



**Evidence for
Excellence in
Education**

Report

Cultural Education Partnerships (England) Pilot Study

Final Report

National Foundation for Educational
Research (NFER)



Cultural Education Partnerships (England) Pilot Study

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Contents

Executive summary	v
Three approaches to Cultural Education Partnerships	v
Impact of Cultural Education Partnerships	vi
Critical success factors for effective Cultural Education Partnerships	vii
Conclusions	viii
Recommendations	viii
1 Introduction	1
1.1 The policy context for Cultural Education Partnerships (CEPs)	1
1.2 Research evidence for effective partnership working	2
1.3 About CEPG and the CEPs	4
1.4 About this research	5
2 Case studies of three approaches to local Cultural Education Partnerships (CEPs)	7
2.1 Bristol CEP	7
2.2 Barking and Dagenham CEP	14
2.3 Great Yarmouth CEP	21
3 Progress of the Cultural Education Partnership Group	28
3.1 Impact of the CEPG	28
3.2 Challenges for the CEPG	29
3.3 Critical success factors for the CEPG	29
4 Learning from the Cultural Education Partnership pilots	30
4.1 Impact and contribution of CEPs	30
4.2 Stages of Cultural Education Partnership working	31
4.3 Critical success factors for effective Cultural Education Partnerships	33
5 Conclusions and recommendations	37
5.1 Conclusions	37
5.2 Recommendations	38
References	40

Executive summary

NFER was commissioned by the Cultural Education Partnership Group to evaluate pilot local Cultural Education Partnerships (CEPs) during 2014 and 2015. The Cultural Education Partnership Group (CEPG), formed in 2012, comprises national strategic partners interested in exploring shared approaches to improving young people's access to cultural education. The group has representatives from Arts Council England (ACE), British Film Institute (BFI), Heritage Lottery Fund (HLF) and English Heritage (EH)¹ as recommended by the Henley Review of Cultural Education, the catalyst for the group coming together. The CEPG identified three pilot areas to explore, at a local level, the impact of greater alignment of partners on cultural education for young people. Three pilot CEPs were established in Bristol, Barking and Dagenham and Great Yarmouth. CEPs are made up of cultural organisations working with other partners such as local authorities, voluntary and community organisations, schools, funders and the relevant ACE Bridge organisation. The pilot areas were selected on the basis of: existing English Heritage activity and infrastructure that related to the Henley agenda; the potential to improve cultural engagement; and the contrast in settings and size they offered. The CEPs received no additional funding for their partnership work.

The study aimed to explore the initial impacts of CEPs and to capture the learning in their first two years of development and existence. This report presents the findings from interviews with 25 partners from across the three pilot CEPs, interviews with 11 national strategic partners of the CEPG, data on young people's participation in cultural education in each pilot area and verification presentations with the CEPG, Bridge organisations and CEP partners.

Three approaches to Cultural Education Partnerships

The three pilot areas provide a variety of local contexts in terms of catchment area and existing cultural context and have taken different approaches to establishing CEPs.

The city of Bristol had a rich and diverse cultural offer provided by a plethora of arts and heritage organisations. The school system in Bristol is large and diverse, with numerous academies and some independent schools. The Bristol CEP comprised a large networking partnership group of over 30 organisations; four action-focused sub-groups; and latterly created a smaller 'steering group' of partners who will focus on developing greater strategic direction for cultural education in the city. The Bristol CEP has made progress developing a place-based learning curriculum resource of

¹ On 1 April 2015 English Heritage split into 2 separate bodies: Historic England, the public body that champions and protects England's historic environment, and which will continue to run the Heritage Schools Programme, and, the English Heritage Trust, a new independent charity, which will look after – on behalf of the nation – the National Heritage Collection of more than 400 historic sites across England.

80 points of interest in and around the city²; extending the reach of a family friendly arts festival; obtaining funding to pilot a collaborative programme of 72 creative internships and apprenticeships; and undertaking research on young people's attitudes to culture.

Barking and Dagenham is an east London borough representing a relatively compact geographical area. Most of the schools are maintained by the local authority, which has a commitment to developing arts, creativity and culture. The CEP in Barking and Dagenham is led by a steering group of seven partner organisations and is chaired by the local authority's education directorate. There are also three working hubs involving further partners. The CEP has made progress in: obtaining funds to deliver a collaborative local heritage project focusing on the First World War; recruiting school and governor 'cultural champions'; developing a system for recognising and accrediting young people's cultural experiences through cultural passports; and developing progression pathways for young people.

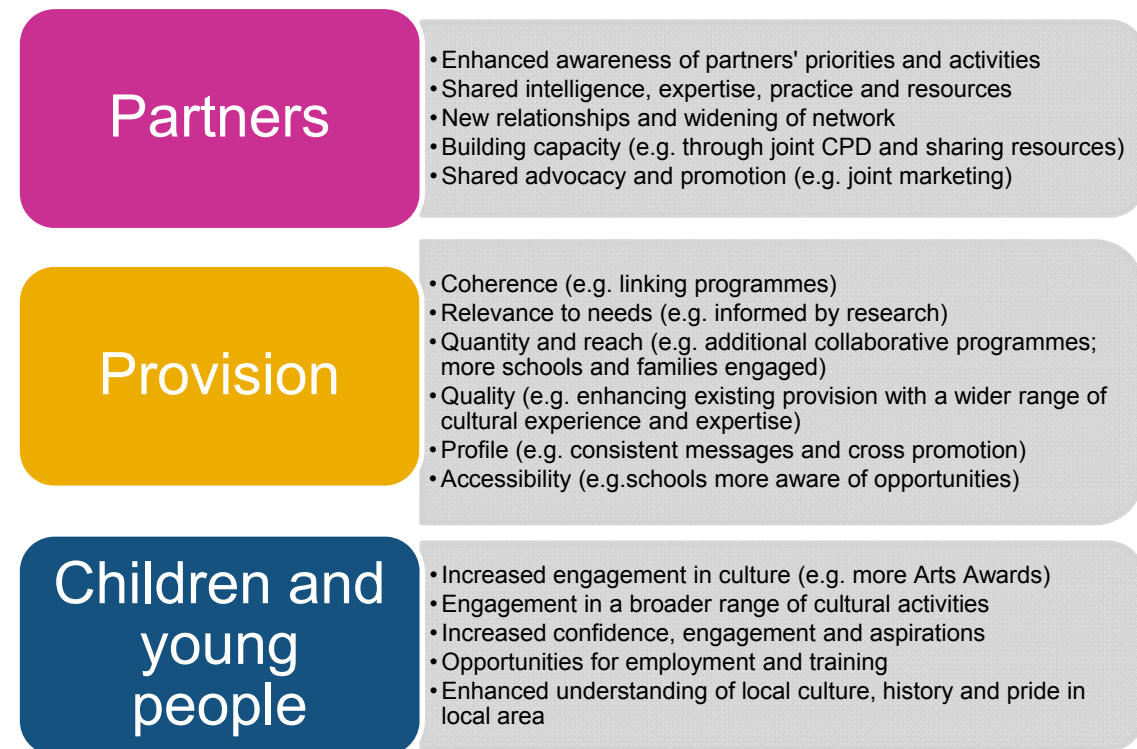
Great Yarmouth is a coastal town located in a sparsely populated rural area. The cultural offer is varied but young people's participation has tended to be low and sporadic. The CEP coincided with local authority spending cuts affecting support for culture. The Great Yarmouth CEP is led by a steering group of seven key partners. There is a wider networking group involving steering group members and a further seven partner organisations. The CEP has made progress in: effectively engaging schools in shaping cultural provision and linking with the school cluster group; increasing the number of young people achieving Arts Award through shared advocacy; acting as a collective consultee in the development of the Local Authority's Heritage Strategy; and collaborating to enhance the local delivery of existing programmes which have a partnership element, such as Heritage Schools and Museums and Schools.

Impact of Cultural Education Partnerships

Partners are very positive about the added value and achievements of the CEPs so far. CEPs show potential to provide a strong basis for improving the quality and quantity of cultural provision. CEPs are providing an important role in local areas, adding value to partners' individual efforts to help them network, strategically plan and coordinate delivery of cultural provision; leading to signs of enhanced cultural provision and participation. Figure 1 summarises the range of early impacts of CEPs on partners, cultural provision and children and young people. However, partners are keen to stress that their work is at a relatively early stage of development and it will take time to demonstrate and achieve greater impact on children and young people.

