sup>, be confounded by styles of interacting and creative play based on different sets of expectations, as revealed by a small number of interviews mothers from ethnic minorities. In other words, participation which may appear to be the norm among project designers familiar with middle class parenting styles, may need to be re-considered carefully, particularly in projects which aim to work with families who might not normally participate in arts or cultural activity.<sup>46</sup>

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<sup>44</sup> Evidence from other studies, Young & Street, Music One-to-One report and Time To Play report, have also confirmed that mothers looking after children often look to out-of-home occasions such as drop-ins and toddler groups as a chance to receive some relief from full-time child-caring.

<sup>45</sup> Brooker, L (2002) *Starting School: Young Children Learning Cultures*. Buckingham: Open University Press.

<sup>46</sup> With a colleague, Alison Street, I have carried projects working with young working class women and with Muslim women of various ethnicities and in both projects we explored variations in parenting styles and explored approaches to music and creative play that could be appropriate to engaging these women. Young, S. & Street, A. (2006) Music One-to-One, Final Report. Young, S. & Street, A. (2010/forthcoming) Time to Play: Final Report.

## Record and reflect

Each of the Pathfinders included different processes of record and reflect. In two Pathfinders these sought to engage the families directly; both via online, digital processes. In two Pathfinders 'record and reflect' was indirect and integrated; events being recorded by film-maker/photographers. The record and reflect processes raise questions as to who is recording and why, what is recorded and how it may then prompt forms of reflection – and what forms of reflection are valuable.

### Web 2.0 Structures

Using online processes of recording put the onus on family members and required a set-aside place and time. The Gateshead Pathfinder succeeded in engaging families in recording and reflecting on their activities via a structured question engine to which they inputted information during a final session at a city learning centre [Gateshead Grid for Learning]. The Learning Centre provided facilities (including lunch), IT equipment and immediate help and assistance from the cultural shoppers and the Centre workers. In some cases the foster mothers required support with literacy and computer skills which was available both from the cultural shoppers assisting them and the centre staff – the need for differentiated support had therefore been anticipated. It is also significant that foster parents are used to receiving support from outside agencies for their role and to being accountable. They may therefore respond more readily to expectations that they record and reflect<sup>47</sup>. The contributors to success were: small but committed recruitment, highly supportive input to a few families, good facilities, and structured online proformas.

The Kirkless Pathfinder also adopted an online forum [Arts Explorer Digital Passport] in which families could input information about their family, what they had done, how they felt about it and what they might do next. The team learnt that in future any similar process would be introduced earlier and integrated more.

Online 'record and reflect' processes may have many advantages, considerably facilitated by free structures available on Web 2.0 resources. But they require equipment, skills, time and a sense of ownership of the process. It is also key to consider what kind of information lends itself to being inputted to online structures – more factual, written information plus personal views. Online processes require what has been termed 'stewardship'<sup>48</sup>: that is someone who understands how to design the Web 2.0 structures to suit the purpose and will give practical support to users.

### Artefacts

The Gateshead families also kept memory boxes (and diaries) for the looked after children containing keepsakes from days out. The boxes had been provided by the Pathfinder and were attractive, good quality boxes. One box belonging to a five-year-old contained drawings of a day out to the lighthouse, pebbles from the beach and tickets. Unpacking the box to 'show and tell' its contents enabled the boy to talk about his day out. The collection of small objects as mementos may offer an age

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<sup>47</sup> One mother I spoke with was completing an NVQ and using the Arts Explorers work to contribute to her NVQ.

<sup>48</sup> Wenger, E., White, N. & Smith, J. D. (2009). *Digital Habitats; Stewarding Technology for Communities*. Portland: CPsquare.

appropriate method for younger children<sup>49</sup>. This is also, importantly, a 'child-centred' process in which children can make their own decisions about what is meaningful and important to record<sup>50</sup>. Highly structured processes such as online proformas, may offer valuable guidance and support, but can remove ownership of the process rendering it less meaningful.

### **Photographs and video**

Recording via photographs and video could be integrated in to ongoing activity. Both the Derbyshire and Worcestershire Pathfinder employed a photographer/film-maker to document certain key events across the three individual Pathfinder projects. The resulting Worcestershire film combined images and short video sequences from the three projects giving an overall account of the Pathfinder. Copies of the DVD were made available for parents in the schools. A film-maker also recorded activity at the Nottingham Gallery (Derbyshire) and the resulting film was posted on a website<sup>51</sup>.

The photographer also played a key role in the Redditch strand (Worcestershire).

#### ***Redditch Photographs***

*The photographer, Chris, worked with the parents (all mothers) in taking family photos of the trips out, instructing them in photography skills. These photographs were then displayed at a school open day in a darkened room with spotlighting. Participating parents, their children, members of staff, visiting education authority officials and other families could view and talk about the photos. The quality of the photos – all taken by the parents with support by the photographer – generated much admiration and discussion. Talk about 'what makes a good photo' continued, as did plans between the headteacher and local authority official for some kind of continuation funding in which the film-maker would be employed by the school.*

Key aspects of the Redditch project were the quality of the photos, the fact that they had been taken by the mothers using inexpensive cameras (in some cases their own) and the images of family 'togetherness' that they 're-presented' not only to the parents and their children themselves, but publicly. Key too were the personal and art-form skills of the photographer in enabling the photographic activity in a way which engaged the families.

### **Displays**

Photographs, information and samples of work drawn from the school-based workshop activities were attractively displayed at a later Art Gallery event by the Kirklees Pathfinder team. This provided an opportunity for families to review and comment on their activity. Displays may play an important role in publicly affirming

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<sup>49</sup> However many approaches to recording among even very young children give them cameras and video cameras.

<sup>50</sup> Clark, Alison and Moss, P (2001). *Listening to young children: the Mosaic approach*. London: National Children's Bureau for the Joseph Rowntree Foundation. The mosaic approach explored a number of approaches through which children can give their own accounts of experiences.

<sup>51</sup> The website was password locked – not to restrict access to those involved, but to ensure confidentiality.

work and encouraging reflective discussion with others, the display acting as prompters.

## **Reflection**

To find a suitable method of recording is one element. Thoughtful reflection that can lead to changes in attitudes and beliefs around what has been recorded does not necessarily take place unless encouraged. The opportunity to reflect through discussion with others was included in some Pathfinder events. The Gateshead families were encouraged to discuss with the cultural shoppers in extended conversations. To encourage the process of reflection among parents with a balance of support and challenge may be an important element if values and attitudes towards their children's participation in arts and cultural activity are to change.

Recording appeared to be no less successful when left to professional team members and then used as prompters for reflective discussion. For parents, reflection may be the element to focus on more than recording. Strategies might learn from video recall methods that are used in some research approaches<sup>52</sup>.

