

# Arts Strategy, 2013-15

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# CHAPTER 1: Introduction

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## Foreword

The arts are key to our experience of life, to the richness of our experience of life. Consequently, thoughtful social policy will always place the arts at the centre of its priorities in every community, and not just in the internationally-significant centres of theatre, music, visual arts and work in a thrilling variety of other media and genres, which this country is so fortunate to have.

The ability to experience work which experiments with new ways of using materials and media in the visual arts, new ways of using voices and sounds in music and poetry, new ways of constructing narrative and using language in theatre and literature, and new ways of using our bodies in dance and performance, is important to every community everywhere. This is not just because without having this possibility we are un-necessarily cutting ourselves off from a significant aspect of our potential as individuals, but also because it is important to many other aspects of our lives.

Making and sharing new things in the arts is pivotal to a community where individuals enjoy a shared interest in one another, it is a central part of a community which values invention and new thought for its own sake - whether that is in business, engineering, science or the arts. It is central to our enjoying active good health over the course of our whole lives, and it is central to the education process and the development of young people.

The arts are central to our vision and policies in Havering, so it is a very great pleasure to introduce our second Arts Strategy for the whole borough.

**Cllr. Andrew Curtin**  
**Cabinet Member for Culture, Towns and Communities**

*“... what kind of notes are they that gyre and waver,  
one moment trembling like a whisper, as if  
about to fade from existence, the next clawing  
at the air like a tiger, each one, flawed or perfect,  
of a delicacy that hurt? What kind of notes  
both elevate and cast down, exalt and crush?”*

Yann Martel, 2004  
‘The Time I Heard the Private Donald J. Rankin String Concerto...’

## About the Arts Strategy

Reflecting that of the Culture Strategy, the Arts Strategy is driven by the very simple **ambition**:

*“To transform lives through participation in, and enjoyment of, the arts”*

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The **purpose** of the Arts Strategy is to:

*‘Provide focus and added value to the efforts of everyone involved in the planning and provision of arts activity, linked to a very clear view of what will be achieved by 2015’.*

In the context of this strategy, the **scope** of ‘the arts’ is understood to encompass:

- performing arts, including music, dance, drama and other performance
- visual arts, including crafts and public art
- literary arts, including literature, poetry, reading, writing and the spoken word
- media arts, including film, broadcasting and other forms of digital creativity
- art as integral to urban design and the built environment

## Objectives and Principles

The **Objectives and Principles** of the Arts Strategy are based on those of the Culture Strategy:

### **OBJECTIVE 1: Health and Wellbeing**

Support a high standard of mental, physical and emotional health for all by increasing the number of people taking part in art.

### **OBJECTIVE 2: Learning and Development**

Support learning opportunities for all, by providing access to a broad arts offer, enabling people to take part in new activities and ensuring development pathways are in place.

### **OBJECTIVE 3: Towns and Communities**

Enriching our towns and communities, through investment and engagement in the arts, and by using art to deliver a high quality, safe, pleasant and visually interesting landscape and townscape for our residents.

### **PRINCIPLE 1: Community Empowerment**

Promote more active engagement in service delivery, from consultation, to volunteering, to devolving services to the local community.

### **PRINCIPLE 2: Work in Partnership**

Continue to work with our partners, internal and external, and regionally across borough boundaries, to achieve shared objectives.

### **PRINCIPLE 3: Inclusion & Cohesion**

Be smarter about collecting information on our customers and communities. Target new audiences and broaden access to our services, breaking down barriers to engagement where these exist, facilitating social progress and improved quality of life.

### **PRINCIPLE 4: Good Value Services**

Continue to develop innovative, modern and efficient methods of service delivery, thereby maintaining the high quality of our services against a backdrop of reduced budgets, and ensuring that activities are evaluated effectively to retain a focus on outcomes for local people.

# CHAPTER 2: The Value of the Arts in Havering

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## 2.1 The intrinsic and instrumental value of the arts

### Intrinsic value

The intrinsic value of the arts – art for art’s sake – refers to the aesthetic pleasure and captivation which results from engagement in, and observation of, art. The act of engaging in the arts, whether as audience or participant, stimulates our senses, emotions and intellect.

*“Art can do many things: entertain, instruct, console, inspire, enrage, transform. It teaches us things we can’t be taught in any other way and makes us see things we wouldn’t otherwise see. It allows us the illusion of escaping our daily lives while simultaneously taking us deeper inside ourselves.”*

Blake Morrison, cited in ‘Achieving Great Art for Everyone’, Arts Council England

One of the greatest gifts we have as humans is to be able to imagine things that we cannot see, to explore ‘what if’, and not be chained to reality or limited to what we already know and have experienced. Creating art allows us to engage our imaginations in a way very few other activities can. Engaging in the arts as audience or participant can also add dimensions to how we see ourselves, allowing us to explore and develop concepts about who we are, and how we can develop, change and grow.

Everyone engages in the arts, and the arts contribute to the quality of life of everybody – whether they are consciously aware of it or not. Most people would consider engaging in the arts to involve going to the theatre or visiting an art gallery, but we actually engage in the arts, in its widest sense, on a much more frequent basis, for example:

- by watching a soap opera we are engaging in the art forms of drama, storytelling, creative writing, photography, lighting and sound,
- by reading a magazine we are benefiting from the arts of photography, creative writing through journalism and the range of design skills required to produce a newspaper or magazine,
- by walking through our town centres we are interacting the arts of design and architecture, by definition prevalent throughout the built environment, and within our parks and open spaces.

Engagement in the arts is life-affirming, it improves our ability to communicate, interact, work and play alongside friends, neighbours and family. It changes our perception of the world around us, offering us new ideas and pathways of personal, social and educational development. The arts offer us aspiration, confidence, achievement, self-esteem and pride in both ourselves and our community.

## **Instrumental Value**

In addition to the strong intrinsic value, engagement in the arts also has the power to produce significant instrumental benefits. The arts are increasingly recognised for the vital role they play in educational, social and health environments, for example the arts can:

- encourage individuals to express themselves creatively thereby bringing a sense of satisfaction, improving confidence, contributing to their health and well-being and a more balanced life.
- play a key role in educational outcomes, fostering a sense of enquiry, raising the quality of articulation, and providing new skills. We can learn about the arts themselves, but we also use the arts as a conduit to learn about everything else.
- create stronger and more cohesive local communities by bringing people together, sharing interests, stories and experiences, and giving people a greater sense of community and place.
- support community safety initiatives, by serving as a powerful mediating and developmental tool whereby groups and individuals, especially young people or those marginalised in society can discover and develop their own individuality, inherent qualities and build self confidence.
- contribute to our local economy through the production of a unique range of products and activities to experience and enjoy
- present a lively image of the borough, through investment in events and arts facilities, making it a more attractive place to live and work, and attracting visitors into the area.
- keep local businesses at the cutting edge by encouraging creativity and developing a strong cultural and creative industry sector
- make our public spaces and buildings more lively and visually attractive.

## 2.2 The value of the Arts to residents

The arts are highly valued by residents, both in terms of participation in and observation of the activities, and also in terms of the instrumental benefits that the arts bring to the local area and community.

From the 2010 Culture & Leisure survey (1,000 respondents) we know that:

- Residents believe that participating in arts activities help them to **meet and mix with local people** (74% agreed), made them **feel part of the community** (74% agreed) and helped **strengthen community spirit** (74% agreed).
- The majority believe participating in arts activities makes them **feel more positive about the borough** (63% agreed).