² This led to a website featuring 80 things for young people to do in Bristol, see: <http://www.bristol80by18.org.uk/>

Figure 1 Early impact of local Cultural Education Partnerships (from chapter 4 of report)



Critical success factors for effective Cultural Education Partnerships

The evaluation team identified several critical success factors for effective CEPs, informed by previous research and based on partners' views about what works, what they have found challenging and what they thought would facilitate the development of the partnerships in the future.

1. There is no single blueprint for a successful CEP: they need to be locally owned and responsive to local needs, assets and circumstances.
2. CEPs should comprise relevant partners (such as a wide range of cultural and heritage providers, schools, universities and other educational settings, the local authority, the Bridge and possibly employers) to reflect the local cultural landscape and needs for development of cultural education. Bridge organisations have been critical to facilitating connections; shaping strategy; coordinating partnerships; and providing intelligence, challenge and ideas.
3. CEPs need to have a defined structure and process for decision-making which enables partners to contribute in different ways.
4. CEPs must not be just a talking shop; they must take collaborative action to achieve a shared purpose.
5. CEPs can run on low resource, but not no resource - they need resources to coordinate the partnership and develop collaborative activities.

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6. Partner organisations need to find synergy and alignment of programmes to ensure greater effectiveness and efficiency (using existing funded programmes as ‘pegs’ for partnership development, where possible).
 7. CEPs should take a strategic perspective and demonstrate impact – identify needs, link with wider strategies for culture and learning and identify and monitor indicators for success and added-value of the partnership.

Conclusions

Partners have worked together as CEPs to design, fund and deliver collaborative cultural education projects and advocate with a collective voice for the value of, and opportunities for, cultural education. Cultural providers have begun to align their priorities and CEPs are encouraging schools to increase their engagement with cultural provision. However, as the partnerships are at an early stage of development, the extent to which they are effective and sustainable longer term is not yet established.

The pilot CEPs have demonstrated enhanced capacity to deliver cultural education to increase the amount and nature of provision. Partners report that CEPs have added value to cultural programmes; enriching and diversifying cultural expertise and experiences. However, partnership working takes time; the impacts on children and young people are largely speculative at this stage and require further evaluation.

The evaluation provides support for the concept of CEPs and there is potential for wider adoption of cultural education partnership working. The Bridge organisations are likely to have a key role in any wider adoption of CEPs. It is not clear yet how well the CEP model will transfer to other areas that may lack the impetus, resource and cultural infrastructure that the pilot CEPs have benefitted from – this may require greater investment and a longer-term strategy including, but not confined to the work of CEPs alone. It will be important for ACE to continue to evaluate the strategy and share the learning as it is rolled out nationally.

Recommendations

Based on the evaluation evidence and previous research, we make the following recommendations for the development of cultural education partnership working:

- It is important for CEPs to seek to improve quantity, quality and access to cultural education for children and young people, but they should have scope to determine locally how best to achieve this
- There is valuable learning from the three pilot CEPs to share with new and developing CEPs, including around successful tools and approaches, potential impact and critical success factors. ACE could helpfully develop and update the

Cultural Education Profile Tool³ to support the analysis and review of local cultural provision and participation

- CEPs need to leverage resources successfully in order to develop partnership activities to address identified needs. They need to identify some modest resource to support coordination and basic partnership administration
- Developing and embedding new approaches to working in the form of CEPs takes time, and, expectations for what they can achieve in the short, medium and long term need to be realistic
- The CEPG is providing a valuable role and might increase its effectiveness by working with other strategic bodies with national responsibility for cultural education, development and funding to explore scope for further alignment and coordination of cultural provision for young people
- There is a need for ACE and other national organisations to work with Bridges to provide strategic leadership, oversight and alignment.

Further work is needed to monitor the effectiveness of CEPs, evaluate their impact and support their development through sharing learning. Future evaluation would benefit from consultation with a wider group of stakeholders and beneficiaries outside the CEP itself, to explore further the achievements of CEPs.

³ Available at: <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/>

1 Introduction

The NFER was commissioned by the Cultural Education Partnership Group to evaluate pilot local Cultural Education Partnerships (CEPs) during 2014 and 2015. The study aimed to explore the initial impacts of CEPs and to capture the learning on successful partnership working. This report presents the findings from interviews with partners in the three pilot CEPs, interviews with national strategic partners of the Cultural Education Partnership Group (CEPG) and cultural education participation data in each pilot area. This chapter provides a brief policy context for how CEPs came into being and explores some of the existing research on partnership working, in order to situate the experiences of the pilot CEPs within a broader evidence base.

1.1 The policy context for Cultural Education Partnerships (CEPs)

The independent review of cultural education by Darren Henley (2012) argued that all children and young people in England deserve a wide-ranging, adventurous and creative cultural education. Henley drew attention to the problem of patchiness of provision for children and young people across England and recommended that a small number of ‘arms-length’ bodies should work in partnership to align their strategies.

Recommendation 4: Arms-length Bodies working together as a partnership Arts Council England, the Heritage Lottery Fund, the British Film Institute, the Big Lottery Fund and English Heritage should work together to ensure that their individual strategies/plans in the area of Cultural Education cohere in a way that adds up to a single over-arching strategy in line with the government’s stated ambitions. By coming together as a new Cultural Education Partnership Group, this could ultimately result in a single strategic commissioning fund for Cultural Education money in England.

Henley (2012) p. 30

The idea of collaboration between cultural and other organisations to provide cultural, creative and/or arts education is not new. In part, the need for initiatives to encourage collaboration reflects a separation in government responsibility for arts and cultural policy (which rests with the Department for Media, Culture and Sport) and educational policy (which rests with the Department for Education). Recent years have seen several government initiatives to encourage collaboration between the cultural and education sectors, such as Creative Partnerships⁴ from 2002 to 2012 (Sharp *et al.*, 2006) and Find Your Talent from 2007 to 2010 (see SQW, 2010). In 2010, Arts Council England (ACE) began funding ten area-based ‘Bridge’ organisations to connect children and young people, schools and communities with

⁴ See <http://www.creativitycultureeducation.org/creative-partnerships>

art and culture. Two years later, in response to an independent report on music education (Henley, 2011), ACE funded 123 Music Education Hubs to work with schools and music organisations to provide access, opportunities and excellence in music education for all children and young people in England. In 2013, ACE expanded their remit to bring museums and libraries together with arts to create a broader cultural footprint (ACE, 2013).

In 2015, the independent Warwick Commission on the future of cultural value cited the UK film industry as an example of a successful cultural and creative ecosystem which combines strategies of funding, education and training to construct a thriving industry. More broadly, the Commission identified the need for more effective collaboration between arts and cultural organisations.

Local arts and cultural organisations in receipt of public funding must collaborate more effectively to ensure a visible, coherent and accessible offer of extra-curricular activities and should work with the relevant careers agencies to improve careers advice.

Organisations should be incentivised to increase demand and take-up from children, young people and families previously less engaged with this offer.

Warwick Commission (2015) p 50.

1.2 Research evidence for effective partnership working

There is a body of research into partnership initiatives in the public sector, some of which focuses specifically on cultural initiatives. This provides the potential for learning about some of the principles of partnership working which may be relevant to Cultural Education Partnerships (CEPs).

In essence, organisational partnerships consist of two or more organisations working together for a shared purpose, developing a strategy and sharing resources (Audit Commission, 1998). While there are a variety of terms to describe partnership working, each of which suggest different extents of formality and structure, there is no single definition of a partnership applicable across sectors (Hutchinson and Campbell, 1998). However, Black (2013) distinguishes between collaboration and partnership in the arts (the main difference being that a partnership has an identified leader).