## **Purposes**

The purposes of recording and reflecting on participation in different forms of arts and cultural activity will vary according to the overall aim of the project. If the aim is family cohesion for its contribution to stability, then photographs and memory boxes which emphasise bonding and belonging may make an important contribution. If the aim is for activities which support families in 'bridging' socially within and beyond their local community, then to record and reflect via a film may serve to emphasise a sense of belonging; of place, locality, and its traditions and culture. The film showing the carnival event in the Worcestershire village for example, could serve that purpose. If the purpose is to encourage parents to incorporate more arts-based activity in their homes, to place higher value on such activities for their children, then record and reflect processes which enable them to develop their own awareness and appreciation of arts activity may be valuable, for example via public displays. The aesthetic quality of the art-work is then crucial – the beauty of the fabric work or the photographs generated pride, self-confidence and motivation to do more.

There were, however, few examples in any of the Pathfinders of children taking an initiating, leading role in documenting or recording aspects of their participation in activities; deciding what and how to record. Junior Arts Award pilot projects include structured questions to support children's documenting<sup>53</sup> and some creative initiatives influenced by approaches from the nurseries of Reggio Emilia encourage children to document and comment on their own work<sup>54</sup>.

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<sup>52</sup> See for example the international Children Crossing Borders project [[www.childrencrossingborders.org](http://www.childrencrossingborders.org)] in which edited films of their children participating in early childhood education are shown to groups of immigrant parents who are then invited to discuss and explore the issues they raise.

<sup>54</sup> See for example Fawcett, M., Bancroft, S. & Hay, P. (2009) *Researching children researching the world: 5X5X5=Creativity*. Stoke-on-Trent: Trentham Books.

## Analysis of Questionnaire Interviews

Fifty-seven primary and supplementary questionnaires were collected. These were collected from the occasions listed in Appendix 1. With the exception of one event, a school open day attended by a very large number of parents, more than half the numbers of parents attending selected events have been interviewed (for example Gateshead 9/13, Castle Gresley, 10/14, Redditch 5/8). The sample is therefore representative enough to be reliable. The sample of 57 interviewees included 42 mothers, 3 fathers, 7 foster mothers, 2 grandmothers and 3 childminders (women). More than 57 questionnaires were collected, but 3 were incomplete and were not included and one was destroyed as the parent revealed sensitive information. A few of the occasions included both parents, the Redditch outings and school photo exhibition for example, involved both parents or two family members, such as mother and grandfather for example. Where the foster families included two foster parents, they were both present at various occasions, but several foster families consisted of a fostering mother only. At some of the Kirklees events mothers brought not only their own children, but also nieces and nephews. Such kinship group caring arrangements are more common among the South Asian communities served by the Kirklees Pathfinder.

### Age

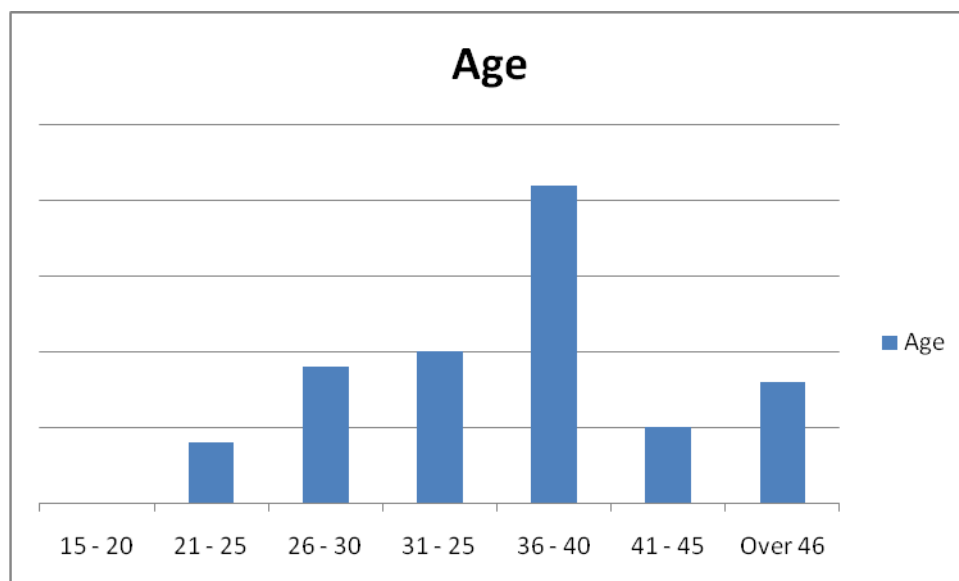


Chart 1: How old are you?

The age of the adult who was interviewed was recorded. This adult was, in almost all cases, the only adult accompanying the children and usually the mother or foster mother. Other adults were father, grandparent, aunt or childminder. The highest proportion of parents were in the age bracket 36-40 reflecting the primary age of the children (5 – 11 years). The higher number than might be expected of over 46-year-olds (8) in this sample reflects the fact that the sample included two grandparents and the foster parents tended to be older women. There were no parents under 20 but a few from the children's centre with very young children were aged 21-25 years. The Pathfinders did not therefore reach any groups of teenage parents.

## Education



Chart 2: How far did you go in your education?

1 = primary education

2 = secondary education, no qualifications

3 = GCSE/O-level or equivalent (NVQ1-2)

4 = A level or equivalent (NVQ3)

5 = Higher education: Certificate, Diploma or Bachelor Degree

6 = Higher education: Masters/PhD

There is known to be a positive relationship between mothers' education and children's educational achievement<sup>55</sup>. Of those adults interviewed, three mothers from the Pakistani community who had migrated to England upon marrying had received only a few years of primary education. Two fathers and one mother had higher degrees. A relatively high proportion of parents had higher education qualifications and education to A levels and evidence suggests that they will support their children's education and other activities in ways that are more likely to result in positive achievements.

<sup>55</sup> Desforges, C. with Abouchaar, A. (2003). *The Impact of Parental Involvement, Parental Support and Family Education on Pupil Achievements and Adjustment: A Literature Review*, Department for Education and Skills. Mothers with higher educational qualifications tend to impart a more positive attitude towards education to their children and to support their children's school work, resulting in higher achievement.