In terms of resident satisfaction with services, we know that:

- 99% of users were either satisfied or highly satisfied with their experience (Fairkytes user survey, 2011)
- 98% of residents using Fairkytes Arts Centre say they would visit again (2010 C&L survey)
- 59% of users say that they visit Fairkytes every week (2010 C&L survey)
- 79% of residents say their visit was **fun and relaxing**, and 85% said they **learnt new skills** (2010 C&L survey)

In terms of attendances:

- The Queen's Theatre receives around 193,000 attendances annually across its range of activities
- Fairkytes Arts Centre receives around 80,000 attendances annually across its range of activities
- Havering Music School taught 2,931 children in schools and colleges and 465 children in its Saturday and Wednesday Music Centres last year, and the children participated in 30 weekly ensembles and choirs, 22 concerts and 24 workshops (figures do not include school ensembles, choirs and concerts).

It is difficult to estimate the level of participation in the arts locally, other than through service/activity specific data and anecdotal evidence. However, the national picture – which is reasonable to infer from – is that there is a high, and increasing, level of engagement with the arts. For example 'Taking Part' statistical data for Q1 2012/13 (i.e. from July 2011 – June 2012) found that:

- 78.9% of adults engaged in the arts in the last year, - a significant increase since 2005/06 (76.3%) and 2010/11 (76.2%).
- Arts engagement significantly increased between 2009/10 and 2012/13 Q1 for the most deprived decile group, from 59.9% to 67.9%. Art engagement also significantly increased for the 7<sup>th</sup> deprived decile, from 78.4% to 84.8% over the same period.
- Arts engagement increased to highest levels since the survey began in 2005/06 for people living in urban areas, reaching 78.2% in 2012/13 Q1. This is a significant increase from 74.9% in 2005/06.
- Adults aged 45-64, 65-74 and 75+ have seen a significant increase in engagement since 2005/06 (from 78.5% to 80.9% for 45-64 year olds, from 70.7% to 75.2% for 65-74 year olds and from 57.7% to 64.2% for aged 75 and over).

## 2.3 Contribution of the Arts to Living Ambition

In 2008 the Council launched 'Living Ambition', a long term strategy to further improve the quality of life enjoyed by Havering residents, based on five goals – the Environment, Learning, Towns and Communities, Individuals and Value. The arts contribute significantly to each goal, placing arts and culture at the strategic centre of the council's direction.



<b>Environment</b>	<p>The arts make our environment more appealing, and sharpen our perception and experience of it by making us more curious and allowing us to better engage with our environment.</p> <p>The arts also contribute to community safety, particularly through our work with young people. For example, enabling young people to work well in groups and express themselves creatively, using the arts to provide education on alcohol, using music production to allow examination of issues through lyric writing and conversation. The arts also contribute to important protective factors such as literacy and numeracy, and simple diversionary activities for people at risk of offending, or dropping out of education.</p>
<b>Learning</b>	<p>The arts are a rich conduit to formal and informal learning in all aspects of our lives. As well as providing opportunities to develop art-based skills, engaging in the arts also enhances our sense of imagination, enquiry and problem-solving skills, and enables us to better understand ourselves and communicate with others. The arts also provide opportunities to learn about other world cultures, is suited to all ages, interests and abilities, and can be used as a method of engaging otherwise hard to reach groups in informal learning activity.</p>
<b>Towns and Communities</b>	<p>Havering's towns and communities are steeped in the arts, both in a physical sense through the design and architecture of our town centres, and through the opportunities provided to participate and engage in the arts. Art makes places more exciting, improves residents' perceptions of their local area, bind us together, and supports the development of a stronger, more cohesive society. Art resides in multiple settings throughout our towns and communities; within our libraries, parks, museums, theatres, community and church halls, our high streets and our homes. The arts attract footfall and spend within our town centres and ensure we develop an economy that makes things as well as consumes them.</p>
<b>Individuals</b>	<p>The arts provide opportunities for self-expression, relaxation, creativity and enjoyment, and have a powerful and positive impact on our physical, mental and emotional wellbeing. The arts provide particularly important opportunities to engage and improve the lives of more isolated, disadvantaged, disabled or hard to reach individuals, because of the diverse range, and accessible nature, of arts activities. The arts also creates a voice for these groups to connect, communicate and advocate for themselves.</p>
<b>Value</b>	<p>The arts sector in Havering represents good value for money with lower than average per capita spend (source – Audiences UK) but higher than average participation rates. We have a vibrant and active voluntary sector, strong partnership working practices and a strong customer service ethic, which form the basis of our approach to ensuring continued value for our residents.</p>



## 2.4 How the Arts contribute to Health & Wellbeing (Objective 1)

The arts are intrinsic to our physical and mental health and wellbeing. Nearly all of our users at Fairkytes Arts Centre agree that their activities help them to make and keep in contact with friends, to stay mentally and physically active – and simply, to get out of the house! Parents and families of young people engaged in our youth music and dance programmes report that their children have become more outgoing and confident, have made more friends, and are concentrating on their schoolwork much better.

There is a significant and fast growing body of research on the positive health benefits from engaging in the arts, which illustrates the full contribution the arts can make to our Health & Wellbeing Strategy priorities. For example, research has found that:

- Singing can significantly improve quality of life for people with dementia<sup>i</sup> (for example contributing to improved support for people with dementia, priority 2 in the Health & Wellbeing Strategy)
- Hospital patients who experienced visual arts and live music during their stay had significantly less need for pain relief, had lower levels of anxiety and depression, and were released from hospital earlier than those in the control group<sup>ii</sup> (i.e. contributing to reduced time in hospital and improved experiences whilst in hospital – both two priorities in the Health & Wellbeing Strategy).
- Rheumatoid arthritis sufferers who listen to 20 minutes of music daily report a significant reduction in their perception of pain<sup>iii</sup>
- teaching children with asthma to play wind and brass instruments has cut the time they miss from school and the number of them unable to participate in sports, and reduced their symptoms, sleepless nights and medication<sup>iv</sup>

It is now widely recognised that experiencing the arts and culture can create a sense of wellbeing and transform the quality of life for individuals and communities. The arts have profound impact on people's health in hospitals, health centres, GP practices and across the community, arts has a unique ability to:

- encourage people to participate, raise self esteem and make people more open to change – all important factors in adopting and maintaining healthy lifestyles
- provide powerful alternative methods of communicating public health messages
- help people who find it hard to express their thoughts and feelings verbally

Self-expression lies at the core of the human experience. Without the ability to express ourselves, we become stilted and emotionally and psychologically brittle. We must express our thoughts, our feelings, our hopes, our dreams, and sometimes our nightmares. To express these things is to allow us to see them from a different angle than if they remained solely within us, unexpressed. We can explore them more fully, develop our understanding of them, and even enjoy them more. For the wounds we inevitably take, self-expression through creative activity can also act as an agent of healing.

LBH Arts Service project work with local residential housing schemes, day centres, learning-disabled adults and Alzheimer sufferers demonstrates the benefits of continuing engagement in arts activities, which provide positive activities or even respite for carers and families, and even contribute to extended independent living.

## 2.5 How the Arts contribute to Learning and Personal Development (Objective 2)

Without exception, to engage in the arts means to engage in learning, producing important development outcomes for individuals. Whether you are in the process of completing your MA in anticipation of moving on to a successful career in the cultural industries or a fledgling guitarist struggling to finger that elusive fourth chord - our **sense of enquiry** means we are constantly striving, constantly **developing our articulation**, feeling the **excitement, benefit and satisfaction** of reaching that next milestone, our **horizons growing** ever broader as we begin to realise what we can achieve.

Yet, the arts are a rich conduit to formal and informal learning in all aspects of our lives – not just restricted to learning art skills *per se*. The arts make us curious about the world around us, stimulating enquiry, enabling us to communicate and honing our problem-solving skills. From the foundation of observation, those who partake in making art are also engaged in analysis. Besides the more familiar analysis forms such as logic and deduction, there is a right-brain form of analysis that differs from these left-brain forms. The arts help train these more subtle forms, which is often confused for "gut instinct" or "feel".

