

The Network Newsletter: tackling social exclusion in libraries, museums, archives and galleries

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The Network's Website is at www.seapn.org.uk and includes information on courses, good practice, specific socially excluded groups, as well as the newsletter archive.

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Did you see ...?

CILIP Update

The February 2016 issue includes:

- Zurab Elzarov “A library for peace in Darfur”, which “highlights the positive role that public libraries can play in bringing peace and stability to war-torn societies by providing space for community reconciliation and increasing access to education, cultural heritage and knowledge development” [pp29-31]
- Sarah Taylor “Helping families to stay connected”, which looks at her work at HMP Wakefield, focusing on the Storybook Dads scheme¹ [pp32-33]

Tackling social and digital exclusion – Libraries, Museums, Archives and Cultural and Heritage Organisations

“Racial Equity in the Library”

WebJunction have just published a very interesting two-part series on racial equity².

Part One starts with definitions:

“The American Library Association has a good reference [³] for explaining the difference between equity, equality and access for libraries. Ultimately, equality is the idea that everyone is at the same level of opportunity, access, and justice, whereas equity adds the idea of fairness to level the playing field. Diversity, in this context, is simply a range of people with different ethnicities and heritages.”

In a nutshell, the idea of equity also links to taking positive action. The ALA statement makes it clear that, in the US at least, there are problems with the notion of equity:

“Policies that stress fairness as uniform distribution tend to succeed with Americans because they appear to entitle everyone; and, thus, reinforce Americans' dominant construction of fairness as equality. Conversely, policies aiming to achieve equity face recurring challenges as "unfair." Affirmative Action, Lyndon Johnson's attempt to overcome generations of

¹ More information on Storybook Dads (and Storybook Mums) at:
<http://www.storybookdads.org.uk/>.

² “Racial Equity in the Library, Part One: Where to start?”,
<http://www.webjunction.org/news/webjunction/racial-equity-partone.html>.
“Racial Equity in the Library, Part Two: Diverse Collections, Programming, Resources”,
<http://www.webjunction.org/news/webjunction/racial-equity-parttwo.html>.

³ See: Nancy Kranich “Equality and Equity of Access: What's the Difference?”,
<http://www.ala.org/advocacy/intfreedom/iftoolkits/toolkitrelatedlinks/equalityequity>.

discrimination and injustice against women and minorities, became the law of the land without achieving the approval of Americans who saw it as "unfair" because it appeared to favor some over others; and, thus, to negate the more commonly understood concept of fairness as equality and as uniform distribution.”

The WebJunction article goes on to reiterate why the idea of equity is still important now:

“Despite decades of civil rights movements, barriers broken by individuals almost daily, and the election of a black president, there is still a serious problem of inequity and racial injustice in the United States. People of color are disproportionately low-income [...], arrested and incarcerated [...], disciplined in school [...], homeless [...], have limited literacy [...] and much more.”

It then looks at how it applies to libraries. It begins by asking:

“Why is this important to libraries? We are already open to everyone, won't focusing on racial equity make some people feel left out?”

and answers:

“Libraries are indeed open to everyone, which can be taken for granted by people who rarely feel unwelcome. Making sure that your entire community knows that the library is open to them, no matter their ethnicity, heritage, economic status, or any other factor, is a key and continual first step.”

This is followed by some brief examples of work going on in US libraries, and ideas for how to start reaching out to communities:

- “Be curious about your community and work to understand your role in it
- Slow down to create space for conversation
- Ask powerful questions that generate curiosity and invite creativity
- Think about who is not at the table and how to get them there ... or how to be invited to their table
- Consider different partners for your work
- Reflect back what you've heard and communicate how you will respond”⁴

Part Two looks at how to diversify library stock and build a more equitable library, how to develop programmes of events and activities, and how to make this work a priority.

Finally, there is a list of weblinks, articles and books, which are well worth investigating.⁵

⁴ This set of ideas is drawn from the work of Thrive Washington which “creates opportunities for every child in our state to get a great start in life”, <https://thrivewa.org/about-thrive/>.

⁵ Source: WebJunction *Crossroads*, 17 Feb 2016.