Government and other funding bodies have a variety of reasons to encourage organisations receiving public and/or charitable funding to work in partnership with others. Objectives may include: to harness capacity in addressing strategic goals, improve cost-effectiveness, raise quality and improve coherence for service users (Audit Commission, 1998). There are a number of potential benefits of partnership working for participating organisations and individuals themselves. These include reducing risk/increasing sustainability, opportunities to access additional resources, increasing reach and influence, and broadening experience, training and/or career

opportunities for staff (Hutchinson and Campbell, 1998; Sheff and Kotler, 1996; Wolf and Antoni, 2012).

The Audit Commission (1998) identified four areas where partnership working had demonstrated its potential value, namely: aligning the services provided by the partners with the needs of users; making better use of resources; stimulating more creative approaches to problems; and influencing the behaviour of the partners or of third parties in ways that none of the partners acting alone could achieve.

The hallmark of successful partnership working is to achieve synergy and add value to complex issues which require joined up policy (Hutchinson and Campbell, 1998). Yet forming and sustaining a successful partnership is challenging and 'more partnerships fail than succeed' (Audit Commission, 1998). Several authors warn that partnerships are not necessarily appropriate to all circumstances and need certain conditions to succeed (Audit Commission, 1998; Hutchinson and Campbell, 1998; Sheff and Kotler, 1996; Wolf and Antoni, 2012). These studies have identified some common success factors, which are summarised below.

- Selecting the right partners – ensuring participation from complementary organisations, making sure that the right organisations are involved and securing buy-in at a senior level.
- Achieving an effective structure for decision-making (especially where multiple partners are involved).
- Setting goals – ability to set shared goals that matter both to the partner organisations and to wider society/the intended beneficiaries.
- Developing trust and building consensus – in order to work well together, partners need to understand one another at organisational and personal level.
- Focusing on practical achievements – although it will take time to establish direction and working practices, partnerships need to take action and avoid becoming a 'talking shop'.
- Maintaining partners' commitment and involvement – partnerships need to sustain impetus, provide leadership and direction, respond flexibly to changing needs, and make sure the partnership is achieving its aims.
- Committing adequate resources – partnerships require sufficient resources to facilitate meetings and other communication, apart from the funding required for specific partnership activities.
- Being able to demonstrate impact – ultimately, partnerships should be able to provide evidence on the difference they make to their intended beneficiaries.

In essence, the research literature suggests that partnerships can be an effective means to address important policy issues, but they present a range of challenges and there is no single blueprint for success.

1.3 About CEPG and the CEPs

Henley's review of cultural education (2012) recommended that strategic bodies responsible for culture and cultural funding should work together to improve access to cultural education, reporting to a new cross-ministerial group.

The CEPG was formed in 2012, comprising representatives from Arts Council England (ACE); British Film Institute (BFI); Heritage Lottery Fund (HLF); and English Heritage (EH). The self-defined aims of the group are to:

- determine how their priorities for cultural education in England can be aligned
- promote and advocate for the benefits of cultural education through individual and shared activities, to a range of partners including government
- test whether a stronger alignment of their activities and resources, will result in higher quality cultural education for children and young people in England.

In 2013, the DfE and DCMS reported that the CEPG members were:

Committed to working together to ensure priorities for cultural education cohere so that they are more than 'the sum of their parts'. Together, they aim to use their respective resources to maximise the number of high-quality cultural education opportunities for children and young people, both in and out of school.

(DfE and DCMS, 2013) p55.

The CEPG decided to test a shared approach and greater alignment of activities and resources in three pilot CEPs located in: the City of Bristol; Barking and Dagenham and Great Yarmouth. CEPs are made up of cultural organisations working with other partners such as local authorities, schools and the relevant Bridge organisation⁵. The CEPG assigned two members to each of the CEP pilots to support set up and development. The pilot areas were selected on the basis of: existing English Heritage activity and infrastructure that related to the Henley agenda; the potential to improve cultural engagement; and the contrast in settings and size they offered.

There are several key programmes in operation in the three pilot CEP areas that are funded, managed and/or delivered by the organisations of the CEPG and that have been particularly influential to the work of the partnerships. These are:

- **The Heritage Schools Programme (HSP)** seeks to develop greater use of local heritage in school curriculum learning. It is funded by the Department for Education and delivered by English Heritage. The programme is in operation in all three pilot CEP areas. For more information see: <http://www.english-heritage.org.uk/>

⁵ In 2010, Arts Council England (ACE) began funding ten area-based 'Bridge' organisations to connect children and young people, schools and communities with art and culture. They have an overview of the totality of local cultural education opportunities for children and young people, use data and intelligence to identify need and demand, and build partnerships that can respond to improve the local cultural offer for children and young people. They work across the cultural education footprint with arts, culture, film and heritage.

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- **The Museums and Schools Programme** provides young people with high quality activities in museums linked to the curriculum. The programme is in operation in all three pilot CEP areas. It is funded by DfE and managed by ACE. For more information see: <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/museums-and-schools-programme/>
 - **The BFI Film Academy** provides opportunities for talented and committed young people between the ages of 16–19 to develop new skills and build a career in the film industry. The programme is funded by the Department of Education and the BFI, and delivered by the BFI. Film Academy courses were available in all three of the pilot CEP areas. For more information see: <http://www.bfi.org.uk/education-research/5-19-film-education-scheme-2013-2017/bfi-film-academy-scheme/bfi-film-academy-uk-network-programme>.
 - **Artsmark** is a national programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision. It is managed by ACE and delivered by Trinity College London. For more information see: <http://www.artsmark.org.uk/>
 - **Arts Award** inspires young people to grow their arts and leadership talents. It can be achieved at five levels, with four accredited qualifications and an introductory award. The programme is managed by ACE and is available nationally. For more information see: <http://www.artsaward.org.uk/site/?id=64>
 - **Heritage Lottery Fund** has invested £216,000 in four projects in Barking and Dagenham which will deliver cultural learning for children in formal education and over £10.8 million in nine projects in The City of Bristol which will deliver cultural learning for children in formal education, including three new education officer posts and two new learning spaces. **Young Roots** is a funding programme for projects that enable young people to explore their local heritage. The grant is administered by the Heritage Lottery Fund. For more information see: <http://www.hlf.org.uk/looking-funding/our-grant-programmes/young-roots>

1.4 About this research

NFER was commissioned by the CEPG to evaluate the initial impact of the CEP pilots. The overall research question was:

To what extent have cultural organisations and partners worked together in new ways and what has been the impact on the quantity and quality of cultural education provision for children and young people?

More specifically, the evaluation aimed to:

1. Create case studies to provide an overview of each location, the partners, how and what the partnership has achieved
2. Present evidence of early impact
3. Identify critical success factors
4. Capture the learning for dissemination to other localities in future.

The evaluation involved the following methodology:

Telephone interviews with 11 strategic partners from all four organisations of the CEPG, summer 2014

Telephone interviews with 25 key partners from across the three pilot CEPs, autumn 2014

Collation of secondary data, on cultural education participation, from the three pilot CEPs, spring 2015

Presentations to CEPG, Bridges and CEP partners to verify findings, spring 2015

Analysis and reporting

We asked CEPG representatives from each of the three pilots to nominate up to nine key partners involved in each local CEP. We suggested that these should cover a variety of partner organisations, such as: the Bridge organisation, a local authority representative, school/s, cultural providers and the two CEPG members assigned to initiate and support the local CEP (national and regional representatives from ACE, BFI, HLF and EH). The CEPG representatives for each local CEP pilot contacted the key partners on our behalf to notify them of the evaluation and invite them to participate. Telephone interviews lasted for approximately 45 minutes and were recorded to enable the team to produce accurate summaries of the discussion. Across the three pilot CEPs, a total of 25 telephone interviews were conducted with CEP key partners, comprising: ten cultural providers, four schools, three Bridge organisations, three local authority personnel, and five CEPG representatives.

2 Case studies of three approaches to local Cultural Education Partnerships (CEPs)

This chapter describes the three pilot Cultural Education Partnerships (CEPs) in detail. Each section presents a case study of the CEP, with information on: their starting point; how the partnership works; early impacts on the quality and quantity of provision; challenges; critical success factors; and next steps. The local CEPs were established in summer/autumn 2012. The case studies are based on telephone interviews with key CEP partners (such as cultural organisations and schools) carried out in autumn 2014. At this stage, they had formed their partnerships, identified priorities and undertaken some joint activities.