Let's take the example of pottery, requiring three dimensional observation and spatial and analysis (two of the more right-brain functions). Because pottery is not only an art, but also a craft based in a lot of hard science, we have the added benefit of learning to analyse using both our right and left hemispheres of our brains. Pottery also assists us in other forms of observation and analysis, and help us bring together more complete conceptual frameworks, or to put it another way, to fully realise a complete three dimensional object from formless clay. Because of this, these creative activities also inherently increase our ability for problem solving. All these new skills of observation, analysis and problem-solving enhance our learning ability right across the board.

We learn as individuals, but we also learn collectively – from a group of watercolour hobbyists to a professional symphony orchestra – and our ability to communicate, listen, trust, recycle and contribute to this communal experience grows ever more expansive. The artist offers us alternative narratives, new ideas and ways of thinking, challenging us to decode them individually and collectively, and even if the end result is to reject that narrative, we have still informed ourselves.

We learn through the arts – and develop our learning skills – as audience just as much as participant. Even as pure entertainment, the arts offer us an opportunity to locate ourselves in our social and cultural environment. Exposure to art of the highest quality as part of our educative process, be it formal or informal, has long been established as a core necessity of our learning journey. The value of this experience to schools in both delivering and enriching the national curriculum, whether it is through visiting professional performances or hosting professional artists in-school, is beyond doubt.

Music is also central to children's educational development, as shown by a wealth of reports and inquiries worldwide. Professor Susan Hallam (The Power of Music, IoE, 2010) identifies benefits in perceptual, language and literacy skills; numeracy; intellectual development; general attainment and creativity; personal and social development; as well as physical development, health and wellbeing.

Learning to play a musical instrument unites both sides of the body and hence both halves of the brain, which in large part contributes to the many educational benefits. Singing, can – should – be part of everyone’s musical experience, and brings health and social benefits at all ages.

Those of us engaged in music education, both teachers and learners, also sense its intrinsic value in the richness it brings to our lives.

The parents and siblings of a young guitarist participating in our Saturday Rockscool Project, reported that he was more confident, more outgoing, had made many new friends and that his overall school work – not just in music or art – had dramatically improved.

## 2.6 How the Arts contribute to Towns and Communities (Objective 3)

The arts make a significant contribution to our Towns and Communities, in environmental, social and economic terms. Nationally speaking, 6.2% of the UK’s local income (GVA) comes from the creative industries, the arts provide over 2 million jobs and are mentioned by 8 out of 10 tourists as a reason for their visit. Overseas visitors to the UK’s major museums and galleries boosted the nation’s economy by £1bn in 2009 (figs courtesy of DCMS).

On a local scale too, the arts are a vital heartbeat within Havering’s economy. Local cultural industries (including commercial leisure) provide some 47% of Hornchurch’s jobs (Ecotec Survey 2007), with the Queen’s Theatre being one of the Borough’s biggest single culture sector employer. But the picture does not stop there. John Kay, writing in the Financial Times, stresses that the arts’ economic contribution extends far beyond these bald facts and figures.

*“The economic value of the arts is in the commercial and cultural value of the performance, not the costs of cleaning the theatre... it is what makes our lives agreeable and worthwhile. Activities that are good in themselves are good for the economy.”*

The effect of the arts in educating and inspiring us, developing our emotional and intellectual literacy, keeping us active and healthy and providing cohesion for our community, all of these things translate in to our own economic activity too, extending the arts’ contribution way beyond the mere purchase of tickets and refreshments.

Havering’s towns and communities are steeped in the arts. Whether as audience or participant, the arts bind us together. It opens a channel to talk to other people and build stronger relationships. This not only affects our relationships with close family and friends, but moves outward into our relationships with the greater community. The arts are essential to our ability to lead fulfilling, enjoyable lives. Without pleasure, play, humour and fun in our lives, we begin to emotionally disintegrate. Even if there was no other value to the arts, this one aspect, by itself, would make everything we do worthwhile.

But the arts are essential to the health of our towns and communities on so many other levels. Our Sustainable Communities Strategy recognises the vital role that arts facilities, activities and events play in fostering regeneration and sustainability throughout the borough – to create and enhance those “green places of Culture, Commerce, Community and Beauty,” and our ongoing investment in these key areas will continue to reflect this.

Our borough’s arts facilities, activities, events and festivals, as well as our museum, parks and libraries, are all engines for the local economy, not only in tangible first and second degree spending (Did you buy a ticket? Did you buy lunch? How did you travel there?) but at least as importantly in another less tangible way - as our own health and wellbeing increases, so does our wider economic activity. In fact, national studies have long shown that cultural facilities and activities are important factors in where we choose to live, educate our children, where we go shopping and where we choose to set up our businesses.

Art begins to define our townscapes not just physically, but in the way that our community functions both intellectually and emotionally. As our demography changes then so does our artistic landscape, offering us experience and insight into a huge and diverse range of new cultures which help make all members of our community understand each other better. In such an atmosphere, our own artistic community begins to thrive too, as artists start to activate themselves collectively and move in to our towns to enrich our cultural landscape on their own initiative.

Building, developing, preserving and stewarding our environment is a process that greatly benefits from the guidance of artists, but in a much richer and complex way than the provision of public art or the integration of artists into urban design projects. People who make, create and perform have historically displayed an unusually vibrant relationship with their natural habitat, and their work, by relating the human experience to both the built and natural environment, and by exploring new views on relationships and situations, help the rest of us enjoy living in closer proximity to other people. Art makes the environment exciting.

The role of the artist is one of interpreter, translating themes from the world around us, and also providing a lens through which we can view, connect with and understand our own deeper feelings, fears and desires. Art makes it safe for us to come into contact with the wild, with our own playfulness. Vibrancy in our community is a modulation between the wild and the ordered. We have so many examples, in so many locations, of what is becoming a familiar sequence of events - of artists inhabiting otherwise unappealing or disused spaces and inviting local people to become part of the creative process itself.

‘Heart of Dixie’, a vacant former hairdresser’s on Romford High Street, attracted over 300 visitors in seven days after it was taken over and converted into a temporary art gallery and activity space by a group of local artists and arts graduates, supported by the Havering Arts Service.

## CHAPTER 3: Where are we now?

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The delivery of the 2007-2012 Arts Strategy Action Plan has taken the arts in Havering to a higher level, with more events, initiatives and opportunities - and higher attendances – than ever before. Our national indicators for visits to museums and galleries and engagement in the arts have all risen year on year – the latter in particular at 42.3% well in excess of the national average. The arts have become more innovative and wide-ranging and its offer has become of much higher quality; the borough's facilities physically vastly improved, more professionally-run and safer to use than ever before. New partnerships with other local authority services and external bodies, voluntary and community groups have been developed and sustained. The arts have become better-attuned to efficient delivery and service user needs, and our own services, and our service and voluntary sector partners, think and act much more strategically.

However, the role of and challenge for the arts has never been greater. The population of Havering borough becomes older even as it grows more diverse. As public funding for the arts comes under ever more detailed scrutiny, patterns of cultural consumption by a whole range of socio-economic groups change almost as swiftly as the technology to deliver it moves on (the National Campaign for the Arts saw a 39% rise in 'adults digitally engaging in the arts' between 2009 and 2010). Simultaneously, the arts have made huge strides over recent years in demonstrating their efficacy not only to enhance quality of life and enrich the cultural offer of the borough, but in promoting social cohesion, help people develop social skills and enhance self-esteem especially among society's more marginalised groups, and contribute significantly to the economy.

There are four key cornerstones of the arts landscape in Havering, each of them intimately linked through a wide range of partnerships, initiatives and strategic direction – i) London Borough of Havering Culture and Leisure Services; ii) Havering Theatre Trust; iii) the Voluntary Sector (including our sub-regional partners) and iv) Havering Music School.