Equality, diversity & the creative case: a data report, 2012-2015

At the end of last year, ACE published their report⁶ on equality and diversity (which is promised to be the first in a series of annual reports).⁷

The headline findings are:

" Looking across our National Portfolio Organisations, the report finds a slow increase in numbers of Black and minority ethnic staff is emerging, with 2014/15 figures now standing at 13.7 per cent of the total workforce (still slightly below the national average). The number of disabled people working in National Portfolio Organisations has also increased slightly to 1.9 per cent. Just over half the workforce (50.5 per cent) was female in 2014/15 – an increase of 1.5 per cent from previous years. The most represented age group was 20 to 34 (30 per cent as of 2014/15).

The Black and minority ethnic workforce across Major Partner Museums has remained static at 3 per cent, but there has been an increase in disabled people working in Major Partner Museums to 3.8 per cent. There was also an increase in female workforce, at 58 per cent in 2014/15. The most represented age group across the Major Partner Museums was 35 to 49 (25.7 per cent as of 2014/15).

Taking Part survey data tells us that between 2005/06 and 2013/14 there has been an increase in levels of arts engagement and participation by adults with a disability, adults from lower socio-economic groups and adults aged 65 or over. There has been an increase in Grants for the Arts work that targets diverse audiences. Among our National Portfolio Organisations and Major Partner Museums, there has also been an increase in the number of accessible performances, exhibitions and screenings." [p6]

At the launch event for the report in December, ACE also announced⁸ four new funding programmes:

- Elevate: "A £2.1 million fund created to develop the strength, management and governance of diverse-led organisations outside the Arts Council's National Portfolio. The intention is to increase the diversity of applications in future investment rounds."
- Unlimited: "£1.8 million will support the development of a range of new work by Deaf and disabled artists - a single grant of £1.8 million will be made to an organisation or consortia to run this already successful programme until 2020."

⁶ *Equality, diversity & the creative case: a data report, 2012-2015*. ACE, 2015.

Available to download as a pdf (2900 kb) from:

http://www.artscouncil.org.uk/media/uploads/Equality_Diversity_and_the_Creative_Case_A_data_report_2012-2015.pdf.

⁷ This is the report that was referred to in the Dec 2015 issue of *Museums Journal*, Patrick Steel "Sector galvanised to tackle lack of diversity" [p7].

⁸ See: <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/diversity-and-creative-case/new-strategic-investment/>.

- Sustained Theatre fund: “This £2 million fund will offer support to the development of Black and minority ethnic theatre makers across the wider theatre sector in England.”
- Change Makers: “£2.6 million to help address the lack of diversity in arts leadership. It will fund long-term relationships between National Portfolio Organisations and aspiring arts leaders from the Black and minority ethnic and D/deaf and disabled communities. These mutually beneficial relationships will provide valuable experience to individuals while allowing them to shape the development of the creative case from within the sector.”⁹

“Creative People and Places fund”

“The Creative People and Places fund focuses on parts of the country where involvement in the arts is significantly below the national average. The aim is to increase the likelihood that people will participate. To date we have invested £37 million through the fund.”

The fund’s additional aims include:

- “Create an environment where the arts and cultural sector can experiment with new approaches to engaging communities
- Establish sustainable arts and cultural opportunities
- Encourage partnerships across the subsidised, amateur and commercial sectors
- Demonstrate the power of the arts to enrich the lives of individuals and make positive changes in communities
- Encourage activity that is radically different from what has happened before in that area
- Maximise opportunities for collaborations across museums and libraries
- Maximise digital opportunities for the public to experience art.”¹⁰

The next round of funding will open in 2016. Applications are invited from existing consortia whose projects will end by October 2017.

There is further information about the projects on the Creative People and Places website^{11, 12}, plus information about their impact¹³, the learning from the work¹⁴, and their blogposts¹⁵ with more about the projects.¹⁶

⁹ Source: Arts Council England *E-newsletter*, Feb 2016.

¹⁰ Taken from: http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/creative-people-and-places-fund/?_cldee=am9obkBuYWRkZXIub3JnLnVr&urlid=8.

¹¹ See: <http://www.creativepeopleplaces.org.uk/>.

¹² <http://www.creativepeopleplaces.org.uk/map>.

¹³ See: <http://www.creativepeopleplaces.org.uk/our-impact>.

¹⁴ See: <http://www.creativepeopleplaces.org.uk/our-learning>.