2.1 Bristol CEP

2.1.1 Bristol CEP: Starting point

Bristol already had a rich and diverse cultural offer provided by a plethora of arts and cultural organisations. However, the partners noted a lack of connectivity across the cultural landscape with individual, and often small, organisations tending to work in isolation and duplicate their offers. The school system in Bristol is large and diverse, with just over 150 schools, many of which are academies, as well as some independent schools. Relatively few publicly funded schools remain under the direct control of the local authority.

While several of the 30 plus organisations comprising the CEP had existing relationships with one another, joint working tended to be ad hoc, sporadic and involved a limited range of organisations. Partners welcomed the opportunity for more collaborative working through the CEP as a means to improve the reach, profile, coherence and efficiency of the local cultural education offer. As one partner explained:

I saw the CEP as an opportunity to improve cultural provision; we've got a duty to work together better – smarter thinking around young people and what they need, sharing practice, ideas, debate around culture, joint projects, raise money together.

2.1.2 Bristol CEP: How the partnership works

The Bristol CEP comprised a large networking partnership group of over 30 organisations most of which were cultural education providers (including visual arts and theatre (many of which are ACE National Portfolio Organisations (NPOs)), music, heritage, museums and film sectors), as well as the ACE-funded Bridge organisation, two universities and representation from Bristol city council. The partnership group is chaired by a regional representative from ACE with the strategic

education leader from English Heritage, along with the Bridge organisation and strand leaders, who form a core group maintaining oversight of the progress and direction of the partnership. The CEP met quarterly to identify and review specific areas of focus. The direction of the group was mainly driven by the interests of the wider group of CEP members who pitch ideas for development. Four smaller sub-groups, each with a designated strand leader, worked together on specific areas (described in Table 1 below) and reported back to the full group on their progress. In summer 2014 the CEP created a smaller steering strategy group of partners (including key cultural funders and the city council) who focus on ‘horizon scanning’ to inform, and strategically direct, the Bristol CEP.

The CEP established a website (<http://bristolculturaleducation.weebly.com/>) which outlines what the group is aiming to achieve, identifies the partners and describes the key strands of activity. Administrative tasks were shared among the members as far as possible, with strand leaders taking responsibility for coordinating their respective strands. Bristol City Council initially part-funded administrative support for the CEP to set up a website, mailing list and coordinate meetings.

Table 1 Bristol CEP main activities

Place-based learning

This strand focused on integrating local heritage and culture into curriculum learning in schools. It was already being developed by Bristol City Council Museums, Galleries and Archives service prior to the CEP, though has since become co-produced by CEP members. They developed a programme for schools, entitled ‘80 by 18’ (<http://www.bristol80by18.org.uk/>). The resource links young people with a network of 80 points of interest in the city, which schools can use to support curriculum delivery with teaching and learning resources created by CEP members and other organisations. Several CEP delivery partners provided workshops on a range of topics (such as film-making and arts activities) for the 24 Heritage Schools in Bristol involved in HSP⁶.

Creative skills and pathways development

The CEP decided to develop a new strand of joint activity. This strand focuses on supporting young people to acquire skills and experiences needed for employment in the creative industries. CEP members have commissioned and undertaken a piece of action research to analyse the existing provision (predominantly funded by ACE). The group, led by the University of the West of England, obtained further funding from the Creative Employment Programme to develop and pilot a collaborative programme of 72 internship and apprenticeship placements for 18-24 year olds unemployed for six months or more.

⁶ This programme is being evaluated by Qa Research (Qa Research (forthcoming) *Heritage Schools – Year two evaluation research: for English Heritage*).

Academic research

This strand focused on academic research which will inform the direction and development of cultural education provision in Bristol. Led by the University of Bristol, the group received funding from the Arts and Humanities Research Council to undertake a study entitled *Teenage Kicks* to explore young people's notions of cultural value.

Family-friendly activities

This strand involved the development of an existing, national campaign funded by ACE, focusing on family friendly arts activities. CEP partners collaborated to produce an annual two-week family friendly arts festival. The CEP partners engaged a broader range of organisations in the event, designed a complimentary programme, produced promotional materials to advertise activities and provided peer training on how best to engage with young children and family audiences. More recently, members of the CEP became interested in incorporating more aspects of play in young people's cultural experiences, which will be developed in future festival activities with new cultural partners. A further sub-group has recently begun working with Bristol City Council's early years team to develop a city-wide programme of cultural activities for young children.

2.1.3 Bristol CEP: Early impact on the quality and quantity of cultural education provision

Partners were positive about the impact of the Bristol CEP on themselves, as well as on cultural education provision and the subsequent benefits for children and young people.

Impacts on partners

Partners felt that the CEP had allowed them to form new relationships with others working in the cultural sector, as one partner said: *You're meeting people from cultural sectors that you don't normally engage with. The CEP is a leveller; you know everyone is there because they want to work in partnership. That has opened up new relationships. As a result, partners became more aware of each others' priorities and activities. They also became better informed about the local cultural offer and realised what else was needed.*

CEP partners have shared intelligence and expertise to provide fresh ideas and perspectives which have supported the development of each others' organisations. For instance, partners shared research evidence on young people's attitudes to culture and provided peer training on engaging families and young children. One partner explained this impact: *It's bringing together the different perspectives and ideas because everyone gets stale and entrenched.*

Partners have been able to lever more funding, work on a larger scale and work more efficiently together. For instance, CEP partners have secured funding and

pooled their expertise, resources and capacity to offer 72 entry-level training and apprenticeship placements in creative areas for young unemployed people. As one partner explained: *'None of us could afford to become a learning provider as you have to work with such big numbers. So we collaborate to make that offer together - that does build our capacity.'*

As a result of the CEP, partners feel that they have a stronger voice in advocating for the benefits of cultural experiences, than they would have alone. One partner said: *there's a real recognition that we are a sector; we can deliver something together and get properly resourced and recognised.*

Impact on provision

Partners felt that the CEP had achieved a number of positive benefits for cultural provision, through greater partnership working. The local cultural offer is becoming more holistic and coordinated through improvements in signposting between activities and joint marketing. As a result, young people have better access to, and awareness of, a range of high quality cultural opportunities. As one partner said: *It is much greater than the sum of its parts; if it hadn't been for Bristol CEP, individual organisations might have been doing events, but I don't think this strong Bristol network would have developed and we wouldn't have had such a good product that is reaching lots of people.*

The CEP plans to use their research evidence on young people's attitudes to culture to inform organisations' programme design and delivery to provide more relevant experiences in future.

Partners have increased the quantity and range of the cultural education activities. For example, the '80 by 18' place-based learning resource in Bristol now incorporates a wider range of cultural activities and topics, providing participants with a richer and more diverse cultural experience than would have been possible by engaging with a single organisation.

Through working together partners are conveying more consistent messages about the value of cultural education. As a group they are more recognisable and have higher visibility. Consequently, schools, young people and families are becoming more aware of the value of, and opportunities for, cultural education in their local area. One interviewee said: *It has raised awareness and moved [cultural education] up the agenda because we are all talking about it and doing it.*

Impact on children and young people

Partners felt that it was relatively early days in the development of the partnership to provide evidence of positive outcomes for children and young people. However, they felt that there are signs of progress towards this ultimate goal.

More young people are engaged in cultural education and individuals are engaged to a greater extent. For instance, families and young people from areas that do not typically engage with cultural provision have taken part in Family Friendly Arts Festival activities as a result of organisations sharing marketing and joining up activities. The number of young people achieving Arts Award has almost doubled

from 144 in the academic year 2012/13 to 276 in 2013/14; and a further 227 had achieved the Award by January 2015. Two further education settings in the city achieved Artsmark status in 2013/14, in addition to the three achieving the status in 2012/13 and two in 2011/12.

Partners felt that children and young people are likely to be more engaged in learning because of the exciting and stimulating opportunities to experience culture in different environments and contexts. More young people have opportunities to develop their creative talents and interests, and have pathways into employment through creative internships and apprenticeships.

2.1.4 Bristol CEP: Challenges

Partners identified a number of challenges in establishing and maintaining the CEP, as detailed below.