### 3.1 What facilities and services are provided?

#### **Culture Services**

- In addition to the Arts Service itself, Culture and Leisure Services also manages Havering's libraries, parks and green spaces and the Harold Hill myplace facility – all vital and wide-ranging arts resources for the entire community
- London Borough of Havering is the biggest single funder of the Queen's Theatre, which is one of the Borough's most significant cultural providers. This producing theatre offers a year-round programme of drama, complemented by music, dance, and light entertainment. The Theatre also maintains youth drama and dance projects, a theatre-in-education touring programme, and other outreach projects all in all making the Queen's Theatre the single biggest cultural employer in the Borough.

## Culture Services - Arts Service

- Operation, management, programming and marketing of Fairkytes Arts Centre, Billet Lane, Hornchurch, offering a year-round programme of participatory arts opportunities and activities for all ages and abilities, through both direct provision and activities offered by its short-term and long-term tutors and tenants, and community/voluntary group room hires.
  - The centre is open 7 days a week (weekdays until 10.30pm).
  - In 2011/2012 the centre received over 80000 attendances including the Saturday Theatre School for young people.
  - Fairkytes also offers Summer and Easter holiday schemes and half term activities for children and young people and targeted provision for disabled children and adults.
  - Since 2009 the centre has undergone root-and-branch restoration including a new roof, new central heating system and essential remedial work, plus redecoration and refurbishment of most of the Billet annexe and hall, and much improved disabled access and facilities.
  - Fairkytes Arts Centre plays a key and growing role as a centre for cultural industry, with nine artists and craftspeople (and youth dance company) in permanent studio residence, and its new retail shop development will create a selling space for local artists and craftspeople.
- Special project and outreach work throughout the borough targeting specific and disadvantaged sections of the community, e.g. Looked-After Children; young offenders and those at risk of offending; disabled children and young people; older people; disabled older people and ethnic minorities
- Consultation, advice and brokerage for major scheme regeneration initiatives throughout the borough including public art commissioning and project management
- The Romford Contemporary Arts Programme and Havering Artists Co-operative, creating installations, exhibitions and 'happenings' in empty shops, marketplace, shopping malls and other unexpected public places plus support for the newly-established Romford Arts Trail in partnership with the Brentwood Road Gallery
- Strategic direction and consultation for a range of council services, voluntary organisations and groups, placing arts and culture at the strategic centre
- A wide range of arts and cultural events and programmes throughout the borough, both as direct provision or in partnership with other council service areas, voluntary/community sector, arts organisations and schools, including The Big Dance, Langtons Summer Concert, Hornchurch Festival of Arts and Heritage, Langtons Winter Concert Season, Rainham Art Fair, SoundQube at the Queen's Theatre, schools art competitions, older people's art competitions and many more.

## **Havering Theatre Trust**

- A core programme of high quality musical theatre and drama performances annually produced in-house by “cut to the chase...” resident theatre company
- A year-round programme of visiting artists, performers and shows covering all forms of music, dance, spoken word and ‘nostalgia’ events
- Youth theatre and youth dance companies
- An extensive theatre-in-education programme touring to schools and colleges throughout the borough (and neighbouring boroughs)
- A foyer programme of youth music, community events, exhibitions, children’s theatre, jazz and comedy clubs
- A vital facility for hire/use by the voluntary arts sector, schools and community events
- Securing Arts Council England National Portfolio Status in order to maintain the Queen’s Theatre at the heart of Havering’s regional cultural offer for the next three years

## **Havering’s voluntary sector**

Havering’s voluntary sector is extensive to say the least. Havering Association of Voluntary and Community Organisations is an advisory, training and umbrella body with over 150 smaller charitable and voluntary organisations registered, many of whom boast the arts as a core part of their function. Havering Arts Council represent 50 music, theatre, craft and visual arts societies all regularly meeting, exhibiting and performing. There are at least 35 dance and drama schools based in the borough, while the inaugural meeting of Havering Artists Co-operative was attended by 75 individual visual and multi-media artists of all ages and backgrounds. In other words, Havering’s biggest artistic resource for the community to engage in the arts, is our community itself.

The art of partnership, as it were, is to harness the energy and expertise of this thriving sector and set off on the journey together, particularly when targeting disadvantaged groups, disabled children, adults in residential care... we go to the organisations who know them best and design the project or programmes together. The result? High attendances and high quality outcomes. In other cases we might be providing our expertise and/or resources to pump prime an initiative or idea that the community itself then picks up and runs with. We can enable, and help generate an environment in which the community can create its own engagement, a critical mass of activity that takes a life of its own.

- A vibrant voluntary arts sector offering participation and engagement in a wide range of activity from drama to music, dance, visual arts and craft through Havering Arts Council, Havering Artists’ Co-operative, HAVCO and a huge number of other community-based groups, charities, services and agencies
- Amateur music and drama performances and productions of all sizes, including the Passion Play on Hornchurch Green once every five years
- Staging of group and individual visual arts exhibitions in Havering libraries and at the Queen’s Theatre

- Vital partnership working to engage hard-to-reach groups into cultural activity, especially older people and disabled people
- Vital partnership working in order to stage a wide range of community-based events such as Rainham village events, Rainham Arts Fair and Havering Mela
- Project development, support and delivery through a range of key regional and sub-regional partnerships, including Studio 3 Arts, East London Dance, Grand Union Orchestra and Emergency Exit Arts.

### **Havering Music School**

- Over 80 full- and part-time staff, which teach nearly 3,000 pupils per week in primary and secondary schools across the borough, plus another 1,500 pupils per week through primary schools' 'Wider Opportunities' teaching.
- Lessons on most orchestral, band and contemporary instruments plus voice.
- Saturday and Wednesday Music Centres, where 465 students take part in individual music tuition and 30 weekly-rehearsing ensembles and choirs
- An instrument hire and a VAT-free purchase scheme.
- Regular pupil performances at concerts and other events.
- Lead role in Havering Music Education Hub, a partnership of local and national providers to increase opportunities for young musicians in the Borough.
- Ongoing partnerships with the Queen's Theatre Hornchurch, London Symphony Orchestra, Royal Opera House, London Chamber Orchestra, Grand Union Orchestra, among others.
- Regular joint events and workshops with neighbouring boroughs.

### **Brentwood Road Gallery**

The formerly-named visual arts centre on Frances Bardsley School's campus offers the only high quality, dedicated visual arts exhibition space in the Borough, hosting national touring exhibitions, established and emerging artists and developing arts education, outreach and related programming. Its year round exhibition programme has shown work from internationally renowned artists like Henri Matisse and Picasso, nationally established artists, students and local artists. The gallery shop and craft markets offer support local designer makers. The gallery aims to –

- Promote the understanding and appreciation of art by all members of the community
- Make art and the creative process available to those who might not otherwise have access through community outreach
- Promote opportunities for artists' growth and development

In recent years the gallery has become an important creative source for emerging developments such as the Havering Artists' Co-operative and Romford Art Trail, and has played a key role in a number of community arts and public art projects as well as developing a close relationship with the Romford Contemporary Arts Programme.



