



Llywodraeth Cymru
Welsh Government

Using the Pupil Deprivation Grant in support of arts and cultural activity

Guidance for practitioners

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This guidance supplements the guidance for practitioners that was published in December 2013 on the Pupil Deprivation Grant 2013–2015



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Audience

This document is aimed at education consortia; local authorities and primary, secondary and special schools in Wales. The Welsh Local Government Association (WLGA), HM Chief Inspector of Education and Training, General Teaching Council for Wales (GTCW) and teaching unions will also have an interest.

Overview

This is a guidance document for education consortia, local authorities and schools in Wales on using the Pupil Deprivation Grant (PDG) in support of arts and cultural activity. It is aligned to *Rewriting the future: Raising ambition and attainment in Welsh schools*, the Welsh Government's strategy for improving the attainment of deprived learners. This guidance sets out how arts and cultural activities can be used to improve outcomes for these learners and how the PDG can be accessed to fund these. It is part of a suite of documents that provide guidance on strategies to reduce the impact of deprivation on academic attainment; these will be published on the Learning Wales website.

Further information

Enquiries about this document should be directed to:

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Additional copies

This document can be accessed from the Learning Wales website at

learning.wales.gov.uk

Related documents

Rewriting the future: Raising ambition and attainment in Welsh schools
(Welsh Government, 2014)



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Introduction

It is widely acknowledged that children from disadvantaged backgrounds may have limited access to the cultural experiences and arts activities that children from wealthier backgrounds generally take for granted, such as family visits to theatres, museums and galleries. They often lack financial support from their parents/carers for such things as extra-curricular musical instrument tuition or performance workshops. Quite simply, they may lack the 'cultural capital' of their peers and their only opportunities for such activities are those provided through their school.

In addition to encouraging learners to participate in the arts as part of a broad education, many schools also turn to arts interventions as a way of increasing the confidence, motivation and aspirations of young people. The arts can help disaffected young people, and those who do not see themselves as academic, to actively engage with learning. They can also be used to help young people to improve their communication skills and their ability to work in teams. Arts, cultural and heritage projects also offer the potential for developing and strengthening involvement with learners' families, thereby facilitating home-school links and parental engagement.

The Welsh Government is committed to implementing the recommendations of *An independent report for the Welsh Government into Arts in Education in the Schools of Wales* (2013)¹ and to developing ways in which schools can work with the arts, cultural and heritage sectors to close the gap between poverty and attainment, as advocated in the report on *Culture and Poverty: Harnessing the power of the arts, culture and heritage to promote social justice in Wales* (2014)².

The purpose of this guidance is to provide schools with a better understanding of how the Pupil Deprivation Grant (PDG) can be used in support of arts and cultural activities to enrich learning and raise aspirations.

¹ www.wales.gov.uk/topics/educationandskills/publications/wagreviews/arts-in-education-review/?skip=1&lang=en

² www.wales.gov.uk/topics/cultureandsport/tackling-poverty-through-culture/?skip=1&lang=en

What is the PDG?

The PDG provides additional funding to schools to support them in helping overcome the additional barriers faced by poorer learners – barriers that prevent them from achieving their full potential. This may include exceptionally able learners who, because of their family background are not achieving their full personal potential, even though they appear to be holding their own in comparison with their peers.

The PDG is a time-limited grant, so schools need to plan to make any interventions supported by the PDG sustainable in the longer term. This should include staff development and development of whole-school strategies. From September 2014, Estyn inspectors are considering how learners eligible for free school meals (eFSM) are supported to improve their rates of attainment and how effectively resources, such as the PDG, are used.



Arts and out-of-school activities

It is recognised that providing opportunities for arts and cultural experiences for learners from deprived backgrounds can improve attitudes and attendance, and help reduce the impact of deprivation. A number of studies and guidance documents support this view.

Estyn has identified the provision of arts and cultural experiences for disadvantaged learners as being one of the key features of a successful school.

Disadvantaged learners are less likely than their peers to benefit from a wide range of cultural, sporting and other learning experiences ... A common feature of most of the successful schools is their extensive provision to broaden the experiences of their disadvantaged learners ... They evaluate carefully the impact that out-of-hours and enrichment activities have on their disadvantaged learners and involve those learners who would benefit most ... Effective schools organise trips to places and events to which disadvantaged learners might not otherwise go, such as museums, and orchestral and theatrical performances.