- Several interviewees felt that, with over 30 partners, the **size of the CEP** was rather unwieldy which made it challenging to manage the input of different partners and ensure an emphasis on practical development. The partnership has recently established a steering strategy group to differentiate its networking and strategic functions.
- The CEP suffered from a **lack of overall strategic direction**. First, because the partnership relied on identifying a large number of partners' shared interests and priorities, rather than arising from a robust and comprehensive analysis of provision and needs. Second, some partners thought that a lack of involvement from senior leaders had slowed down decision-making. They hoped that the new strategy group would help to resolve these issues.
- Partners found contributing to the **administration and coordination** of the partnership time-consuming and burdensome. They suggested that ideally the CEP needed additional resources to support these functions.
- Partners found it challenging to **evaluate the impact of the CEP** as each organisation has its own approaches to monitoring, making it difficult to collate evidence across the partnership. They recognised the challenge of attributing the specific contribution of the CEP on young people, given the plethora of influences on them.
- Interviewees wanted to develop new collaborative activities but a **lack of funding** had inhibited the progress of the partnership. One interviewee explained: *It may be that the partnership is where people come together, try ideas, find partners and go off. But as projects themselves develop they may need more structure and resourcing.* They wanted funding bodies to recognise the costs of facilitating partnership working and to support co-produced programmes.
- Unlike the other two pilot CEPs, the Bristol CEP **lacked school representation on the partnership**. The diverse nature of the school system in Bristol made it challenging for the CEP to engage with the education sector so the CEP identified a number of ways for young people to access cultural education, only

one of which was through schools. One Bristol CEP partner felt that a lack of schools on the CEP had undermined its influence: *It's not a partnership with education, it's a cultural partnership. If the energy came from schools they would be far more likely to be engaged.* They felt that further engagement of schools could help to inform and shape the cultural offer and encourage buy-in from other schools. In early 2015 representatives from schools joined the partnership.

- Some **partners contributed less to the partnership so far**. A few interviewees suggested that all partners should make a commitment to a minimum level of participation. However, not all partners agreed with this suggestion. In addition, some partners pointed out that they had limited capacity and resource to attend CEP meetings and engage with strand activities. They may not be able to continue unless there are tangible and direct benefits (which in partnership working could take time to materialise).

2.1.5 Bristol CEP: Critical success factors

The partners feel that the following factors have been critical to the success of the CEP.

- The Bristol CEP is valued by partners for being very **open, democratic and organic** in its approach to generating the focus of the group. The agenda has been driven by the interests and priorities of partners; partners can pitch ideas and pursue issues that attract shared interest. As one partner said: *You make connections in the room in a bottom-up way, you pitch in ideas, say 'I want to talk about x' and if that chimes with people, you do it on the basis that you roll your sleeves up and try to help make it better.*
- The CEP was valued by members for being **inclusive and equal**; the net was initially cast wide to engage a broad spectrum of partners covering different sectors involved with cultural education and anyone can become a member.
- The CEP has been driven by partners' **exploration of the value of working together** to ensure benefit for all partners (rather than by a specific funding and programme remit). It encourages a genuinely collaborative and non-competitive partnership through open dialogue. As one partner commented: *The work that the partnership does happens because people think it's important and the work goes where the energy and need is.*
- The **new structure for the CEP has been effective in supporting different functions of the partnership**. A new steering strategy group will ensure strategic development of cultural provision; the larger group of partners facilitates networking, sharing practice and development of ideas; and smaller sub-groups focus on specific, tangible actions and involve key partners with capacity, responsibility and a degree of accountability.
- The partnership has **capitalised on developing existing strands of activity**. One partner explained: *The fact that it's building on the work that everybody's already doing - that makes it work. If the group itself was to start generating lots*

of targets that weren't already needed elsewhere, I think it would become more difficult.

- While the Bristol CEP was criticised for failing to adopt a sufficiently strategic response to local needs, assets and contexts, our interviewees felt it **effectively responded to partners' interpretations of local needs and priorities** and operational level concerns. The group covers a meaningful geographical area and wide representation of organisations.
- The CEP has successfully accessed **funding and resources to develop collaborative projects**, enabling partners to take forward the needs identified in partnership.
- Partners agree that the **Bridge organisation has played a key role** in the Bristol CEP. The Bridge has supported bid development, helped to shape the overall strategy of the pilot and facilitated connections between the various partners. The Bridge also brings intelligence, ideas and challenge to the CEP; drawing on its expertise of the sector and experience of working in the region as part of a broader remit.

2.1.6 Bristol CEP: Next steps

Bristol CEP partners planned to review the progress of the partnership, just over two years into its existence, to identify what they felt was working well and what could be developed further. Interviewees identified the main areas for development of the partnership as greater involvement of schools (e.g. in the design of cultural provision to enhance relevance, engagement and impact) and to achieve a greater role in the strategic direction of cultural provision in Bristol.

The partners wanted to work on more collaborative projects and to develop the Bristol CEP website (for example, to act as a useful portal for teachers working with young people to support curriculum delivery and achievement). The partners were also keen to capitalise on opportunities for joint professional development through peer-to-peer and joint training.

2.2 Barking and Dagenham CEP

2.2.1 Barking and Dagenham CEP: Starting point

Barking and Dagenham is an east London borough with over 50 schools in a relatively compact geographical area. Every school has a partnership with the local authority through an advisor and most of the schools are still maintained by the local authority. The local authority has a commitment to developing arts, creativity and culture. Participation and engagement with cultural education has been patchy with pockets of significant interest and innovative practice, contrasted with poor engagement in some schools and areas of the borough. A few cultural organisations had existing relationships prior to the CEP; though there was little collaboration and sharing of practice amongst a broader range of partners. Partners were unanimously positive about the opportunity to form a CEP, as one partner said: *My driver was being able to work with strategic partners to network and support each other in the delivery of our cultural education aspirations and help schools to make sense of how they could work with industry partners.*

2.2.2 Barking and Dagenham CEP: How the partnership works

The CEP in Barking and Dagenham is led by a steering group of partners comprising representatives from seven organisations: the local authorities education directorate, who lead and chair the group; representatives from the local authority's culture, heritage, leisure, music and library services; the Bridge organisation; ACE; the British Film Institute; a HLF London development team representative; two schools; and the area's combined arts NPO. There are also three working hubs focusing on specific strands of collaborative activity involving further cultural organisations and schools, as well as universities and employers (described in Table 2 below).

The CEP steering group has produced a 'Cultural Entitlement' document which has been shared with local schools and outlines a minimum entitlement for children of different ages.

Table 2 Barking and Dagenham CEP main activities

First World War Centenary (local heritage)

A number of the CEP partners shared priorities and aligned their programmes with a particular focus on the Centenary of the First World War. This helped schools to integrate local culture and heritage into children's learning. The CEP partners put together a successful collaborative proposal to Grants for the Arts to pilot a programme involving arts, cultural and heritage activities with schools, which will culminate in a cultural festival. Partners from the museums service, arts organisations, schools (including Heritage Schools and schools involved in the Museums and Schools programme) and the Bridge organisation have worked together to develop activities, share resources and sign-post schools to the various programmes. There are 24 Heritage Schools in Barking and Dagenham.

Cultural passports

The CEP is developing a cultural portfolio for all children in the borough to record and celebrate their cultural achievements (including through national schemes such as Arts Award and Artsmark). The partners aim to use the ACE Artsbox⁷ as well as a local online system connected to a multi-purpose smart card, to record and reward young people's cultural participation. The CEP has encouraged 21 school staff to become trained Arts Award advisors. Their role is to support and develop the administration of Arts Award and the cultural passport. They also act as a point of contact for raising awareness of cultural opportunities for children and young people.

Pathways into creative and cultural industries

CEP partners realised that relatively few young people aspired to working in the creative industries, despite the wealth of career opportunities in London. The partners have started to explore how to provide better access and pathways into higher education and employment in the arts, culture and heritage. A secondary school partner is trailblazing an alternative post-16 offer with creative qualifications, training and apprenticeships. Another school will be the location for the BFI Film Academy, providing film-related courses to post-16 students in the area. The BFI is working with the local authority, arts providers and schools on a project exploring the use of film in engaging young people in Modern Foreign Languages. CEP partners also aim to link with the existing Creative Employment Programme.