## Number of Children

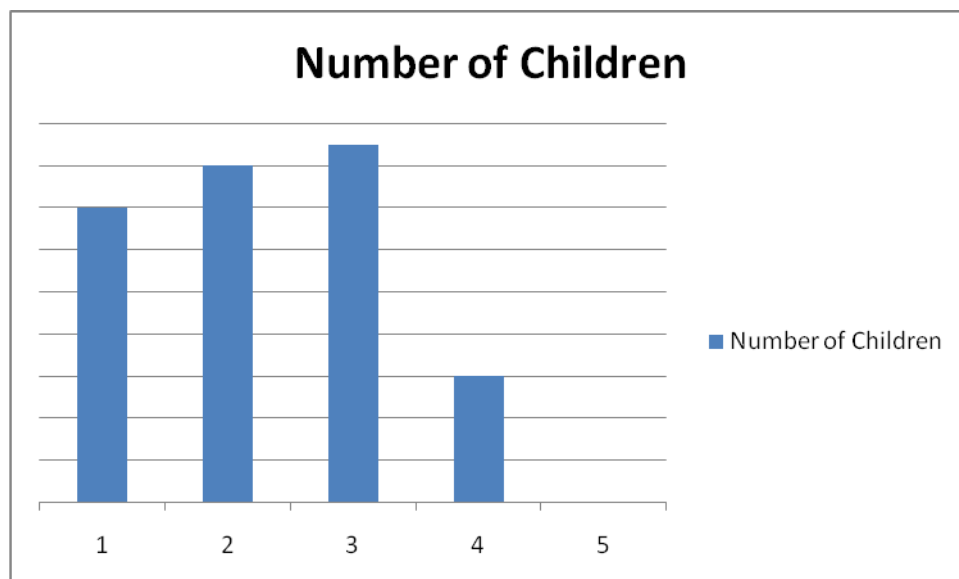


Chart 3: How many children in your family?

The number of children in families were, one child (15), two children (17), three children (18) and four children (7). No families had four or more children. However, these overall figures elide local patterns. The families of one child included all but one of the families attending early childhood settings where it is likely they will go on to increase their family size. All the families with three children, with the exception of one, came from the Kirklees Pathfinder, reflecting a continuing tradition in the Asian community for larger families, influenced, however, by the Western tendency to reduce family size. The families of four children, except for one, were all families which included some or all looked after children. In some families, step-children visited for regular periods of time, thus increasing family size, but in these instances, the immediate family was recorded. However, there were four families who mentioned birth children who did not live full-time with them.

## Accommodation

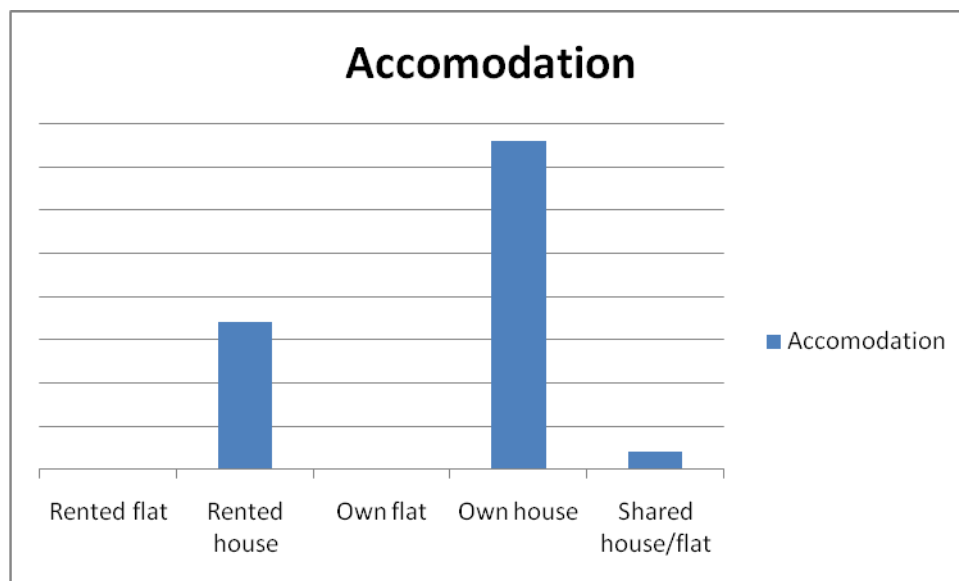


Chart 4: In what kind of accommodation to you live?

- 1 Rented flat
- 2 Rented house
- 3 Own flat
- 4 Own house
- 5 Shared house/flat

Most of the families lived in their own house (38), some lived in rented houses (17) and 2 lived in houses shared with extended family members (parents-in-law.) Again, this reflects geographic locations: cheaper housing in the North and reflects the nature of the sample: older families in Gateshead, and established immigrant families in Huddersfield. However, with the Derbyshire, Castle Gresley samples and Worcestershire, family incomes were such (in relation to local housing prices) that parents had been able to buy their own houses. Home ownership is associated with providing children with a secure and stable environment and the positive benefits that may accrue<sup>56</sup>.

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<sup>56</sup> Haurin, R., Parcel, T.L., Haurin, R.J. (2002) Does Homeownership Affect Child Outcomes? *Real Estate Economics*, 30(4) 635-666. This study found that owning a home compared with renting leads to a 13 to 23% higher quality home environment, greater cognitive ability and fewer child behavior problems.

Harkness, J. & Newman, S.J. (2002) Homeownership for the poor in distressed neighborhoods: Does this make sense? *Housing Policy Debate* 13(3), 597-630. This study found that homeownership results in improved outcomes for children irrespective of the type of neighbourhood.

## **Employment**

Almost all the interviewees were either employed themselves (usually part-time on the part of mothers) or had partners or husbands who were in full-time employment. To give an indication of employment status and income, professions included gardener, drivers, shop workers, factory workers, IT professionals, police force, teachers, doctors and architect. The two single mothers who were interviewed were unemployed.

Taken collectively, the demographic data from the sample interviewed reveals that the Pathfinders were mostly working with parents aged thirty and older, with two or three children, half of whom had educational qualifications to A level and above. The majority owned their own homes and almost all were either employed or supported by partners who were employed. Excluding the looked after children whose circumstances are different, the demographic detail suggests that the Pathfinders were not entirely succeeding in targeting parents who might be experiencing poverty and its concomitant challenges as the original brief had requested. However, this is known to be very difficult to achieve and represents a challenge faced by all children's centres and other children's services.

Middle class parents are more likely to seek out and access additional, enrichment opportunities for their children and that, however carefully targeted, it is often difficult to draw in those parents who stand to have most to gain. The point was made in one meeting that involving families 'who do not normally access arts and cultural activity' was still a valuable aim, irrespective of socio-economic circumstances.

## **Supplementary Questionnaire**

The second questionnaire enquired about the range of activities parents organised for their children in the home and out of the home. The aim was to map everyday family practices and the beliefs and ideas that lay behind them.

The questions started with the most likely activities, anticipating positive responses to settle the respondent before enquiring about the more specific activities.

### *In-home activities*

Family adults were asked what kinds of things they do with their children at home. Without exception children watched television and some parents were keen to explain how watching time was rationed. Activities such as computer games were more dependent on age; older children being reported as more likely to play with these. Almost all parents reported some musical activities, singing songs, listening to music and singing along to radio or TV programmes being commonplace among families, with the exception of a few religiously devout Muslim families. Books are available and most parents reported reading to and with their children; the influence of home-school reading programmes being evident here. Taking family photos may involve children as subjects, but children rarely used cameras. Mothers engaging children in everyday domestic activity such as cooking and gardening was frequently reported. In relation to the provision of art materials for children, most reported pens and paper, some included paints and a wider provision of materials for creative art-making activity. Fewer parents reported providing for make believe or drama play in the form of dressing up or other props.