¹⁵ See: <http://www.creativepeopleplaces.org.uk/blog>.

¹⁶ Source: Arts Council England *E-newsletter*, Feb 2016.

Tackling social and digital exclusion – Other Agencies

The Prose and the Passion

“The blog of the Insted consultancy, previously named *Insted Consultancy News*, has a new name – *The Prose and the Passion*. The phrase is derived from a famous plea by E. M Forster (1879—1970) in his novel *Howards End* (1910). ‘Only connect the prose and the passion,’ he said, ‘and both will be exalted.’

Five papers were added to the Insted website in early 2016 [...]”^{17, 18}

These papers look at further issues surrounding the Prevent strategy and challenging extremism, and are well worth reading. They include:

- Robin Richardson “Learning to live together: Prevent and British Values in Schools, January 2016 – Introductory remarks at a conference for headteachers”¹⁹
- Insted consultancy in partnership with Bill Bolloten “Challenging extremism through education: responses, reflections and resources”²⁰ – the resources are especially useful.
- Robin Richardson “British values and British identity: muddles, mixtures, and ways ahead” (reprint of an article first published in the *London Review of Education*, September 2015)²¹
- “The promotion of British values: a model school policy statement (draft)”²²
- “School Governors and British Values: a statement of concern, October 2015”²³

Health & Wellbeing issues – Libraries, Museums, Archives and Cultural and Heritage Organisations

“New research finds arts and culture helps combat loneliness among old people”

ACE have just published the results of a survey²⁴ carried out for them by ComRes²⁵.

¹⁷ See: <https://instedconsultancy.wordpress.com/2016/02/19/new-in-2016/>.

¹⁸ Source: email from the Insted Consultancy, 19 Feb 2016.

¹⁹ See: <http://www.insted.co.uk/learning-to-live-together.pdf>.

²⁰ See: <http://www.insted.co.uk/challenging-extremism-through-education.pdf>.

²¹ See: <http://www.insted.co.uk/london-review-education.pdf>.

²² See: <http://www.insted.co.uk/values.pdf>.

²³ See: <http://www.insted.co.uk/school-governors.pdf>.

The headline results include:

- “76% of older people say arts and culture is **important in making them feel happy**
- 57% say arts and culture is important in **helping them meet other people**
- 60% say it is important in **encouraging them to get out and about**”²⁶

In addition, the ACE press release comments that:

“With the UK’s older population continuing to grow significantly, the survey also highlights how arts and cultural activities could potentially help to tackle key social issues such as loneliness and isolation, which can increase during the winter months with longer nights and colder weather making it harder for older people to get out and about.

The results also show that over half of older people (52%) say they attend or participate less in arts and cultural activity now than in their teenage years, with respondents citing better access to venues and having someone to go with as key ways in which to encourage attendance from this age group.”²⁷

In the same press release, Darren Henley (Chief Executive of ACE) announced:

“We know that the arts can help to significantly improve health and wellbeing.

We want to encourage older people to experience some of the great cultural activities that we have to offer in this country; from high profile performances, to informal, free events in other settings.

With research showing that engagement in the arts tails off as people get older, we need to get cleverer about how we engage older people and tackle the barriers to taking part. Later in the year, we will be making new funds available for arts organisations to build on some of the great work they are already doing to enhance engagement with the older population.”

It seems clear from this that the reductions in funding for the provision of arts and culture – as well as for services which might assist older people to access arts and culture, such as adult care – are having a major effect that is somewhat hidden from general view. This research may well help to highlight this.

²⁴ “Arts Council England older people poll”, <http://www.comres.co.uk/polls/arts-council-england-older-people-poll/>.

²⁵ “We are the leading research consultancy specialising in Corporate Reputation, Public Policy and Communications.” Taken from: <http://www.comres.co.uk/>.

²⁶ Taken from: <http://www.artscouncil.org.uk/news/arts-council-news/new-research-finds-arts-and-culture-helps-combat-l/>, emphasises theirs.

²⁷ Also taken from: <http://www.artscouncil.org.uk/news/arts-council-news/new-research-finds-arts-and-culture-helps-combat-l/>.

Combating loneliness: a guide for local authorities

In parallel, the LGA (in conjunction with with Age UK and the Campaign to End Loneliness) has just produced this new guide²⁸.