Identifying and recruiting school 'cultural champions'

The CEP has organised a new annual conference for headteachers and governors to promote the value of cultural education and raise awareness of cultural education opportunities. The conference brought together cultural providers and funders with schools to share learning and ideas. The CEP has encouraged all schools to appoint a governor to champion culture and creativity to help to raise the profile of cultural engagement in schools. Twenty-nine such cultural champions have been recruited to date, representing over half of the schools in the borough.

2.2.3 Barking and Dagenham CEP: Early impact on the quality and quantity of cultural education provision

The Barking and Dagenham CEP partners had strongly positive views about the value and potential of the CEP to improve participation in cultural education. They identified a range of impacts.

Impact on partners

Partners were more aware of each others' priorities and activities because CEP meetings have included presentations from different partners and facilitated

⁷ Artsbox is a digital space and app for children and young people who want to record their arts experiences in one place and share them with others, see: <https://www.artsbox.co.uk/>

networking. As one partner explained: *That's the value [of the CEP] - people knowing what's going on, information being centralised in one place and distributed in an equal way.* Another said: *You can achieve far more together; it's not a lot of people reinventing wheels – people can get the ideas and run with them, rather than starting from scratch.*

As a CEP, the partners collectively have a stronger voice and profile than they would have alone. Partners are able to advocate on behalf of each other to spread more consistent messages about the local cultural education offer.

Arts and cultural providers have benefited from the LA's endorsement. The headteachers' conference helped cultural partners to promote their activities and recruit school champions, as one partner explained: *The CEP has allowed us to develop those [school] champions more and be referred by somebody within the CEP that they've already got that trusted relationship with. So it opens that door for you.* The partnership has also facilitated more school-to-school collaboration, helping to develop capacity for cultural education within the school system.

Impact on provision

The CEP has resulted in a clearer and more coherent offer to schools, as one school partner said: *It feels more coherent, it feels like you know what's available and what can you do to be part of it.*

Schools are more actively involved in shaping cultural education, which should lead to greater alignment of cultural provision to schools' and young people's needs. As one partner explained: *We're able to communicate with schools and establish an emerging infrastructure that will be schools-led; they're telling us what they want and need and we're bringing the support to them to allow them to take forward those opportunities.*

The CEP has drawn in additional funds through collaborative bids, as well as promoting Artsmark and Arts Award. All schools in the borough have been able to access training and resources created for the Heritage Schools Programme to help them incorporate more local heritage in the curriculum. Approximately 250 pupils will benefit from the Grants for the Arts collaborative programme linking visual arts, music and heritage as part of celebrations of 50 years of the borough.

Cultural programmes are enriched by greater partnership working. For instance, partners of the CEP were working together to target recruitment to the BFI Film Academy. CEP partners are working together more to provide children and young people with experiences of different art forms and cultural elements. In one example, through the CEP network, a Heritage School was able to link with a professional film company to work with a school to produce a higher quality film of the heritage project than they could achieve alone.

The CEP has developed new channels of communication with schools via conferences and shared celebratory events, combined documentation, and cultural champions. The cultural champions are helping to raise awareness of the value of cultural activities, as one headteacher explained: *Going to those meetings, talking to people from the arts, English Heritage, Museums - it gives you an opportunity to see*

what is going on and get involved in projects which we perhaps wouldn't have. I am able to go back to other headteachers and inspire them to get involved.

Impact on children and young people

Interviewees recognised that partnership working requires time to develop and felt that the partnership was in its relatively early stages but had the potential to achieve greater impact as it develops.

More young people have accessed cultural education activities as a result of the CEP. At least two-thirds of schools in the borough are actively engaged in enriching cultural education. Over 1000 pupils have engaged with the Heritage Schools Programme as one partner explained: *The Heritage Schools Programme is definitely supporting historical learning in schools, it's made the local resources, heritage sites and archives much more prominent for schools. Those children's historical skills have been developed.*

More young people are gaining Arts Award as there are more trained Arts Award advisors in schools. The number of young people achieving Arts Award has more than doubled from 46 in 2012/13 to 101 in 2013/14; and a further 50 had achieved the Award by January 2015. Two more education settings achieved Artsmark in 2013/14, in addition to one achieving the award in 2012/13 and one in 2011/12.

Partnership working has helped to provide young people with an enriched and more diverse experience of culture through programmes with different cultural aspects and greater sign-posting between provision. Partners anticipate long-term impacts on young people's achievement, aspirations and ambition through experiencing a diverse cultural offer, as one school partner explained: *Cross-curricular projects which allow children to dance, produce artwork, sculptures or film, encompass a lot of children who can showcase their talent and learning in different ways.* The cultural passport will help young people to build a portfolio of their participation and achievements in culture.

2.2.4 Barking and Dagenham CEP: Challenges

Interviewees identified the following challenges to working as a cultural education partnership.

- Partners have faced some issues **aligning existing priorities and programmes** without compromising organisational delivery requirements, remits and timescales. Partners have had to compromise and relinquish some individual visibility and branding in collaborative programmes where they may be one of numerous contributors. Partners were also concerned that alignment of programmes could be potentially confusing for participants, who like to be clear about what and with whom they are engaging.
- Partners felt that the **roles and expectations for the partnership had not always been sufficiently defined** and more could be done to ensure a shared responsibility for delivering the aims of the partnership, with all partners able to make a meaningful contribution. In some cases, aspects of partnership activity

were developed without all of the partners' inputs, leaving those not involved feeling slightly disengaged.

- Some partners thought that there had been inadequate opportunities for **communication** between the different aspects of the Barking and Dagenham CEP and for direct partnership working between sectors. The original structure for the CEP included a wider group of partners which had been disbanded due to perceived overlap, and many of the partners were brought into either the steering or hub groups. However, some regretted this because they found the wider group a useful networking forum.
- It has **taken time to clarify the membership of the partnership**. Initially, arts and cultural providers and some council departments were not represented on the steering group. As the partnership progressed, the core initial members recognised the need to involve particular partners and they were invited to join. Partners acknowledged that membership will need to evolve with the aims of the partnership; bringing in new partners and sectors to a greater or lesser extent at different points in time.
- As noted in the Bristol case study, Barking and Dagenham CEP also found **evaluation and attribution of the impacts of the partnership** challenging.
- Several partners highlighted the fact that **lack of funding** for the CEP was inhibiting the extent to which the group could realise their ideas and ambitions. Without access to such funding, there were fears that the CEP could simply become a 'talking shop'. As one partner explained: *because there is no initial money with the pilot itself, we're always having to do that additional work of looking externally to find funding to be able to deliver against the ambition of the group.*

2.2.5 Barking and Dagenham CEP: Critical success factors

The partners of the Barking and Dagenham CEP identified the following factors as being critical to the success of the partnership.

- The partnership has **successfully engaged schools** in developing a relevant and engaging cultural offer for children and young people. Almost all of the headteachers in the borough have confirmed their support for the CEP initiative; five headteachers have actively served in the steering and hub groups. The CEP has developed channels for communicating with schools. This is helped by an existing history of school-to-school support and strong local authority-school relationships.
- The CEP has successfully **established local ownership**, which is really valued by the partners – local partners have taken responsibility for identifying the needs in the area and planning action to meet these needs. Involvement of locally-based partners, who have profile, credibility and capacity, enables them to drive the agenda forward.
- The **Bridge organisation has played a crucial role in the CEP**, providing: drive and coordination; support to access funding; data and analysis of cultural

participation (including comparison with other areas); good practice, ideas and intelligence; support to clarify, challenge and focus action; and linking partners.