Although the questions asked parents if they joined in with these activities, for the most part parents described providing children with activities in the home that would

keep them occupied independently. Only watching TV together and reading books were child-framed activities that might be shared. From the parents interviewed, there was very little evidence of parents providing for what might be termed 'arts' activity in the home; save the provision of drawing materials and some simple craft-making with paper, scissors and the like.

### Out-of-home activities

Almost all families go to the park, visit other family members, or go out for walks (or bike rides). They cost nothing, need no special arrangement and are accessible. They might be termed the 'core' leisure activities that contribute to family stability and well-being. Many families take their children swimming, and some to organised sport activities such as football (rugby, gym etc.). A few families take their children to the library, but less frequently, mainly citing one-off events or story-time sessions. Few families take their children to museums, theatre or art galleries. These, if they were mentioned, tended to be one-off special events.

Theatre visits consisted of pantomime or visits to a children's show that had been specially arranged. Very few families took their children to the cinema – cost, particularly taking several children, was given as a reason, but with the increased availability of home entertainment systems and media items for the home, cinema visits are probably on the wane. Museums were considered to be inappropriate for younger children and were rarely mentioned with older children. Art gallery visits were rarely mentioned, except for the Huddersfield families who had visited the Art Gallery as part of the Pathfinder, mostly for the first time when interviewed and the Gateshead families who all reported visits to art galleries, many as one of their 10 Arts Explorers visits.

Many families described visits to farms, zoos, science centres and themed parks. There was a noticeable variation with location. Families, for example, within reach of the urban centre of Birmingham had visited the Think Tank, and many mentioned a local family farm. Similarly Castle Gresley families mentioned trips out to a local theme park, Conkers. What is available locally and is easily accessible clearly influenced the out-of-home activities which parents organised for their children.

One father, a teacher, actively organised a range of out-of-home activity for his children including theatre visits (using free tickets under the 'A Night Less Ordinary' scheme) and using the library frequently, reported that art gallery and museum experiences could be too stressful saying they had had, *'one very negative experience – (we) felt we were being followed around with suspicion by an attendant. (We) wouldn't go back'*, suggesting that *'reactions to children are important'*. On the Pathfinders project day, this father and family of three girls stayed for three hours.

Parents' circumstances, interests, values, religious and cultural traditions are clearly important in shaping what they choose to do with their children. The single father who cared for his son part-time, enjoyed camping and the outdoor life, had a low income and relied on public transport, organised camping trips with his son but rarely any activities which involved entry payment or were inaccessible via public transport.

Taking up the idea that leisure activities in families can be defined as either 'bonding' or 'bridging', most of the families engage in bonding activities but with a few 'bridging' activities requiring higher investment of family resources (time, money, organisation). What this suggests is that simpler activities, closer to home, easy to access may contribute more to 'bonding' activities which in turn may be implied in strengthening 'family social capital'. It suggests that arts and cultural providers might focus more on small-scale, off-site activity, providing local, low-key activity that is integrated in to

shopping centres, educational centres, in partnership with local themed parks or children’s activity places such as farms, zoos, play-centres and the like. These forms of innovative out-reach work might also include ‘hands-on’ activities which lend themselves to being easily transferable to the home environment (perhaps with take-away kits/materials.) Family experiences need to be adaptable to children of varied ages, ideally local and ideally at regular times, either every week on a certain day, or open long hours. Small-scale, local, regular and well-tailored to mixed ‘toddler to twelve’ age phase may be more likely, therefore, to engage families than large-scale, impressive and one-off events at central venues. It is salient, therefore, that the Pathfinders aimed to provide this kind of provision and future planning might hold this in mind.

Reasons

The questionnaire had enquired of parents why they provide the at-home and out-of-home activities mentioned, probing if necessary to explore their thinking behind this provision. These qualitative answers were jotted on the forms, and in the process were filtered and reduced a little. However, these answers provide useful insights in to the beliefs and values underpinning parents’ organisation of family time. The responses were collated and then subject to a simple thematic analysis in which matching words started to indicate categories which were then counted. These categories are listed below.

Table 1: Analysis of responses as to why activities are provided

	At home activities	Out-of-home activities
Enjoyment (enjoys, likes, loves, has fun)	15	12
Learning	22	6
Education	2	3
Stimulates (boredom, occupied, interests)	13	8
Social aspects (friends, social skills, sharing)	12	8
Being a family	3	1
Energy, exercise	1	6
Imagination/creative	4	0
Need to get out of the house	n/a	10

Several interpretations can be drawn from this analysis. The questions asked ‘why do you plan these activities for your children?’ with hindsight, led parents to respond in relation to their children more than as a family. Nevertheless, in spite of this lead, a number of responses indicated enjoyment and need on the part of the parents suggesting that they intersected their own interests and needs in to the responses. However, none of the responses indicated that the parents provided activities

designed primarily for their children that could incorporate their own cultural engagement, with the exception of one foster family where the parents were very interested in history. Therefore while they may look for enjoyment in activities they plan for their children, they are not looking for any depth of arts or cultural engagement on their own part.

Activities at home are seen as having a learning purpose in many cases whereas going out is less about learning. This in part reflects the nature of the out-of-home activities with swimming, going to the park and for walks emphasised much more than activities such as visits to the museum that might have been associated with learning. Clearly using up energy, physical exercise and needing to get out of the house were associated with out-of-home activities.

The responses suggest the reasons behind the provision of activities is rooted, not surprisingly, in the practical day-to-day challenges of looking after children. Contemporary parents absorbing messages from what has been termed the 'risk culture' are less likely to send their children out to play independently, but expect to provide and plan activities. However, parents are also aiming to provide safe, appropriate entertainment for the children and usually to support their learning. 'Edutainment'<sup>57</sup> denotes education that is framed as entertainment with parents emphasising that activities are enjoyed, are fun as well as being important sources of learning. This indicates an apparent contradiction often experienced by parents between a desire to educate and support learning, yet for it also to be fun and enjoyable.

Of importance to note is the small number of responses that included any kind of reference to imagination or creativity. These responses were correlated to the socio-economic circumstances and occupations of the parents. Although a tiny sample, all were white, employed parents living in their own homes and engaged in 'creative professions'. These responses might be contrasted with one mother who said; *'no I don't provide art materials or that kind of thing – it's a mess then, isn't it. You're cooking all day and cleaning. There used to be a Barnado's group every Sunday – glass painting, that kind of thing. I send them out to do those kinds of things.'*

Social benefits were mentioned, in particular playing with other children, learning to share and so on. Coming together as a family through the activities was rarely mentioned. One respondent said, *'I suppose with playing games and cards it makes us all sit down as a family – there's a lot of conversation – and then the telly has to be off.'* However, these social aspects were also contrasted with mothers who said explicitly or implied that occupations were provided so that children could be occupied alone; *'to spend time on their own'*.