It begins with a brief scene-setting:

“There is growing recognition that loneliness is a serious problem, with far reaching implications, not just for individuals, but also for wider communities, which merits the attention of local authorities.

Whilst in the past, loneliness was sometimes viewed as a trivial matter, it is increasingly understood to be a serious condition which can affect a person’s mental and physical health very detrimentally. Acute loneliness has been consistently estimated to affect around 10-13 per cent of older people [...]

But why is loneliness an issue of concern for local authorities? Apart from the general imperative for public services to do what they can to alleviate personal suffering and distress, there is also very strong evidence that loneliness can increase the pressure on a wide range of council and health services. It can be a tipping point for referral to adult social care and can be the cause of a significant number of attendances at GP surgeries.

A recent systematic review found that loneliness can increase the risk of premature death by 30 per cent and a study from Brigham Young University, in Utah, USA, revealed loneliness can be more harmful to health than smoking 15 cigarettes a day. With an increasing number of older people facing a future paying for their own care and support services, or perhaps avoiding them if they feel they cannot afford them, loneliness could be an even bigger issue.

All of this takes place against a background of severe financial challenges facing councils in their delivery of adult social care. Providing direct statutory services is unlikely therefore to be an option in many cases.

The good news is that there are practical steps which councils can take to address the issue, and these are set out in this guide. There are many general activities and services which can help address isolation (cultural activities, drop in centres etc) – but there also needs to be a specific focus on addressing loneliness and some specialist mental health services for doing this.

²⁸ *Combating loneliness: a guide for local authorities*. LGA, 2016. Available to download as a pdf (510.73 kb) from: <http://www.local.gov.uk/documents/10180/7632544/L15-431+Combating+loneliness+-+a+guide+for+local+authorities/b4b88757-2623-4696-ae04-565892a58909>.

In this guide, we set out a range of actions for effectively combating loneliness building on the latest evidence. The guide focusses on older people but we anticipate that the recommendations will be beneficial to other age groups.” [p2]

The report then briefly summarises the key points, before going into the detail, set out within a “Framework for combating loneliness”.

This includes:

- A strategic approach to tackling loneliness
- Raising awareness
- Public health
- Neighbourhood action
- Creating age friendly communities
- A place-based approach – maximising the use of all resources
- Evaluating your impact
- Cost effectiveness
- Addressing isolation through building community capacity
- Working with individuals
- Identifying and reaching those in need
- Targeting the most lonely and isolated
- First contact schemes – eyes and feet on the ground
- Using links to the health service
- What services we have to offer?
- Transport and technology

These chapters are followed by a set of case studies, a section on where to get more information, and a brief round-up of some useful research. There are also very brief case studies dotted throughout the text.

This is all very useful, and the case studies really highlight some of the great work being undertaken, often by the voluntary and community sectors.

However, this sits rather awkwardly with the ACE research report. As David Owen pointed out²⁹, the writers of the LGA report do not seem to have looked at, or thought about, the cultural sector.

In terms of libraries, the LGA report includes:

1. In a section headed “Creating age-friendly communities requires action in three key domains”, it has a related fourth area:
 - “Improving parking: particularly for those with restricted mobility; providing accessible facilities, such as libraries, clean public toilets; ensuring local shops and services are within reach; and providing local sources of information and advice.” [p12]

²⁹ *STV Bulletin* 202, 3 Feb 2016, pp2-3. David’s helpful, critical summary inspired me to look at these two pieces of work together.

This does not even relate the provision of information and advice to libraries!

2. Under “First contact schemes”, it includes a section on Agency Based Referral Schemes:

“[...] existing local service providers train their staff (for example post offices and libraries) to identify older people who might otherwise not have known about/accessed existing services to address loneliness.” [p17]

As David Owen says:

“There is no reference to the range of cultural and other events targeted at older people such as reminiscence activities; reading groups; arts events; knitting clubs; coffee mornings; silver surfer groups etc...etc...not to mention the importance of home delivery services.”³⁰

In addition, museums, archives, the arts and culture are not mentioned at all.