- The partnership has had some success in achieving a **strategic perspective**. This has been facilitated by needs analysis and asset mapping to understand what already exists, what works well, who is engaging, and how this can be enhanced. The commitment of senior local authority personnel from a number of different areas of the council has helped to provide strategic drive, momentum and profile, as one partner reflected: *What was great about it was being able to align the overarching objectives for the CEP to local objectives and priorities.* The **steering group has been critical** in taking the role of devising priorities and planning to achieve the greatest impact.
- The progress of the CEP has been galvanised by additional **funding for cultural activities**. For instance, the CEP successfully obtained funding from Grants for the Arts to deliver a collaborative cultural programme.
- The CEP has **capitalised on existing cultural programmes** (such as Heritage Schools and the BFI Film Academy and Modern Foreign Languages programme) identifying the scope to enhance the effectiveness, reach and profile of these programmes through a greater shared approach. One partner explained why this has been an important factor: *That synergy between programmes is becoming increasingly important... You don't want to create lots of additional things, but use things that are there as vehicles to actually get the messages across.*
- **National strategic partners have provided the catalyst** and impetus for cultural education partnership working and brought a valued external perspective on cultural education programmes and collaborative funding opportunities. As the CEP has developed, these partners have stepped back to enable a more sustainable and locally owned partnership to develop.
- The success of the CEP has been underpinned by **effective communication and strong commitment from partners**. This commitment has required critical reflection on the existing offer and a willingness to explore how it could be enhanced. Partners have shared their priorities and pressures. Regular meetings provide opportunities for communication and partners have contributed to the coordination of the partnership (for example, by circulating information).
- The partners agreed that it has been crucial to take time to successfully negotiate the early stages of the partnership to develop **shared vision and targets**. This has helped to ensure a shared understanding of *what* they are trying to achieve and *how* they will achieve it together.
- The partnership structure of **action-focused hubs** has facilitated the engagement of a broader range of partners to work together on tangible, collaborative shared interests and activities which link with the strategic aims identified by the steering group.

2.2.6 Barking and Dagenham CEP: Next steps

The Barking and Dagenham CEP partners feel their current structure is sustainable. However, they recognise that partnership working is an iterative process requiring continual review, development of ideas and overcoming of challenges. Partners plan to draw on feedback from young people and schools to ensure cultural provision is meeting their needs. The partnership will use the ACE Cultural Education Profile Tool⁸, cultural passport data (including the number of Arts Awards) and monitor participation data. They propose to explore other avenues to engaging young people in addition to mainstream schools (such as through the youth sector, alternative education and family activities).

Partners feel that the CEP could be further developed by improving communication and joint working within the partnership and continued advocacy. They aim to apply for further funding to support collaborative activities.

⁸ Available at: <http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/>

2.3 Great Yarmouth CEP

2.3.1 Great Yarmouth CEP: Starting point

Great Yarmouth is a coastal town with just under 40 schools. It is located in a sparsely populated rural area, which attracts a significant amount of seasonal tourism. The area has a fairly high degree of deprivation and poverty, coupled with low aspirations. It has a diverse cultural offer with several museums, a number of arts and music programmes, theatre and libraries. However, in practice, cultural provision has tended to be comprised of ‘*piece meal*’ projects with little connectivity or opportunities for progression. Typically, young people have low engagement with cultural education, though there are some examples of existing programmes, organisations and committed schools.

The CEP emerged during a period of local authority spending cuts which affected cultural provision in the area. One partner expressed a sentiment echoed by all members we spoke to that the CEP provided a welcome opportunity: *When everyone got around the table it was very clear that we had an awful lot going on and that there was some real economies of scale in sharing of resources, knowledge and experience that would be beneficial through the work of the CEP.*

2.3.2 Great Yarmouth CEP: How the partnership works

The Great Yarmouth CEP is led by a steering group of seven key partners, including the Bridge organisation, two arts providers, a headteacher, representatives from the local borough council, museums and libraries services (county and borough council). The Bridge organisation facilitated a wider networking group involving steering group members and a further seven partner organisations, including cultural providers, schools, funders and local authority personnel who meet several times a year to share information and ideas on cultural education. Representatives who sit on both the steering and networking groups act as conduits for information and ideas. Headteacher representatives acted as ambassadors for cultural education amongst their school colleagues (for example, by linking with an existing school cluster group, which has a particular interest in developing cultural and heritage activities in schools and the local community). The Great Yarmouth CEP collated key documents and provided shared information on a website (<https://greatyarmouthcep.wordpress.com/>). Table 3 below outlines the main focus of the CEP’s activities.

Table 3 Great Yarmouth CEP main activities

Collaborative bid

The CEP partners wanted to align their priorities around a First World War theme. They submitted a joint bid to the Heritage Lottery Fund to deliver a collaborative project. Although an initial bid was unsuccessful, the partners have been encouraged to reapply by HLF.

Supporting development of LA Heritage Strategy

The local authority developed a Heritage Strategy in consultation with the CEP, exploring the potential to move beyond a cultural offer principally aimed at tourists, to engage more young people living in the area. The strategy has been ratified, but due to a shift in policy direction and personnel in the council, it is not currently being implemented.

Enhancing existing cultural programmes through CEP infrastructure

Local museums, schools, cultural providers and the library service collaborated in the delivery of the Heritage Schools and Museums in Schools programmes. There are 24 Heritage Schools in Great Yarmouth and 3,414 children involved in the Museums and Schools programme. These programmes focused on integrating local heritage and resources into curriculum delivery in schools, around locally relevant themes such as fishing and Great Yarmouth's involvement in the First World War. CEP partners supported these programmes and contributed to the development of teaching and learning resources which they made available to all local schools. The library service developed a complementary programme of local history and research workshops for young people.

The CEP partners were also keen to increase participation in the Yarmouth Arts Festival through partnership working. A local Great Yarmouth school is hosting the BFI's Film Academy and most of the secondary schools have Film Clubs. In addition, all CEP partners are promoting Arts Award and Artsmark.

Annual cultural celebration event

Schools collaborated to host an annual celebration event to showcase young people's participation and achievements in a range of cultural activities and programmes, including Heritage Schools, Film Academy and Museums and Schools.

Engaging schools in cultural partnership

Cultural providers liaised with teachers in co-planning sessions to explore effective working practices to increase participation and ensure a more relevant and accessible cultural offer to young people. The local museum and an arts provider have identified the need to improve teenagers' participation in culture and have been working together to engage and consult with young people as cultural leaders; gaining their input to help design and construct the local cultural offer.

2.3.3 Great Yarmouth CEP: Early impact on the quality and quantity of cultural education

Interviewees acknowledged that partnership working takes time to establish and partners agreed that the Great Yarmouth CEP was in the relatively early stages of development. Nevertheless, the partners were all positive about the potential to

achieve more together and felt they had identified some of the issues and needs in the borough and begun to share information and ideas more effectively. They pointed out that the progress of the partnership needs to be considered in light of a period of substantial cuts and reduced resource for many of the organisations.

Impact on partners

As a result of the CEP, the partners were more informed about each others' aims and activities and were better placed to collaborate as one partner explained: *When you get people together you can start to see quite quickly the similarities, ways that you can work together and synergy to enhance that work.*

Partners shared intelligence on their experiences of working with different schools. Partners also shared resources (for example, one cultural provider has used the library's premises for an exhibition, free of charge).

Through opportunities to communicate and work together more, partners were beginning to form trusting relationships. One partner said: *The partnership has eased some of the barriers that could have been up. It's easier now to pick up the phone and have conversations.*

The CEP was establishing its profile and visibility as a collective forum of cultural experts. It helped to legitimise and endorse partners' cultural offer. For instance, one of the arts organisations was able to quickly recruit for an upcoming arts festival through the CEP network. Partners felt that the group has a stronger voice together than the organisations had by themselves. For instance, the Great Yarmouth CEP has acted as a consultee in the development of the local authority's Heritage Strategy.

Impact on provision

Cultural education provision has become more coherent as partners have taken a more holistic view of local needs for cultural provision. They have addressed schools' concerns about being bombarded by numerous and disjointed offers by working towards a more joined-up approach. One partner said: *Behind everyone is the CEP, they seem to be the driving force and the ones gluing it together.*

The CEP has been successful in creating a stronger partnership between cultural providers and the education sector, based on co-creation as opposed to schools being seen as 'passive recipients' of cultural provision. One partner explained: *We have moved away from where we were a year ago where everything was thrown at us [schools].*

As in the Bristol and Barking and Dagenham CEPs, a strength of the partnership is the potential capacity to lever more external funding for cultural provision. The CEP provided an impetus for partners to enhance their own provision and services based on the needs identified as a partnership.