Effective practice in tackling poverty and disadvantage in schools (Estyn, 2012)³

Professor David Reynolds has highlighted extra-curricular activities alongside peer tutoring as the top two interventions shown to affect the most disadvantaged children especially positively. He refers to evidence that:

... disadvantaged children benefit more than others from these [extra-curricular] activities academically and that they are likely to have a more positive attitude to school and to education if they can be helped to participate.

Pupil Deprivation Grant: Short guidance for practitioners, (2013)

³ www.estyn.gov.uk/english/docViewer/259977.9/effective-practice-in-tackling-poverty-and-disadvantage-in-schools-november-2012/?navmap=30,163

The Joseph Rowntree Foundation recognises the impact of the lack of out-of-school activities on disadvantaged children.

Young people from families in poverty participate in fewer organised out-of-school activities than their more affluent peers. Through their lack of participation in out-of-school activities, young people in poverty are denied important learning experiences, which may affect their engagement in the more formal learning in school.

Experiences of Poverty and Educational Disadvantage
(Joseph Rowntree Foundation, 2007)



Frequently asked questions about PDG and the arts

Q. Can I use the PDG to fund activity delivered by an arts/cultural organisation at our school?

Yes. You can use the PDG to fund an arts, cultural or heritage organisation to deliver an activity at your school, e.g. an art, dance, drama, music or creative writing workshop, provided that you can demonstrate how this particular activity will benefit your learners who are eligible for free school meals (eFSM). If you propose to make this a whole-class activity, you will need to demonstrate how it is expected to impact on eFSM learners within the class.

The arts can be used as part of a range of measures you are putting in place in order to achieve a positive impact. The aim might be to improve attainment in a particular subject or to support the development of skills across the curriculum, such as in literacy or numeracy. Other positive impacts include improvements in behaviour, increase in learner attendance or improvements in learners' social and communication skills. You are advised to determine at the outset the outcomes you want, and how you will measure whether you have achieved them.

It is recognised that cultural capital can impact upon learners' attainment levels. Therefore an arts or cultural activity which aims to increase this cultural capital would be seen as a positive outcome.

Q. Does the PDG have to be used only for those learners from disadvantaged backgrounds or can it be used for whole-class activities?

The PDG is funding to help overcome the additional barriers that poorer learners face. All learners entitled to free school meals should benefit from support through PDG. It also supports looked-after children (LAC). If you use the PDG to support a whole-class or whole-school arts or cultural activity, it must be for an activity that will particularly benefit learners eligible for free school meals (eFSM) or LAC, and you will need to be able to demonstrate the positive impact it will have on those learners entitled to free school meals.

Q. What sort of arts/cultural activities or services could I fund with the PDG?

The starting point must always be to focus on the improvements you are trying to achieve. Cultural activities or interventions in a variety of art forms may be used as part of a strategy to address a number of areas where disadvantaged learners are known to need additional

support. When compared to their peers, on average, disadvantaged learners:

- tend to have weaker language and communication skills (*Low income and early cognitive development in the UK*, Sutton Trust, 2010)
- are more likely to have significant difficulties in basic literacy and numeracy skills (*The long term costs of literacy difficulties*, Every Child a Chance Trust, 2009)
- experience frequent behavioural difficulties (*Breaking the link between disadvantage and low attainment – Everyone’s business*, DCSF, 2009).

Targeted arts and cultural activity, both in school and off-site (e.g. a workshop with an artist at your school or a visit to a local heritage site), can support the development of communication and literacy skills, interpersonal skills, and improve attendance and behaviour. Remember that the aim of the PDG is to secure a lasting impact on outcomes for learners from deprived backgrounds, so arts and cultural activities should be part of a planned programme of learning and integrated with your wider evidence-based approach.

The grant could also be used to upskill staff, e.g. teachers working alongside an arts organisation in order to deliver longer-term benefits for disadvantaged learners.

You can use the PDG to help raise the attainment of learners from deprived backgrounds in a particular arts subject; or you may wish to use an arts or cultural experience to improve skills across the curriculum, e.g. as a springboard to improve literacy skills. For an example, see the Education Endowment Foundation’s report on a writing project combined with a ‘memorable experience’ (*Using Self-Regulation to Improve Writing*, Education Endowment Foundation, 2014⁴). This approach had a strong and positive effect on the writing outcomes of low-attaining learners.

The Sutton Trust-EEF (Education Endowment Foundation) Teaching and Learning Toolkit contains information about 33 different interventions, including the arts. The toolkit is a useful guide, but schools will need to make their own professional judgements on the most appropriate interventions to be used in their specific context.

⁴ www.educationendowmentfoundation.org.uk/projects/using-self-regulation-to-improve-writing/

Q. How do I demonstrate and record outcomes?

Use these four steps.