The interpretations to draw from this set of semi-structured interviews are that parents are mainly concerned with short-term immediate goals of entertaining their children in activities that are fun and may have some loosely defined learning content. Longer-term educational aspirations or more specific interests in developing arts or cultural activity are not uppermost in their minds. Only two parents framed the activities more specifically as part of education. This may seem to be splitting hairs, but I suggest learning is a more modest, generic, 'here and now' activity that can refer to a wide range of different aspects. Education refers to the formalised process that is long-term, future-looking and framed by institutional structures. Interestingly,

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<sup>57</sup> Buckingham, D. & Scanlon, M. (2001). Parental Pedagogies: An analysis of British 'Edutainment' magazines for young children, *Journal of Early Childhood Literacy*, 1(3), 281-299.

although not part of the formal data collecting process, informal conversations between Pathfinder team and parents who visited Huddersfield Art Gallery with the three schools suggested that parents may attribute more longer-term gains for their children to activities they regard as 'school related' than those that appear to have more of a 'leisure', or home-related context. Talking with parents during these visits can contribute to changing their perspectives on their children's participation in art activity, contributing to the point made elsewhere in this report that making time to talk with parents can be a key component in changing their values and attitudes.

Across all the interviews only one parent mentioned a daughter attending dance lessons that would be representative of formal out-of-school, progressive arts or cultural learning. While the parents interviewed were actively providing and supporting a range of activities for their children, they mostly fell within 'here and now', everyday activities concerned with the immediate practicalities of caring for children. This suggests that any moves towards a structured award system would need to recognise that they would be introducing notions of longer-term, formal learning within a range of activities that up until now are usually considered 'non formal' and not subject, therefore, to processes that count as 'education'. A considerable shift from Lareau's concept of 'natural development' to 'concerted cultivation'<sup>58</sup> would be needed if they were to engage their children in more structured, progressive activity related perhaps to Arts Award.

Responsibility for managing children's activities invariably falls to the mother. There were a few instances of active father involvement – where a lone father had part-time responsibility for his son and where a father spoke English and his wife did not for example. But these were the exceptions rather than the rule. Information, activities and access routes therefore may accept this situation and target places where mothers meet, offer initial activities with mothers more in mind (e.g. fabric design, work with textiles) and acknowledge their lives and situations (perhaps needing to have 'time out' from the children, their social needs of avoiding isolation at home).

Families were also asked about out-of-home activities that may be thought to contribute to 'family social capital' such as visiting family members, going to a place of worship by fostering close family and community relationships. 'Culture' in the sense of participating in community events and celebrations has not been included in the usual conception of 'arts and cultural' activity in the CCE surveys or similar studies. These forms of activity constitute the 'bonding' that increases family cohesion and related therefore to family stability and resilience but not the 'bridging' that take families out of their immediate community activity to connect with other cultural worlds. With increasing diversity of cultural heritages and traditions asking the question whose culture and on what terms is important.

### **Practicalities**

In order to provide connection with prior surveys and reports of parental involvement (Ipsos Mori<sup>59</sup>) the questionnaire also enquired about 'what gets in the way'. This elicited a set of practical reasons that correspond closely to the Mori survey – inhibitors caused by cost, transport and information. It also elicited more detailed

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<sup>58</sup> Lareau, A. (2003) *Unequal Childhoods: Class, Race and Family Life*. Berkeley, CA: University of California Press.

<sup>59</sup> Ipsos Mori, (2009). *Parents' Views on Creative and Cultural Education: Report produced for creativity, culture and education*. Report downloadable from [www.creativitycultureeducation.org](http://www.creativitycultureeducation.org) (accessed September 9<sup>th</sup> 2010).

information relative to diverse families. Among the Muslim families in Kirklees, three Muslim women were interviewed via an interpreter adding to reports from the Pathfinder team that there were some language barriers to work across in the workshops. The three women interviewed were also restricted in their movements outside the home for cultural and religious reasons.

The Ipsos Mori survey suggested that cost was the main inhibitor. Certainly the decisions of Pathfinders to offer subsidised or free opportunities for arts and cultural activity were right to eliminate cost as a deterrent. The Gateshead Pathfinder went one step further by giving a budget to foster parents to spend; an administrative challenge, but one that gave responsibility to the families. The detailed interview/questionnaires allowed for more nuanced discussion around other barriers such as lack of time caused by long working hours<sup>60</sup> and lack of information as to what was available. However, two low-income parents who were personally engaged in arts activity as theatre writer and landscape designer, overcame low income to find opportunities for their children to engage in arts and cultural activity. This may suggest that values and priorities are a key factor that will override other inhibitors.

### ***The Gallery Attendant: Huddersfield***

*The Gallery building, grey stone, almost monolithic, heavy bronze and glass door at the top of wide steps stands in the middle of a shopping area. Pushing through the door there are flights of stairs leading up to the gallery on the upper floor. As I reach the top, an attendant stands leaning over the stair rail. 'Have you come for the workshop?' he asks. And with that, indicates with a smile and easy gesture where I should go. Following after me are a family with three smallish children, the smallest being carried up the final steps. The same question and cheery smile greets their arrival, together with the offer of a drink and biscuit from the trolley placed on the landing area. It's a reminder that 'family friendly' mean offering a welcome at every level. (Susan Young: observation notes)*

### **Values**

While the practical considerations certainly need to be heeded, the responses to the questions 'why do you provide these kinds of activities?' give clues as to underlying values and beliefs in relation to providing wider activities for their children. Reasons that might be more closely related to cultural and creative activity – for fostering imagination, creativity for example – were rarely cited, except by those parents whose profession or personal circumstances orientated them more towards arts and cultural activity.

Attendance at events provided an opportunity for lengthier conversations with parents. Several mothers of Pakistani heritage sat out as a group from a hands-on activity and were talking<sup>61</sup>. This allowed for free-flow discussion from which the following comment emerged, emphasising the confidence required to access some arts and cultural centres where individuals might feel they 'don't belong'.

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<sup>60</sup> It is increasingly common for both parents to work flexible hours and shift work, whether in part-time employment or full-time and for their working hours to be scheduled so that they can share the home-care of children. Leisure time when both parents are available is therefore in short supply.

<sup>61</sup> This matches experiences in other projects (Young, S. & Street, A. [2010] Time to Play: Intercultural approaches to working in creative play) working with similar ethnic groups and is attributable to varying conceptions of the parenting role and of children's play.