### 3.2 Significant achievements from the last Arts Strategy

- Refurbishment and restoration of Fairkytes Arts Centre and Billet annexe, including new roof, new central heating, improvements to disabled access and facilities, improvements to and new equipment for dance/theatre studio, extensive internal works and redecoration including new CCTV system, and establishment of arts and crafts retail shop
- Havering Theatre Trust achieving ACE National Portfolio Status from 2012/13, securing high quality programming, production and education/outreach work at the Queen's Theatre for the next three years
- Fairkytes Arts Centre gaining QUEST national accreditation for excellent facilities management and customer service – twice breaking its all-time highest attendance records along the way
- Music for a Winters Night classical and chamber music season established at Langtons House, attracting international artists and performers of the highest calibre
- Romford Contemporary Arts Programme established, curating and showcasing the work of new young contemporary artists in empty shops, public spaces and Romford market, following successful pilots in Romford and Harold Hill. The project has been identified as an example of good practice by London Councils who will be presenting it as a case study to the London Assembly Economics Committee in Autumn 2012.
- Three year programme of youth arts activities initiated and delivered as Places to Go and Things to Do, incorporating music technology, Saturday rockschool, street dance and digital media/filmmaking participation, live performances, showcases and artists' residencies, offering open access holiday activities as well as diversionary activities, training and targeted projects for disabled young people, young people at risk of offending; young people who are NEET or at risk of dropping out of education; and children in care. Over 7000 young people engaged during the life of the project
- The myplace centre in Harold Hill is now open, offering a new performing arts venue and recording studio as well as a wide range of other youth and community facilities in one of Havering's most deprived boroughs
- World carnival project delivered as part of Romfest cultural Olympiad celebrations, involving over 600 primary, secondary school pupils, college students and youth groups over three years, engaging in music, dance, puppetry, costume making and carnival arts with Grand Union Orchestra and Emergency Exit Arts.
- Strong creative partnerships established with the voluntary sector particularly targeting disabled young people, resulting in drama, digital media and craft workshops and activities with Studio 3 Arts and ongoing regular pottery workshops at Fairkytes Arts Centre
- Rainham Arts Fair established as an annual event, offering professional live music performances, art exhibitions and arts and craft fair/displays, attracting up to 500 people annually.
- New public art installations at Romford Central Library; Hornchurch Library; Romford Station; Orchard Village (energy Centre) and Rainham Village (art trail).
- Shakespeare in the Garden professional theatre performances established at Fairkytes Arts Centre
- Delivery of the very successful "Big Dance" programme, linked to the Cultural Olympiad
- Establishment of the Havering Music Hub and securing three years of Arts Council funding
- Romford Summer Theatre celebrated their 50<sup>th</sup> anniversary in 2012.
- Havering's Library Service held their first Arts Award Discover programme (one of the first libraries in the country to do so).

### 3.3 SWOT analysis

<p><b>STRENGTHS</b></p> <ul style="list-style-type: none"> <li>• Queen’s Theatre awarded National Portfolio Funding Status (ACE) for three years</li> <li>• Refurbishment of Fairkytes Arts Centre significantly improving user environment</li> <li>• Active voluntary sector including Havering Arts Council and Havering Artists Co-op</li> <li>• Strategic position of the arts established</li> <li>• Good understanding and positive relationship with service users</li> <li>• Excellent and developing voluntary sector partnerships</li> <li>• High satisfaction levels amongst users</li> <li>• Fairkytes QUEST accreditation</li> <li>• Brentwood Road Gallery</li> <li>• Music hub</li> <li>• Havering Big Dance programme</li> </ul>	<p><b>WEAKNESSES</b></p> <ul style="list-style-type: none"> <li>• Lack of information about non-users hindering future programme development</li> <li>• Lack of market penetration particularly with one-off special events and festivals</li> <li>• Lack of high quality visual arts exhibition space in the borough</li> <li>• Limited arts facilities in the south of the borough (Rainham and South Hornchurch)</li> <li>• Unclear pathways and access to participation in the arts via the voluntary sector, particularly for young people</li> </ul>
<p><b>OPPORTUNITIES</b></p> <ul style="list-style-type: none"> <li>• Further partnership opportunities with voluntary, community and private sector, including capacity-building and professional development for artists and arts practitioners</li> <li>• Arts Lottery funding coming back on stream</li> <li>• Technologies offering new ways of engaging with audience, e.g. social networking</li> <li>• Unsold capacity at a range of events, concerts etc.</li> <li>• Improved facilities at Fairkytes, including potential for new gallery space, to create higher quality experience, generating new users and new income</li> <li>• New myplace facility, including performance space, arts room and music studio</li> <li>• Increased focus on partnerships and cultural activities within new vision and principles for young people and role of Youth Facilitation Team</li> <li>• Partnership opportunities with Royal Opera Production Park and National Skills Academy in Thurrock</li> <li>• Strengthened partnerships and community access to Havering FHE College facilities</li> <li>• Emerging young artists getting involved in the arts / cultural industries</li> <li>• Creation of, and funding for, ‘Music Hubs’ which presents opportunities for further partnership working with the Havering Theatre Trust and Arts Service</li> <li>• Legacy of 2012 Games and Cultural Olympiad (see Havering 2012 Legacy paper)</li> <li>• Queen’s Theatre rehearsal space</li> </ul>	<p><b>THREATS</b></p> <ul style="list-style-type: none"> <li>• Wider economic situation affects participants / attender’s ability to purchase tickets etc, affecting arts service (and Queen’s Theatre) income and attendance targets</li> <li>• Public spending cuts limit capital programme / future investment</li> <li>• Public spending cuts impact on other council services, voluntary / community sector, NHS and schools, affecting ability to develop / maintain partnership working</li> <li>• Quality and safety need to be ensured with 3<sup>rd</sup> sector delivery</li> <li>• Pressure to maintain QUEST accreditation with current resources</li> </ul>

### 3.4 Responding to a changing community

Havering's Culture Strategy clearly summarises the demographic changes facing the borough over the next few years, to which the Arts Service, like all council services and partners, need to respond.

At the time of writing, there are approximately 240,000 people living in Havering, with population projections predicting a 5% increase by the end of this strategy (2015) and a 13% increase by 2021<sup>v</sup>.

- **An ageing population**

The 2011 census calculated the average age for residents in Havering as 40 – the highest average age in London and above the England average. 17.9% of residents were over 65 and 2.6% were over 85. The percentage of older people is due to increase significantly over the next few years. In 2011 there were 1,937 people over 90, by the end of this strategy (2015) there will be 2,496, and by 2021 there will be 3,297 (a 70% increase).

- **Increasing children and young people**

The 2011 census found 5.8% of Havering's population were under 5s – the lowest in London (though set to increase by 15% in 2015 and by 23% in 2021). The 5-9 bracket is currently about average for London, but is set to increase significantly over the next few years (from 13,307 in 2011 to 15,157 in 2015 and 18,424 in 2021 – a 38% increase).

An estimated 19% of children are thought to live in poverty in Havering, 27% live in lone-parent families, and approximately 400 families have been categorised as having multiple complex needs, with a further 2,000 families categorised as 'barely coping'.

With the risk of growing divisions between young and old, the arts and culture in general are in an almost uniquely strong position not only to improve the quality of life for both groups but to create social ties that bind young and old together. There is a strong case for the arts service and its partners to work more proactively to create intergenerational working, and to respond more strongly to a significantly growing section of the community with mobility issues or who are homebound.

- **Ethnicity**

The population of Havering is the least ethnically diverse in London, but it is becoming more diverse. The highest ethnic diversity in Havering is amongst young people, with 23% of school pupils in 2011 coming from non-white ethnic backgrounds, primarily Black African descent. Some estimates predict the current percentage of BME residents could grow 21% by 2016 and 40% by 2021<sup>vi</sup>.

How the Arts Service and its partners respond to this is a moot point in terms of programming, as patterns of cultural consumption change almost as fast as the research is published. Nevertheless, it behoves programmers to present artists and performers from a



diverse range of cultural backgrounds as this increases and enriches Havering's cultural offer across the board, mainstreaming diversity rather than targeting a specific audience. More pertinently, outreach/education and targeted project work might address any emerging social tensions and divides between ethnic groups, focussing on social integration and the breaking down of misunderstandings and barriers. Extending partnerships with schools, community groups and the voluntary sector will prove crucial in this respect.

- **Disability**

Approximately 17.5% of working age residents in Havering are disabled<sup>vii</sup>, and approximately 49% of Havering residents aged 65 or older have a limiting long term illness<sup>viii</sup>. Of these 65+ residents with a limiting long term illness, 7,742 also live alone<sup>ix</sup>. The JSNA states that this number of disabled people in Havering may increase by 7% over the next ten years, while the number of adults with learning disabilities may increase by the same amount.