1. Identify the priority or need you wish to address.
2. Decide on the desired outcomes and how you aim to achieve them.
3. Determine how you will measure progress and success.
4. Evaluate and record outcomes.

You might consider using Estyn's *Supplementary guidance: inspecting the approaches taken by schools to reduce the impact of poverty on educational attainment* (2014)⁵ to understand what inspectors will be looking for. You may also find that the evaluation guide in the Sutton Trust Toolkit⁶ is helpful. You must record outcomes on the school development plan (SDP).

The regional education consortia will assess how effective a school's planning is. From September 2014, Estyn inspectors are also considering how learners eligible for free school meals are supported to improve their rates of attainment and how effectively resources such as the PDG are used.

Q. Could we source extra-curricular arts activities and off-site visits using PDG?

Yes. Extra-curricular and out-of-hours enrichment activities are known to have a particular benefit for disadvantaged children who do not have access to these opportunities unless organised by the school (see Estyn recommendation on page 4). The PDG can be used to support cultural visits or extra-curricular activities provided:

- participating learners are eligible for FSM
- these activities are part of the whole-school strategic approach to tackling disadvantage.

Activities that are most beneficial are those that are part of a planned programme of learning rather than a one-off activity.

⁵ www.estyn.gov.uk/english/inspection/supplementary-guidance/

⁶ www.educationendowmentfoundation.org.uk/library/diy-evaluation-guide

Q. Can the PDG fund provision of specialist tuition in, or equipment for, a particular art form, e.g. musical instrument tuition or the purchase of musical instruments?

Schools need to be aware of the time-limited nature of the PDG, and the need to plan provision that is sustainable in the longer term. So, for example, schools might consider using the PDG in order to build up a library of resources for the creative and performing arts and make these available to disadvantaged learners. Schools may use the PDG on a case-by-case basis to help individual learners from low-income families to pursue particular art forms, e.g. to receive musical instrument tuition, if the purpose of the funding is to improve academic attainment more generally.

Q. I'd like to approach an arts, cultural or heritage organisation to deliver an activity in my school, but I don't know where to start. Who can I go to to find out what is available?

In response to the recommendations of *An independent report for the Welsh Government into Arts in Education in the Schools of Wales* (2013), the Welsh Government will publish a National Plan for Creative Learning in 2015. This will introduce a range of measures to increase opportunities for young people to experience the arts, and to work with artists and arts and cultural organisations. A new creative and cultural education portal hosted on Hwb, will provide contact details for organisations and individuals working in the arts sector, as well as details of their educational 'offer'.

In the interim, if you would like more information on how to get in touch with organisations in the arts and culture sector, you can contact the Arts Council of Wales⁷, which funds organisations working at both national and local level in a variety of art forms. Other useful contacts include Amgueddfa Cymru – National Museum Wales⁸, Cadw⁹, local authority music services and arts/cultural venues local to you.

⁷ www.artswales.org.uk

⁸ www.museumwales.ac.uk

⁹ www.cadw.wales.gov.uk

Case studies

Case study 1: Dance changes attitudes at Willows High School

At Willows High School in Cardiff, Joe Sage was teaching PE to a very challenging group of Year 9 teenagers. Almost two-thirds of the learners attending Willows live in the 20 per cent most deprived areas in Wales. Over 40 per cent of the learners are eFSM. Many of the boys taught by Joe had emotional and social problems.



In order to try to improve the boys' behaviour and their attitude towards school, Willows joined with other schools in Cardiff to work with Rubicon Dance as part of their Boys' Dance Project (part of the PESS – PE and School Sports – programme delivered by Sport Wales).

Rubicon Dance collaborated with Joe to design an eight-week programme tailored to meet the needs of his class. Joe was interested in exploring how dance programmes could benefit his learners, in particular to engage them in PE and improve their behaviour.

The dance organisation worked at the school, introducing the boys to a range of ideas and movements. The boys worked individually and in groups to explore new dance movements such as free running and parkour. These were genres of dance the boys were familiar with as they appeared on films/TV and were widely accepted by boys of all ages.

After several lessons Joe found there was a significant turnaround in attitude and attendance. The boys felt motivated and empowered; they had greater autonomy because the lessons were not too prescriptive, and allowed them to be creative. Free running encouraged respect for each other, taking turns, being aware of one another while enjoying the freedom of movement that was natural for boys. Boys of all fitness levels and size were able to participate and contribute in the sessions. The boys said that the sessions with the company were 'some of the best PE lessons we've ever had at school'. Over time Joe noticed an improvement in their behaviour, confidence and communication skills. There was also greater mutual respect so that when boys challenged each other it was done in a constructive way. The boys were much more willing to engage in learning and work together with their peers.