*'A lot of Asian people stick to what they know – they don't venture out. The art gallery, you asked about that – if I found it very interesting myself I might go. You have to have an appreciation – if you're interested in something, um, then you do it. You have to feel confident where you go to. There's a stately house in Leeds, I always wanted to go but I wouldn't like to be the only Asian face in a crowd. I've never done anything like that on my own. If one of these groups organised it at playgroup, say, then I'd go. I'd want to go with my friends, as a group'.*

A rationale for family arts and cultural work may resonate more closely with parents' current values and views if it explicitly spells out pleasure, togetherness, sociability, children's learning for the here and now – with less emphasis on abstract, intangible aspects such as creativity, family capital and resilience. At the same time, strategies such as shared discussion can explore values and beliefs and assist in the process of change. A childhood studies view of childhood draws attention to conceptions of childhood in education and policy-speak as being too 'future oriented'; focussed on what children will become rather than their 'being now' – the 'slow parenting' ideas<sup>62</sup>.

### **Interviews with artists**

Extended interviews were carried out with artists at Broadheath (photographer/video maker and willow structure maker), Castle Gresley (musician and sculptor) and Kirklees (one visual, one textile artist and one ceramicist) and with two cultural shoppers at Gateshead. These interviews followed a loose script which could evolve according to topics and issues raised by the artists.

#### Clarity of purpose

The artist educators varied widely in the values-base and rationale they presented for their involvement in the Pathfinders. Some brought community, participatory arts rationales, in one case with a strong message for social change, and others brought ideals of creative expression more congruent with educational practice. The artists' personal values-base and motivations for working as community artists or artist-educators intersected with their interpretations of the Pathfinders' aims and resulted in different purposes and emphases underpinning their work.

#### Workshop approach

The interviews with the artists added evidence to the observations that have already been reported upon in the earlier sections of this report. Artists revealed a wide variation in their pedagogical or workshop approaches and their beliefs about what they were trying to achieve and how best to achieve that. Most confirmed that working with parents and children presented challenges that they had not encountered before. Some recognised the need for new understandings and skills, others considered that their existing workshop ways of working were self-standing and generic, and could be applied in any situation, irrespective of the project aim.

The range of artists' professional profiles included teachers turned educator-artists, artists acquiring education-type qualifications and community artists who have developed workshop skills in an *ad hoc* way. While this may all be part of a shift to

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<sup>62</sup> Dahlberg, G., & Moss, P. (2005). *Ethics and politics in early childhood education*. London: Routledge Falmer.

Dahlberg, G., Moss, P., & Pence, A. (2007). *Beyond quality in early childhood education and care: Languages of evaluation* (2nd Ed.). London: Falmer Press.

entrepreneurship and portfolio careers which finds resonance with contemporary ideas of small creative industries and ideals of community arts education – positively viewed within Arts Council and Creative Partnerships thinking - the skills development of such professionals remains problematic. While not wishing to quell variety of creative approach, some exploration and refinement of workshop skills and pedagogies would enable all artist-educators to engage families with more confidence, with more clearly defined purposes and quality of outcome.

## Conclusions

The ideas underpinning the Pathfinders initiative – that families should be engaged in arts and cultural activity, that this should be targeted at families who might not otherwise engage - are indisputably valuable aims and supportable. The Pathfinders projects generated work which had a positive ethos and was a source of satisfaction and enjoyment for family members taking part.

The proposals approved prior to the programme's management by CapeUK were all very different, managed by different organisations and coordinators with varying roles and local responsibilities. The Arts Explorers rationale brought together a number of different purposes and aspirations, resulting in a complex brief for the individual Pathfinders to implement and CapeUK to manage in a short space of time. In addition, the expectations from CCE and ACE as to how Pathfinder learning could usefully inform future directions shifted while the Pathfinders were under way. CapeUK sought to absorb and negotiate these shifts while, at the same time, providing the Pathfinder coordinators with consistent support and guidance.

The Pathfinder coordinators were mainly focused on the practicalities of implementing the brief. An action research approach adopted by CapeUK provided the framework for engaging critically with the process and issues that arose. Each of the individual Pathfinders were also encouraged to raise questions relevant to their individual projects and to develop an enquiry-based, learning approach. While the action research approach usefully focuses attention on exploration of issues, there was some reluctance to engage with critical ideas that might have had greater potential to issue in real changes.

The Arts Explorers rationale aimed to transform how people behave and participate in arts and cultural activity. It was, however, determined more by policy aspirations than inspired by demand from families and children. As if aware of this discrepancy, each of the Pathfinders had attempted to anticipate family needs and circumstance and had also built in consultation and audit. However, a policy-driven brief which frames certain expectations in advance will always be in danger of mismatch between need and provision if there is not sufficient prior exploration of family situations and variations due to class, religion and ethnicity. There have also been groups/organisations in education and the arts/cultural sector who have worked with parents and families over recent years – in particular the early years sector, children's theatre and museum and libraries service. The Pathfinder proposals did not give opportunity for the teams to start by exploring and learning from existing work and to 'join up' thinking across different professional sectors.

### What counted as quality?

These Pathfinder projects were breaking new ground and exploring different models of working in a short period of time. Inevitably therefore the main foci were on project structure, organisation, recruitment of artists, promotion to families, with sometimes less focus on the actual quality of experiences for the children taking part. Mechanisms to ensure quality will evolve in future work - such as more defined aims in project documentation, recruitment of more experienced family-work practitioners, more prior training of inexperienced practitioners, a more explicit exploration of the pedagogy for working with families and of contemporary creative pedagogy for achieving quality work with children, particularly younger children. In future a clearer idea of what counted as quality might enable others to identify in what way the approach, the initiatives of family arts programmes are distinctive.

## Suggestions and recommendations

From reading around the topic of family leisure, family functioning and parenting style and from analysis of the collected data, this report arrives at the following suggestions and recommendations:

### POLICY MAKERS AND STRATEGIC BODIES

- 1 To refine the aims, purposes and scope of projects designed to increase family engagement in arts and cultural activity.
  - 1.1 To be clear on the difference between supporting families through working together in arts and cultural activity [a cohesion focus] or parents and other family members supporting their children's arts activity in and out of school [an achievement focus].
  - 1.2 To draw on notions of 'bonding' and 'bridging' to conceptualise family orientated work and provide clarity on how its purposes may differ.
  - 1.3 To provide funding for projects that are long-term and enduring so that they can become more embedded in local organisations.
- 2 To work towards greater integration of provision between arts and cultural providers, education professionals and other children's services around a common notion of 'family participation'.
- 3 To work towards 'distributed' models of arts and cultural learning which incorporate home, education settings, arts and cultural venues, community settings and technologically mediated infrastructure.

### LOCAL AUTHORITIES AND REGIONAL ARTS ORGANISATIONS

- 1 To encourage arts and cultural providers to develop local, accessible, inexpensive, small-scale, frequently scheduled, participatory arts or cultural events designed for families in a range of community venues such as shopping centres, supermarkets, children's farms and themed day-out places, libraries as well as schools and children's centres.
  - 1.1 To provide mechanisms that support the integration of professionals from different sectors working together and sharing knowledge about working with families.
  - 1.2 To encourage activities that conflate productive/audience activities, perhaps looking to children's theatre and museum education for inspiration.
  - 1.3 To create local information directories for children's centres and schools.