The Arts Service is in a strong position to respond – the service already has a high number of disabled users and experienced tutors and arts workers, while due to recent refurbishments accessibility at Fairkytes Arts Centre has drastically improved. Accessibility at the Queen's Theatre is good both physically and through signed/described performances, while the new myplace building offers excellent accessibility.

The establishment of the Culture Disability Forum has already resulted in the Arts Service working in partnership with the voluntary sector to provide holiday scheme activities for disabled young people. These kinds of community partnerships will continue to play a pivotal role in the delivery of this kind of targeted work, and it is vital that activity content is as user-led as possible. Integrated working is also important, with disabled and non-disabled people working together and breaking down misunderstandings and social barriers along the way.

### 3.5 Strategic national, regional and local documents relevant to the delivery of the arts in Havering

There are a large number of policies, strategies and priorities which are relevant to the Arts sector and the development of this strategy. The most significant influencers are listed below.

#### 3.5.1 National Policy

##### Achieving Great Art for Everyone (2010)

In 2010, Arts Council England launched their new 10 year manifesto, 'Achieving Great Art for Everyone', a framework for the arts based on five clear goals:-

**Talent and artistic excellence are thriving and celebrated**

**More people experience and are inspired by the arts**

**The arts are sustainable, resilient and innovative**

**The arts leadership and workforce are diverse and highly skilled**

**Every child and young person has the opportunity to experience the richness of the arts**

At the heart of these five goals, while maximising quality, diversity, audiences and participation, lies the concept of the arts moving towards a more sustainable 'mixed economy' way of working; of the arts being recognised even more strongly as a delivery method for key community and social development outcomes; and high quality arts experiences becoming embedded in everyone's own individual cultural landscape, particularly through learning.

The pillars of our own arts strategy, particularly through its relationship to Living Ambition and Havering's Culture Strategy framework, resonate with this national direction of travel.

## **Henley Review of Cultural Education (2012)**

In 2011 the Government asked Darren Henley to carry out a review of cultural education in order to realise the ambition for 'every child to have the chance to experience a wide variety of high quality cultural experiences'.

In his report, Henley points to three particular sets of benefits of Cultural Education:

- The direct educational benefits to children through the acquisition of knowledge and skills from Cultural Education subjects.
- The additional benefits to the Creative and Cultural Industries and the wider economy of providing children with an excellent Cultural Education that in turn creates the workforce of the future, helping to drive forward the UK's growth agenda.
- The wider benefits to our society as a whole of developing an understanding of our common cultural heritage.

At its best, a sound Cultural Education should allow children to gain knowledge through the learning of facts; understanding through the development of their critical faculties and skills through the opportunity to practise specific art forms. Involvement with cultural activities can be habit forming for the rest of a young person's life.

Henley's report sets out a minimum required level of Cultural Education that a child should expect to receive during his or her schooling as a whole, broken down by age. Henley explains that, if children were to leave full-time education without having engaged in this spectrum of Cultural Education it would be a failure of a system which sets out to create young people who are not only academically able, but also have a fully-rounded appreciation of the world around them. This list of minimum requirements presents a useful tool for engaging with schools regarding their syllabus and also extra-curricula opportunities for their pupils.

The government has already agreed to adopt a number of Henley's recommendations, including:

- a National Plan for Cultural Education
- the development of a cultural education passport – so that all children and young people have a rich variety of cultural education
- to work with Teaching Schools and sponsored bodies to improve the quality of cultural education in schools. This will receive £300,000 funding from DfE over three years and will be supported by non-departmental public bodies
- a new National Youth Dance Company. This will provide opportunities for 30 young people – aged 16 to 19 – every year. The DfE and Arts Council England will each provide £600,000 over three years
- funding for National Art & Design Saturday Clubs. Funding of £395,000 over three years, and additional funding from the Paul Hamlyn Foundation and the Esmée Fairbairn Foundation, will be used to establish a network of clubs based on the model set up by Sir John Sorrell. The clubs give schoolchildren access to specialist equipment and tuition at local colleges and universities
- a Film education academy - to inspire and train the next generation of British filmmakers. This will be led by the BFI. It will receive £3m from the Department for Education over three years

The Arts Service is already working in partnership with Havering College of FHE to explore the feasibility of the Art and Design Saturday Clubs for Havering.

## **National Plan for Music Education – The Importance of Music (2011)**

The new national plan sets out the Government's vision for music education – 'to enable children from all backgrounds and every part of England to have the opportunity to learn a musical instrument; to make music with others; to learn to sing; and to have the opportunity to progress to the next level of excellence'.

From September 2012 music education will be provided by new 'hubs' which will deliver music education in partnership with the local authority, local music organisations, and the wider cultural sector.

The main elements of the National Plan for Music Education are:

- A new national funding formula to make sure all parts of the country get fair funding for music on a per pupil basis, with a weighting for deprivation.
- Funding of £77 million, £65 million and £60 million confirmed for the next three years. Most of this will go to the music education hubs.
- A new music teaching module will be developed for trainee primary teachers, to give them extra skills to teach music.
- Continued funding of £500,000 per year to the National Youth Music Organisations fund, matched by the Arts Council England currently via Youth Music.
- Continued support for the internationally recognised Music and Dance Scheme – which provides money for exceptionally gifted young people to attend the highly specialist music and dance schools.
- Continued funding for In Harmony, Sistema England, augmented by matched funding from Arts Council England so that the programme can expand.

Earlier this year it was announced that Havering Music School will become the Music Hub for Havering. As a key partner in the Havering Music Hub development, we have opportunities to further strengthen partnerships with the Havering Theatre Trust, schools, colleges and wider cultural sector, including establishing links between myplace and Havering College of FHE as centres of music technology and technology training.

## **Digital audiences: Engagement with arts and culture online (2010)**

The report (co-commissioned by ACE, MLA and Arts & Business) is based on findings from a survey of how people engage with arts and culture online, and attitudes towards using online technology to engage with the arts.

The internet is changing the way we consume, share and create arts content: in 2010 English people of all ages and backgrounds used the internet to view paintings and theatre performances, but also to create and post their own art, including films, music and photos.

Importantly, this engagement augments, rather than replaces, the live experience. Our segmentation clearly shows that leading edge consumers of digital technology also tend to be passionate about the arts and regular attendees at live arts and cultural events. In other words, although engaging with the arts and cultural sector through the internet is now a mainstream activity, this does not appear to be to the detriment of the live experience.

The internet is a marketing and audience development tool, for example as a core platform for booking tickets, but also a medium for distributing content and delivering immersive, participative and fundamentally new arts experiences. Arts organisations that are skilled in digital marketing – and particularly in areas such as search engine optimization and the use of social media – will see more people through their doors than ones that rely on an old-school website and the odd email newsletter.

The Romford Contemporary Arts Programme and Artists Co-operative have in a very short time already demonstrated the vibrancy of Havering's on-line cultural community, and with Fairkytes' users slowly moving over towards e-marketing it is inevitable that the Arts Service and Fairkytes will soon follow suit, providing we can solve the conundrum of ownership and participation. The most successful social media sites are user-generated – no-one welcomes a Facebook site thinly disguised as merely trying to flog tickets...

### **Creative Homes: How the Arts can contribute to quality of life in residential care (2011)**

The Social Care Institute for Excellence (SCIE) was commissioned by the Care Quality Commission (CQC) to develop a definition of excellence for social care. One of the attributes listed was:

*“An excellent service supports and enables people to engage in activities, pastimes and roles which bring them pleasure and meaning and enhance their quality of life.” (Recognising Excellence in Social Care, SCIE, 2010,)*

The report describes how “the arts in their widest sense can touch on so many attributes of excellent care and quality of life: the value of active ageing, choice and control, independence and interdependence, creativity, lifelong learning, identity, confidence, friendship, emotional stimulation, intellectual fulfilment, and sensory pleasures - this is living.”