Arts for health and wellbeing: an evaluation framework

This new guidance³¹ from Public Health England:

“[...] includes guidance on documenting and evaluating group-based arts for health and wellbeing activity using quantitative and qualitative methods. It does not include clinical evaluation of one-to-one arts therapies, nor does it encompass population-level assessment of the social effects of the arts. It discusses reporting requirements for each component of evaluation, discussing best practice and identifying the minimum data and information required to perform a basic evaluation. It includes guidance on how to:

- identify suitable evaluation approaches for arts activity that seeks to address health and wellbeing aims
- identify suitable outcome measures, encompassing personal, physiological, health, wellbeing, artistic, economic and social outcomes.
- approach key challenges of evaluation in arts, health and wellbeing, including developing best practice
- make best use of quantitative and qualitative techniques in impact and process evaluations” [p6]

the document is divided into four parts:

³⁰ *STV Bulletin* 202, 3 Feb 2016, pp3.

³¹ *Arts for health and wellbeing: an evaluation framework*. Public Health England, 2016. Available to download as a pdf (446.57 kb) from: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/496230/PHE_Arts_and_Health_Evaluation_FINAL.pdf.

- “Part one provides background discussion to help make sense of the framework. There is a discussion of evaluation principles and practice, encompassing project planning, the role of advocacy and the importance of consultation and stakeholder involvement.” [p4]
- In the second part: “[...] the different types of evaluation are outlined, with suggested tools for arts for health and wellbeing evaluation, including outcomes measurement. There is also an introduction to key concepts such as theories of change, and approaches such as logic modelling that can be used to support evaluation.” [p4]
- “Part three of the document presents the reporting tool in two sections. Section one captures the key components of project delivery, including the nature of the intervention, the populations engaged, the settings where the project takes place, the resources needed to support it, procedures for quality assurance, and the outcomes that the project is designed to achieve. Section two captures evaluation details and is intended to encourage clear identification of important aspects such as rationale, evaluation questions, evaluation design, sampling, data collection and analysis, process evaluation, ethics and consent, reporting and dissemination, evaluation management and the resources needed to undertake evaluation.” [p4]
- The fourth part includes useful websites, resources and references.

This resource is well worth considering, given the absence of agreed evaluation frameworks³², and the framework and examples are very useful.³³

Migration issues – Other Agencies

Child Migrant Stories – Voices Past and Present

This new website³⁴ has just been launched.

“Child Migrant Stories is a space to explore the experiences of child migrants both today and in the past. It brings together, but is not restricted to, the voices and experiences of those who migrated under the age of 18 to Hackney, Tower Hamlets and Newham from 1930 to the present day. It uses images, sound, text and short films and is developed in collaboration with former child migrants, some of whom are artists, musicians and film makers.”³⁵

“The stories featured on this website are based on interviews with people who migrated to East London under the age of 18 from across the world

³² Although I did notice that ACE has now included “Inspiring Learning for All” on its website, <http://www.artscouncil.org.uk/what-we-do/supporting-museums/ilfa/>.

³³ Source: email from Maria Patsou to museumsandwellbeingalliance@jiscmail.ac.uk, 5 Feb 2016.

³⁴ <http://childmigrantstories.com/>.

³⁵ Taken from: <http://childmigrantstories.com/>.

– Turkey, Cyprus, Brazil, El Salvador, Poland, Italy, Southern Ireland, Vietnam, Jamaica, Antigua, Guinea, Nigeria, Rwanda, Yemen, Somalia, India, Bangladesh and Pakistan.

The earliest person migrated in 1930 and the most recent in 2015. The youngest was 5 when they migrated and the oldest 17. Some came on their own, others with, or to join family members, some of whom they had not seen for years. It is a story of loss and reunion but of resilience too, often in the face of war, poverty and discrimination. The memories are poignant, powerful and sometimes very funny.”³⁶

The intention is to promote the stories widely, with some being made into films to be shown in museums, galleries, community centres and at festivals.

Eithne Nightingale has also been researching how migration is represented in museums, galleries and other public spaces across the world, and there is more about this in the “Museums and Migration” section of her sister blog, *Chirps Around the World*^{37, 38}

Abbreviations and acronyms

ACE = Arts Council England

ALA = American Library Association

LGA = Local Government Association

STV = Share The Vision

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³⁶ Taken from: <http://childmigrantstories.com/about/>.

³⁷ See: <http://www.eithnenightingale.wordpress.com>.

³⁸ Source: email from Eithne Nightingale, 11 Mar 2016.