### CULTURAL ORGANISATIONS

- 2 To work with other professional sectors and organisations from education, children's services to share resources and knowledge and to work towards integrated provisions
- 3 To raise knowledge and expertise of family orientated work among of the range of cultural and arts professionals potentially involved working with families

- 4 To carry out prior consultative work with families and involve them in the design of family orientated work.
- 5 To conceptualise a pedagogy of 'family practice' in arts and cultural activity that is attuned to diversity in terms of family type, class, ethnicity and religion..
  - 5.1 To research other innovations in family practice in arts and cultural activity, from family learning programmes and from education practice to learn from existing good practice and join up thinking. Firm up and disseminate these models so that they can spearhead innovative practice.
  - 5.2 To develop models of practice that are personalised and focus on reflection through dialogue
  - 5.3 To develop models of family working that realistically acknowledge mothers' circumstances, parenting styles and needs for social contact, for time-out from childcare and so on.
- 6 To introduce some methods of quality enhancement for family workshop activity – ideally via peer review arriving at internally agreed sets of principles.

## Appendices

### Appendix 1

#### Gateshead: Pathfinder Outline

1.	24.3.2010	Invitation Letters out to Foster Families, City Learning Centre on board and evaluation tool set up, personal cultural shoppers recruited, cultural partners meeting to finalise the directory.
2	27.3.2010	First induction for 6 foster families at CLC, directory completed and first session with cultural shoppers, personalised budgets in place (and mechanism to distribute allowances) and agreements in place with families to take part. First set of challenges agreed. First group cultural experience – Singing with the Sage Gateshead, Learning and Participation Team.
3.	22.4.2010	Meeting with the NVQ training group of carers to recruit onto the pilot – target 6 carers.
4..	24.4.2010	Second induction for 6 foster families at CLC
5.	29.4.2010	First meeting with young cared for people (14 to 19 yrs) and their Personal Shopper – target group size 6 persons
6.	22.5.2010	Whole group activity for all Arts Explorers and second formal meeting with personal cultural shoppers, input information and feedback on to the on-line system – review and set next set of challenges.
7.	17.7.2010	Final meeting to celebrate the project collect the final information for evaluation – reflect on experiences and capture thoughts for legacy work.

#### Kirklees: Pathfinder Outline

1.	Throughout February 2010	Audit phase: Pathfinder coordinator in discussion with those who live and work in the Birkby areas of Huddersfield. Outcomes of discussions shaped the subsequent programme.
2.	10,11&12.03.10	Workshops at Huddersfield Art Gallery for families from three primary schools.
3.	Throughout May 2010	Weekly sessions facilitated by artists in three primary schools (one hour with the parents before the end of school and a further hour with families after school) and at a Children's Centre drop-in. All activities are linked by the theme 'Places and Spaces' - how we personalize the spaces we inhabit.
4.	17.05.10	Training session for 'community administrators' of Arts Explorers Digital - a web 2.0 facility for families to record and reflect on their experiences.
5.	2 & 6.6.10	Drop-in sessions at the local community centre. The

		artists will facilitate activities that utilize the confidence developed in the earlier workshops. The theme of personalizing spaces will be further developed.
6.	14, 17 & 22.6.10	Arts Explorers Digital sessions for families at the three primary schools.
7.	19.06.10	Drop in session at the town centre Art Gallery. This coincides with an exhibition of work by one of the five artist involved in the Pathfinder which in turn relates to the 'Spaces and Places' theme.
8.	26.06.10	Drop in session at the local community centre including activities designed to build an appetite for going to a theatre performance.
9.	18.07.10	Family performances at the town centre theatre attended by participating families.

## Derbyshire: Pathfinder Outline

1.	12.04.10	Taster Session at Newhall Children's Centre
2.	13.04.10	Taster Session at Gresley Children's Centre
3.	16.04.10	Taster Session at Woodville Children's Centre
4.	01.06.10	Newhall Children's Centre
5.	03.06.10	Gresley Children's Centre
6.	17.05.10	Creative Music session at Little Dragons Toddler group, Castle Gresley Children's Centre
7.	24.05.10	Music Workshop at the Childminders Group at Goseley Community Centre, Goseley
8.	01.06.10	Stakeholders group session at Castle Gresley Children's Centre
9.	07.06.10	Creative Music session at Little Dragons Toddler group, Castle Gresley Children's Centre
10.	14.06.10	Music Workshop 11mth-4years at the Childminders Group at Goseley Community Centre, Goseley
11.	14.06.10	Music Workshop 8mth-4years at the Childminders Group at Goseley Community Centre, Goseley
12.	26.06.10	Dads' Group Session 1 Shadow Puppet Workshop, Newhall Methodist Church hall
14.	05.07.10	Sound Sculpture, as part of Childminders at Goseley Community Centre, Goseley
15.	05.07.10	Pupils from Stanton School participate in a workshop at Calke Abbey
16.	07.07.10	Pupils from Coton-in-the-Elms school participate in a workshop at Calke Abbey
17.	12.07.10	Creative Music session at Little Dragons Toddler group, Castle Gresley Children's Centre
18.	12.07.10	Follow up to Calke Abbey workshop at Coton-in-the-Elms School
19.	14.07.10	Follow up to Calke Abbey workshop at Stanton School
20.	19.07.10	Music Workshop at the Childminders Group at Goseley Community Centre, Goseley
21.	24.07.10	Dad's Group session 2
22.	26.07.10	Family Fun Day at Granville School
23.	26.07.10	Nottingham Contemporary Gallery Visit AM
24.	26.07.10	Nottingham Contemporary Gallery Visit PM



25.	27.07.10	Nottingham Contemporary Gallery Visit AM
26.	27.07.10	Nottingham Contemporary Gallery Visit PM
27.	28.07.10	Creative Music session at Little Dragons Toddler group, Castle Gresley Children's Centre
28.	29.07.10	Nottingham Contemporary Gallery Visit
29.	02.08.10	A Play in a Day at Gresley Children's Centre
30.	03.08.10	A Play in a Day for Newhall Infant School
31.	03.08.10	Launch event
32.	04.08.10	The National Playday (not sure of venue)
33.	05.08.10	Maurice Lea Park
34.	09.08.10	Evening for parents at Castle Gresley Children's Centre
35.	17.09.10	Final evaluation at CapeUK