Many arts activities take place in groups and bring with them social interaction and a sense of inclusion, countering a common aspect of older age – loneliness, isolation and depression. Concentrating on tasks that are enjoyable and involve focused mental activity, imagination and memory can have continuing positive benefits for us all. Many arts activities also involve physical engagement which can result in improved motor skills and coordination.

The Arts Service already has a long history of working within social care settings. A number of residential homes bring groups to Fairkytes on a weekly basis, while our music for memory programmes in Romford homes are always well-attended and enthusiastically received by residents and staff alike.



## 3.5.2 Regional Policy

### **Cultural Metropolis, the Mayor's Cultural Strategy (2010)**

The Mayor of London's strategy, Cultural Metropolis, sets out the Mayor's commitment to support the cultural and creative business sectors and highlights their role in regeneration and employment. The strategy emphasises the link between the physical environment and the cultural offer through good urban design, and announces a strong intention to 'widen access to the arts for London's outer boroughs'.

## 3.5.1 Local Policy

### **Havering's Local Development Framework and emerging Local Plan**

*Note: At the time of writing the Council was reviewing the existing LDF and developing the new Local Plan.*

Havering's existing Local Development Framework provides a planning framework to help shape the future development of Havering up to 2020. Chapter 6 of the LDF core strategy document includes a 'vision statement for Culture' which states *"in recognition of its importance to its residents and visitors' quality of life, Havering will have a strong and well developed cultural provision, including opportunities for ... arts and creative activities and industries"*.

### **Havering Regeneration Strategy (2012-15)**

The arts are identified as contributing to a number of the objectives in the new regeneration strategy. The document references the use of vacant shops for temporary art uses to improve the cultural offer and visual appeal of town centres, the ability of arts facilities to attract footfall and spend into our town centres, and the many arts projects which form part of the Romford, Harold Hill, Rainham and Hornchurch regeneration programmes.

### **Vision for Young People: 'Creating Bright Futures' (2012)**

The vision for young people in Havering is: *"To ensure that all young people in Havering have access to relevant activities and opportunities, to assist in the development of their abilities and to help them make a successful transition from childhood to adulthood, and develop the assets that will enable them to become successful, social and safe."*

The emphasis has shifted from the idea of a youth service, to 'services for young people' focusing on creating the means to develop a 'more collaborative, creative and sustainable approach' to developing services for young people.

The strategy for delivering services for young people centres around a new framework of engagement – the Havering Assets Framework – which all people working with children and young people can contribute to and develop.

The strategy explains that having a number of assets can help young people ‘thrive, be resilient, be creative and successful’. The following assets have been identified:

Confidence	Integrity	Creativity	Tolerance	Seek Support	Self Value
Resilience	Teamwork	Autonomy	Determination	Problem Solving	Motivation
Enterprise	Communication	Curiosity and Learning	Reliability	Emotional intelligence	

To meet the outcomes and proposals outlined in the visions and principles, the Integrated Youth Service will be restructured and split into two teams – a ‘Focused Intervention Team’ based in Social Care and Learning and a ‘Youth Facilitation Team’ based in Culture and Leisure. The majority of staff and resources will be transferred to Culture and Leisure Services.

The vision document recognise ‘much activity with young people within the Borough takes place through provision provided and commissioned by Culture and Leisure including arts, sports and cultural events’. The restructure presents further opportunities for young people to engage in Culture, with the Youth Facilitation Team tasked with building upon partnerships already in place.

### **Health and Wellbeing Strategy**

Havering’s Health and Wellbeing Strategy sets out how we will work together to improve the health and wellbeing of local people and improve the quality of, and access to, local healthcare services. It provides the overarching direction for the commissioning of health and social care services in Havering and is the responsibility of the new Health and Wellbeing Board.

- Priority 1: Early help for vulnerable people to live independently for longer
- Priority 2: Improved identification and support for people with dementia
- Priority 3: Earlier detection of cancer
- Priority 4: Tackling obesity
- Priority 5: Better integrated care for the ‘frail elderly’ population
- Priority 6: Better integrated care for vulnerable children
- Priority 7: Reducing avoidable hospital admissions
- Priority 8: Improve the quality of services to ensure patient experience and long-term health outcomes are the best they can be

The arts have the potential to make a significant contribution to these Health and Wellbeing priorities, as well as the wider public health agenda for the borough. The contribution the arts can make to health is outlined on p9 under our ‘Health and Wellbeing’ objective.

## Our Action Plan (2013-2015)

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Our Action Plan for the next three years sets out some of the key activities required to achieve our vision for the Arts in Havering.

Our **vision** for the Arts in Havering, is that ***“in three years’ time our residents and visitors, through their high levels of engagement and participation in the arts in all their rich variety of forms, will be thriving like never before”***.

What this will look like:

- *The arts in Havering will be strong, vibrant and diverse, delivering its full potential in terms of intrinsic and instrumental benefits for individuals, towns and communities (see p5-6).*
- *Now fully restored, Fairkytes Arts Centre’s new two storey extension will be open, hosting a vibrant programme of professional and community-based visual arts exhibitions, talks and workshops, along with the centre’s busy craft shop generating business for Havering’s artists and makers.*
- *The Queen’s Theatre will be consolidating its role as a unique regional producing house, complemented by its new rehearsal and office space extension.*
- *Fairkytes and the Queen’s Theatre, together with an active and heavily promoted Hornchurch cultural brand, will be making the town and the borough a more significant sub-regional cultural destination. An efficient and sustainable delivery model will have been established to protect and consolidate these core programmes, with the structure of that model established on sound business and creative principles.*
- *The Romford Contemporary Arts Programme will be contributing towards a vibrant, exciting and surprising town centre, not only through its curation of empty shops, market and public spaces, and its reaffirming of arts at the strategic centre of wider-scale regeneration, but also through its professional development programme for artists, uncovering more sustainable and commercially viable ways of working and providing business incubation for fledging cultural industries.*
- *Havering’s young, exciting artists and artistic community will work together ever more imaginatively, creating new initiatives and forming national and international links. Havering’s own artistic landscape will be revolutionised.*
- *Record numbers of people of all ages and abilities will be learning, engaging, participating in the arts.*

- *Our Music Hub partnership will provide music education opportunities for every child and young person in Havering.*
- *Expanded and higher quality facilities at both the Queen's Theatre and Fairkytes will build upon both centres' core participatory and educational programmes.*
- *A thriving programme of arts activity and participation will have been established at the myplace centre in the heart of Harold Hill, and arts education providers will continue to work together to produce high quality lifelong learning opportunities for all ages.*
- *Events, concerts and festivals in each of our major centres such as Rainham Arts Fair, Havering Mela, Romford Arts Trail and Langtons Summer and Winter concerts will be bigger, brighter and better attended than ever before.*
- *Access to opportunity and information will be easier, with arts opportunities achieving the maximum possible market penetration through consultation, partnership-working and the employment of new technologies. Residents and visitors alike will be able to find places to go and things to do quickly and comprehensively.*
- *Our voluntary arts sector will become ever more vibrant and accessible, with bodies such as Havering Arts Council offering clear pathways to engagement and opportunity, particularly amongst young people.*
- *Our thriving partnerships with community, health and care sectors will enable us to maintain a solid, effective and measurable outreach programme targeting hard-to-reach and at-risk groups.*
- *Disabled people, older people and economically disadvantaged members of the community will have the same opportunities to engage in the arts as everyone else, while our programming will respond to our ever more diverse population.*

The Action Plan for the Arts, set out below, outlines our key actions against our three strategic objectives: Health and Wellbeing, Learning and Personal Development, and Towns and Communities.

### Objective 1: Health and Wellbeing

Support a high standard of mental, physical and emotional health for all by increasing the number of people engaging with the arts.