Skills developed through the project included:

- communication skills (working in pairs, discussing moves, sequences)
- partner/team work
- decision making, problem-solving skills.

The boys participating in the project, 95 per cent of whom had never been to a theatre before, also attended a dance performance at a local arts centre.

By the end of the project, all the class were joining in and turning up in kit, and the school reported greater engagement and improved attendance. The impact of participating in the Boys' Dance Project has led to the school making changes in the boys' PE curriculum at school – with dance becoming a regular activity, e.g. Year 9 boys now do a term of free-running and Year 7 boys are introduced to the haka.

Case Study 2: Motivation through music in Rhondda Cynon Taf

Megan attends a secondary school in the South Wales Valleys. She was taken into the care of her maternal grandmother at the age of four and has been a looked-after child (LAC) ever since. She had difficulty with skills in reading and mathematics in her early years of schooling. At the end of Year 2 she attained Level 2 in mathematics and English. She continued to make slow progress in Key Stage 2. When she was nine years five months her reading age was eight years five months.



Her teacher encouraged her to start violin lessons in school midway through Year 5, as a means to improve her confidence and concentration. As her confidence grew so did her application towards her classwork. Tested at 10 years and four months, her reading age was 11 years and two months.

In Year 6 she developed greater confidence in mathematics and her standardised score rose from 80 to 96. Her end of Key Stage 2 attainments were Level 5 for English, Level 4 for mathematics and science.

Her class teacher reported that Megan blossomed in Year 6: "She became more confident in her approach to problem solving and was prepared to try different solutions without becoming distressed when she got things wrong. We found that she had more to talk about, particularly after we developed our own school orchestra. Megan felt part of an organisation to which she could make a huge contribution."

Before transferring to secondary school, her primary school purchased a violin for her to be able to continue with her studies. Megan now has a circle of like-minded friends from schools around the area with whom she can share her musical talents. She has talked of ambitions to have a career in music, and she continues to enjoy and excel in the subject.

In general terms, music tuition or instrument purchase is not automatically an eligible way of spending the PDG unless the tuition is part of a planned programme aimed at raising attainment across the curriculum. In this case the school had clearly defined the outcomes they were looking to achieve for a particular LAC learner, identified that music lessons were the most appropriate intervention and were able to demonstrate these outcomes through testing.

Case Study 3: Heritage inspires extended writing at Ysgol Pen-y-Bryn

Ysgol Pen-y-Bryn is a Welsh-medium primary school in the village of Bethesda, Gwynedd. The school serves an economically disadvantaged area and around 20 per cent of learners at the school are eligible for free school meals.

The school seeks to create stimulating opportunities to develop learners' literacy skills across the curriculum. The topic for the term was the 'Welsh Quarry' and the school arranged for the Year 6 learners to visit the National Slate Museum in Llanberis in order to inspire learners to develop their skills in producing an extended piece of creative writing. The school has a policy of supporting learners to take part in off-site visits and ensuring opportunities for all as a means of closing the gap between groups of learners. While entry to the museum was free, the school subsidised travel costs to ensure that all learners in the Year 6 class were given an opportunity to visit. The National Slate Museum is one of the seven museums in the Amgueddfa Cymru – National Museum Wales family, which is the largest provider of learning outside the classroom in Wales. The museum charges school groups for some facilitated sessions, but as part of its commitment to the Welsh Government's tackling poverty programme, there is no charge for those schools with more than 20 per cent of learners eligible to free school meals.



During the visit, learners heard about the quarry workers' dangerous work on the rock face, and explored the quarry workers' houses to get a taste of life over a century ago.

The school collected evidence to show the impact of the visit itself and the follow-up activities on learners' literacy. The class teacher undertook an assessment of lower-ability learners and those on FSM which showed improved confidence in extended writing and improved ability to use idioms and comparison in their work. The class teacher reported:

These learners would rarely have the opportunity outside of school to visit these cultural locations. This group of learners would usually struggle to draw on external experiences, but the first-hand experience of the museum visit certainly had a positive impact on their work. This experience has had numerous positive outcomes that link to the learners' ability to demonstrate their knowledge of specific aspects of the National Literacy and Numeracy Framework. In the future I can build on these experiences to deepen their understanding.

It was also noted that boys' interest in the practical elements of the visit resulted in a positive outcome: 'They wanted to participate in extended writing, as they had a real life experience to write about.'