## Worcestershire: Pathfinder outline

1.	09.03.2010 and 27.04.2010	Initial open invitation meeting for families at St Barnabas School. Initial open invitation meeting for families at Broadheath CE Primary School
2.	28.04.10	Walk around Croome Park and Court.
3.	16.05.10	Family Exploring day with creative Practitioners, Carole Waller and Jo Hallington.
4.	19.05.10	Family Trip to London for Broadheath families and children to see 'The Lion King'.
5.	22.05.10	Broadheath School Fete with creative making tent for families to come and work with Kate Brookes, a visual artist to begin ideas for costume and headdresses for the carnival
6.	23.05.10	Repeat of family exploring day with creative practitioners, Carole Waller and Jo Hallington.
7.	09.06.10	Textile workshop with Year 4 children at St. Barnabas School, led by Carole Waller.
8.	12 and 13.06.10	Family Boat-building weekend at Broadheath Primary School led by Davey McGuire, Kate Brookes and Kristina McGuire.
9.	13.06.10	Textile workshop for families and volunteer staff at Croome Court.
10.	20.06.10	Visit to Artist Carole Waller's studio for families to create large scale textile banner.
11.	22.06.10	Broadheath Carnival and celebratory event, with parade and dance.
12.	02.07.10	Family Celebration and launch of the Textile installation.
13.	08.07.10	Redditch Family visit to Bishops Wood Environmental Centre, Worcestershire for Den building and storytelling sessions.
14.	14.07.10	Redditch family picnic and visit to Ragley hall, to explore a heritage site and more photography workshops.
15.	17.07.10	Redditch family visit to Stafford-on Avon, to explore the town, Theatre, listen to family storytelling from RSC, and more photography workshops!
16.	22.07.10	Redditch Families Photography Exhibition and celebration in Abbeywood First School, open to other families and children.

## Appendix 2

### Data Collection

<b>Date</b>	<b>Pathfinder</b>	<b>Event</b>	<b>Data collection</b>
April 28 <sup>th</sup>	Worcestershire	Croome Court	Susan Young: Observation, conversations with parents, children and key professionals
June 2 <sup>nd</sup>	Kirklees	Birkby Community Centre	SY: Observation, interviews with parents and 2 children, interviews with key professionals, plus informal conversation with several mothers
June 19 <sup>th</sup>	Kirklees	Huddersfield Art Gallery	SY: Observation, interviews with parents and 1 child, interviews with key professionals
June 22 <sup>nd</sup>	Worcestershire	Broadheath primary school (afternoon)	SY: Observation, Interviews with a few parents, with several children, with key professionals
July 12 <sup>th</sup>	Derbyshire	Castle Gresley Children's Centre	SY: Observation, interviews with several parents, interviews with 2 artists
July 17 <sup>th</sup>	Gateshead	Final day, City Learning Centre	SY: Attendance at final meeting with team, discussion with team members, interviews with 2 foster mothers, conversations with children
July 22 <sup>nd</sup>	Worcestershire	Abbeywood First School, Redditch,	SY: Observations, interviews with parents,

			headteacher and photographer
August 2 <sup>nd</sup>	Derbyshire	Castle Greasley Children's Centre	Rosie Marcus: Observations, interviews with 6 parents and 1 grandparent.

Appendix 3

## **Arts Explorers Primary Adult Questionnaire**

**Please make sure you have signed a consent form.**

Please give your postcode:

**How are you related to the children taking part?**

Parent

Grandparent

Official guardian

Uncle, Aunt

Other

**How old are you?**

Under 20

21-25

26-30

31-35

36-40

41-46

Over 46

**How many children in your immediate family?**

**Are they boy or girl (B or G) and how old are they? (eg. B6, G8, G12)**

**Who lives at home with you?**

**Are all the children in your family taking part? Yes No**

If no – which children are taking part?

**How far did you go in your education?**

Primary education

Secondary education – no formal qualifications

GCSE/O-level/CSE or equivalent (NVQ1-2)

A level or equivalent (NVQ3)

Bachelor Degree, Diploma, Certificate

Masters/PhD or equivalent

**In what kind of accommodation do you live?**

Rented flat

Rented house

Own flat

Own house

Shared house/flat

Other

**Have you always lived in England? Yes - No**

If no, how long have you lived in England?

Where did you – or your family - come from?

**How do you describe yourself (your ethnicity)?**

(e.g. Polish, British Asian, Pakistani, Traveler/Gypsy etc.)

**Is religion an important part of your life? Yes – No**

If yes, what religion?

**Do your and/or members of your immediate family do paid work? Yes – No**

If yes, who works and what do they do and are they full-time or part-time? (please give brief details)

**THANK YOU FOR YOUR TIME.**

It may be useful to contact a small number of parents after the project via telephone to ask a few follow-up questions. If you are happy to be contacted please enter your home and/or mobile telephone below. [The first call would be to arrange a convenient time.]

Home Tel.....

Mobile .....

#### Appendix 4

### **Arts Explorers Primary Adult Supplementary Questions**

These questions are semi-structured and are intended to be the basis of informal interviews, or the discussions between project team members and family members. The interview schedule is completed during the interview/conversation, in quick note form by the interviewer. While it is important to try to cover all the areas the questions indicate, the interviewer has freedom to leave out or adapt questions if not relevant, to follow-up responses and to extend with further questions. The written answers should be as full as possible and as verbatim as possible – but can be written roughly and perhaps added to at the end of the interview.

**Please make sure the interviewee has signed a consent form.**

**Please make sure the interviewee has completed a Primary Adult Questionnaire and attach it to this form.**

#### **1. What kinds of things do you do with your children at home?**

*Television, Computer:*

e.g. Watch television together, Play computer games, social networking

*Music:*

e.g. Sing songs, Listen to music, sing along to radio-TV, karaoke

*Comics, Books:*

e.g. Read books to your children, buy children's comics and do with them?

*Cameras:*

e.g. Take photos, video

*Tools and crafts:*

e.g. Make things together, cooking, gardening

*Toys and playthings:*

e.g. Provide art materials for drawing, painting (pens, paint, paper) – do with them?

Provide dressing up, make-believe play – do with them?

**Can you say why you provide these activities for your children? (why are they valuable, what do the children/families gain?)**

**2. What kinds of things do you do with your children outside of the home?**

Visit relatives

Playground/park

Swimming, leisure centre

Countryside for walks

Church, mosque

Cinema

Football

Other kinds of sport

Library

Theatre

Museum

Art exhibitions

Science parks

Other – (please describe)

**Why do you plan these activities for your children?** (again – why valuable, what do children gain?)

**3. (depending on responses to above questions) In the last 12 months have you been to any cultural centres with your children?**

e.g. Theatre, Library, Art Gallery, Museum, Place for Music

Other (please describe)

**4. In the last 12 months have you been to any cultural centres without your children? If yes – where?**

**5. Do you join in with any activities with your children as part of school, community groups, clubs? If yes - what kinds of things?**

**6. Do you know what kinds of activities there are in your local area for children?**



**7. What perhaps gets in the way of going out to do more things with your children?**

Short of time (lots of work in the home, long hours at work)

The money it costs

No car or easy transport

Not knowing what's available

Other things are more important

There are no activities that are suitable for my children

Other reasons – please try to explain - -

**8. What personal experiences do you have of going to arts – cultural activity?**

What encourages you to go?

What stops you from going?

**Thank you for giving your time to answer these questions.**