Objective / Tasks	Base line position 2012	Target 2015	Culture Strategy Principle
Increase attendances at Queen's Theatre from 2011/12 baseline	193,000 in 2011/12	2% increase	3, 4
Maintain 90%+ satisfaction ratings for Fairkytes users annual survey	2011 survey 99%	Annual rating maintained above 95%	3, 4
Renew QUEST accreditation for Fairkytes Arts Centre	Accreditation achieved March 2011	Accreditation re-acquired for 2013-15	3, 4
Explore business case for Arts Trust on creative and business principles	Consultation complete Dec 2012	Business case delivered	2, 3, 4
Work with the Youth Facilitation Team to develop arts opportunities for young people, through both targeted and open access provision across the borough	300 young people engaged in activities	450 young people	1, 2, 3
Consolidate partnership development with voluntary, community and health sectors with a particular emphasis on older people, disabled people and hard-to-reach groups	Music programme at Romford residential centres piloted	Annual programmes delivered	1, 2, 3
Develop partnership with Havering Arts Council and other voluntary sector bodies to increase engagement in the arts for all sections of the community with particular emphasis on young people and people from diverse cultural backgrounds	Current levels of engagement	3 new partnerships established	1, 2, 3

Develop Arts Marketing Strategy with partners with specific emphasis on communication; developing new audiences; highlighting opportunity and identifying pathways; addressing gaps in provision; new technology	Draft strategy developed March 2013	Action plan delivered	1, 3, 4
Increase attendances at Fairkytes Arts Centre for regular adult/children's workshops, holiday scheme activities, voluntary sector attendances and special events	80,000 in 2011/12	4% increase	3, 4
Work in partnership with the voluntary arts sector in order to increase access to and participation in the arts and explore opportunities to establish affordable artists' studio spaces in the borough	Haverling Artists Co-operative established April 2012	Temporary and permanent studio spaces realised	1, 2, 4
Maintain high quality cultural offer through professional and accessible drama, dance and music programming	Queen's Theatre Programme Music for a Winters Night at Langtons House (5 performances) SoundQube at the Queen's Theatre (6 performances) Music at Haverling Mela	Annual programmes delivered as a minimum. Programme expanded where possible.	3, 4
Consolidate key outdoor events and festivals to ensure high quality, cost effective and safe delivery	Langtons Concert Haverling Mela Fairkytes events and open day Rainham Arts Fayre	Events programme maintained as a minimum. Programme expanded where possible.	2, 3, 4

## Objective 2: Learning and Personal Development

Support learning outcomes for all age groups through a broad, high quality and accessible arts offer.

Objective / Tasks	Base line position 2012	Target 2015	Culture Strategy Principle
Consolidate partnership development with libraries, schools, adult education and colleges to maximise learning opportunities for all ages	Adult learning partnership and community learning strategy established	Continuing partnership working	1, 2, 4
Maintain key partnership role as part of Havering Music Education Hub	Hub established 2012	Project programme delivered	2,4
Havering Music Education Hub to publish an annual needs analysis	HMS annual survey mainly a satisfaction survey to date	Hub programme and development is informed by data	1,2,4
Havering Music Education Hub to develop a vocal strategy for music education	Singing lessons offered but no overall strategy	Vocal and choral development is embedded and needs-driven	2,4
Create a new Arts trust in Havering, subject to the outcome of a supportive Business Case and agreement from key partners.	Initial discussions	Business Case produced New Arts Trust created (subject to the Business Case)	
Develop myplace music and cultural technology training programme in partnership with Youth Facilitation Team, College of FE&HE, Community Learning Service and other external bodies	IYS restructure consultation	Programmes established Jan 2013	2, 4
Consolidate partnerships with local and sub-regional funded arts providers to maximise opportunity and access to learning for all ages (S3A, East London Dance, Grand Union)	Ongoing commissioning and project development	Annual work programmes delivered	2, 4
Explore partnership opportunities with Royal Opera Production Park and National Skills Academy in Thurrock	Partnership established	Project work delivered subject to external funding opportunities	2, 4
Support contemporary and community arts programming and professional and creative	Network meetings held July 2012 Artists residential October 2012	Support annual programme	1, 2

development opportunities for artists through partnership work with Brentwood Road Art Gallery, Havering Artists Co-operative and Romford Contemporary arts programme			
Support Disability Culture Forum in order to develop new voluntary sector partnerships to increase access and opportunity for disabled people	Project schemes delivered April 2012 and October 2012	Annual programmes delivered	1, 3

### Objective 3: Towns and Communities

Deliver a high quality landscape and townscape for residents and visitors alike, ensuring the arts are built into the heart of our towns and communities.

Objective / Tasks	Base line position 2012	Target 2015	Culture Strategy Principle
Continue to support Romford Contemporary Arts Programme and Romford Art Trail: seek external funding to roll out programme, develop sustainable ways of working and enhanced commercial viability for participating artists	Eight exhibitions/installations held in empty shops and public places by end 2012  Trail established July 2012	3 year programme established  Romford art Trail established as annual event	1, 2, 4
Integrate contemporary arts into the Romford Battis Major Scheme through artists residencies and consultation	Steering Group established July 2012	Design scheme completed mid-2013	1,2
Develop the Romford Public Art Strategy	Consultation begun Sept 2012	Strategy established Spring 2013	1,2
Pursue provision of new high quality visual arts exhibition space at Fairkytes Arts Centre	Feasibility study to RIBA stage 4 completed May 2012	New provision progressed subject to necessary fundraising	2, 3, 4
Complete refurbishment of Fairkytes House and Billet	Refurbishment phase 1 and 2 complete Billet refurbishment complete May 2012	Further phases complete subject to funding	2, 3, 4
Support Havering Theatre Trust to Investigate	Temporary provision of rehearsal	Rehearsal space in place subject	2. 3



provision of rehearsal space for Queen's Theatre	space investigated	to funding	
Consolidate partnership with Regeneration, Town Centre Management and the private sector placing arts at the strategic heart of town centre initiatives	Hornchurch Cultural Offer promotion Rainham Compass/Art Trail Harold Hill Ambitions/Myplace GRR (Greening the Ring Road) master plan	Ongoing annual programmes delivered	2, 3
Continue to seek opportunities to establish art in public places (temporary and permanent installation)	4 new pieces since 2007	Minimum of 2 new pieces realised	2, 3
Develop and promote Fairkytes shop as key showcase for local craftspeople and Hornchurch cultural visitor destination	Shop fully open August 2012	Annual promotions delivered Increasing income realised	2, 3, 4

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- i Clair, A.A. (1996) 'The effect of singing on alert responses in persons with late stage dementia', *Journal of Music Therapy*, 33, 234–247. Also: Clair, A. (2000) 'The importance of singing with elderly patients', in Aldrige, D. (ed) *Music therapy in dementia: More new voices*. London: Jessica Kingsley pp 81–101
- ii Staricoff, R., Duncan, J. and Wright, M. 'A study of the effects of visual and performing arts in healthcare' Chelsea and Westminster Hospital, 2004;
- iii Schorr, J. A. (1993) 'Music and pattern change in chronic pain', *Advances in Nursing Science*, 15, 4, 27–36
- iv NHS and Arts Council England (2007) 'A prospectus for arts and health' – research from Oldham's 'Bronchial Boogie'
- v Interim 2011-based Subnational Population Projections
- vi Projected Ethnicity Growth in Havering, London & Outer London Boroughs 2011-2021. Round Population Group Projections, Greater London Authority, 2010 (14).
- vii Working Age People with Disabilities, Annual Population Survey: Department for Work and Pensions, (2012).
- viii Limiting Long Term Illness in Havering, Census: Office of National Statistics, (2001).
- ix Residents Aged 65+, Living Alone with LTLI, POPPI, (2012). Available online at [www.poppi.org.uk](http://www.poppi.org.uk)