The CEP has helped to add value to existing cultural programmes, such as Museums and Schools; facilitating the development of partner relationships between museums, arts providers, libraries and schools. It has helped school partners to feel more informed about the cultural education opportunities in their locality. One

headteacher explained: *For me the CEP is ideal, it's opened doors, it's given me ideas that I can take back into school, it's inspirational.*

Impact on children and young people

The partners have extended the reach of cultural education. For instance, more young people are now registered with the library due to targeted recruitment in low participation areas. Because of greater cross-referral between programmes, more progression routes are available. The Museums and Schools programme has been supported by the CEP and has led to more pupils being involved with local museums in the area. By January 2015, 3,414 children from Great Yarmouth had engaged with the programme; 25 per cent of whom were eligible for Free School Meals (FSM).

Schools and young people are being encouraged to explore new cultural experiences. For instance, young people taking part in a Digital War Memorial project with the library created an animation film with professional artists on Norfolk's story in the First World War and received accreditation through Arts Award.

There has been a substantial year on year increase in the number of Arts Awards: from 16 in 2012/13; to 107 in 2013/14; and 183 by January 2015. In 2011/12 (before the CEP) two education settings achieved Artsmark. Three further settings achieved Artsmark in 2012/13 and one in 2013/14.

Taking part in high quality cultural experiences has helped to raise young people's confidence, self esteem and aspirations, as one partner explained: *[Cultural] experiences are second to none for our youngsters, especially in this area; they feel that they can't look beyond what's in front of them. They love it and it works wonders for their aspirations and confidence.*

Young people gained an enhanced understanding of local culture and history. This is reflected in the evaluation of the Heritage Schools Programme across six regions - including the city of Bristol, Barking and Dagenham and Great Yarmouth - schools are using local heritage much more to teach history; and young people have a better understanding of local history and greater pride in their area⁹.

2.3.4 Great Yarmouth CEP: Challenges

The partners recognised that progress of the CEP in Great Yarmouth has been relatively slow and impeded by several key challenges, outlined below.

- Partners feel that the partnership has **lacked local ownership and leadership** to drive the group. Some partners have remits beyond the pilot area and/or lack the capacity and resource to prioritise the work of the CEP. The CEP is attempting to address this issue by recruiting additional members. Partners were open to the possibility that various types of organisation could lead the CEP,

⁹ Qa Research, Heritage Schools Year 2 Evaluation Research (forthcoming). Across all Heritage Schools nationally, the evaluation found a 40 per cent increase in schools' use of local heritage to teach history since starting the HSP. Thirty-one per cent more surveyed pupils said they knew 'quite a lot' or 'a lot' about local history and heritage after a year of the HSP compared to baseline. After a year of the HSP, 13 per cent more pupils agreed they had pride in the history and heritage of their local area.

though they recognised that capacity, credibility and profile are important to ensure an effective partnership.

- The partnership struggled to achieve a **strategic perspective and profile** and was unable to embed the work of the CEP within a local strategy for cultural education. The CEP wanted to achieve more *'joined-up thinking'* rather than simply more cultural programmes. Partners felt that there had been insufficient analysis of needs and mapping of provision as this initial strategic work was put on hold to develop a bid to HLF for a collaborative cultural programme focusing on the First World War.
- Partners had **limited capacity** to attend partnership meetings and take forward actions of the partnership due to workload and resource constraints. As some partners serve a wider geographical remit than the pilot area and are grant-funded to deliver specific projects, which leaves limited resources for other non-funded activities. There are also a relatively small number of organisations working in the pilot area to contribute to and share the workload of the CEP.
- The **lack of funding** has impeded progress of the CEP. As in the other two pilots, they felt that some degree of funding for the CEP, particularly for initial meetings, analysis and planning, would have enabled partners to prioritise investment in the CEP within their own organisations and make more equitable contributions. One partner explained this challenge: *Anything new is going to be extra work to all of those individuals and organisations, the payback comes down the line, it's getting to that point where there is payback to make sure that people remain committed to it.*
- The partnership was felt to **lack clarity and shared purpose** for how it could improve the cultural education offer in a way that amounted to more than the sum of the work of individual partners. As one partner explained: *It's about how we can deliver better and find more engaging ways of doing things. That is where things are still in a fairly embryonic state.*
- Some partners felt that the CEP **needed to be more inclusive** of a broader range of cultural partners (such as music, performing arts and theatre) to facilitate development of new relationships, ideas and approaches across a more diverse cultural landscape. As one partner said: *The definition of what culture is needs to be more inclusive for people to say 'that means us' – particularly in a place like Great Yarmouth – definitions of culture can be quite exclusive.*
- Partners identified a challenge in **evaluating the impact of the CEP**. Although the issue of evaluation has been identified the partners have not yet defined measures or agreed what data to use to evaluate success.

2.3.5 Great Yarmouth CEP: Critical success factors

The Great Yarmouth CEP partners described the elements of the partnership that they felt were critical to success, several of which were common to the other CEPs.

- The **role of the Bridge** has been crucial in driving forward the partnership. The Bridge has helped to consolidate, coordinate and chair the partnership, as one partner expresses: *they are gluing us all together*. The Bridge provided valued secretariat support and some funding to develop partnership activities. The Bridge has been a valued '*neutral*' partner; as neither a funder nor competing delivery organisation they have been the '*mediator*' providing encouragement, intelligence and challenge to aid discussions as to how the partnership could develop.
- The CEP has benefited from the **involvement of partners with a remit beyond the local pilot area** – including partners from the national strategic funding agencies, Bridge organisation and cultural providers. This has provided an important injection of new ideas and a different dimension to the partnership.
- Partners felt that the initial work to **share information and discuss local needs** helped to generate a shared purpose. This process had been supported by completing an outcomes framework to explore how partners' organisational outcomes could be aligned. With the support of Bridge funding, partners have explored schools' needs for both curriculum and extra-curricular provision.
- The **structure of the partnership** enabled it to achieve different functions and allowed partners to engage in different ways. The executive steering group focused on developing strategy for cultural education. The network group involved a wider range of partners from different sectors and enabled them to form relationships and develop ideas for collaborative working. As one partner said: *It is really a networking exercise and that's where the merit of the cultural education partnership needs to be because there is nothing else like it.*
- The partners identified schools as key sites to engage children's wider families and communities. The CEP has **effectively engaged the schools** as members of the partnership steering and network groups. They have established links between the CEP and existing school structures and the CEP has worked with curriculum advisors to gather intelligence on how they might best work with schools.
- The partnership sought opportunities to **add value to existing cultural education programmes** through greater collaboration (e.g. Museums and Schools and Heritage Schools programmes). These programmes have provided a valued '*initial hook*' and imperative to work together.

2.3.6 Great Yarmouth CEP: Next steps

Partners valued the Great Yarmouth CEP, and would like to see it continue. They identified the priorities for development which they felt should help to make the group more sustainable. First, they wanted to improve communication on cultural opportunities (through the website, networks with Artsmark schools and events for schools). Second, they wanted to devise and fund collaborative cultural programmes, building on the legacy of existing successful programmes). Third, they recognised the need to work with more school partners and co-produce programmes with schools. In terms of the partnership structure, priorities included developing a framework for the governance, monitoring and evaluation, and development of the strategic role of the partnership (through further needs analysis, a clear action plan and 'task and finish' groups).

3 Progress of the Cultural Education Partnership Group

This chapter explores CEPG members' views of their experiences of partnership working at national, strategic level.

ACE, HLF, BFI and EH worked together to form a strategic cultural partnership at the national level – the CEPG. The CEPG has supported the development of the local CEPs by assigning two members to each of the CEP pilots to support set up and development. CEPG strategic partners echo many of the views expressed by local partners in terms of the impact of greater partnership working; the challenges; and critical success factors.

3.1 Impact of the CEPG

Strategic partners felt that they have made progress towards Henley's aspiration for cultural partners to work together more for the benefit of children and young people. One partner said:

We are stronger together and what we have in common is significant; that's stronger for us and stronger for teachers and young people.

Determining how priorities for cultural education can be aligned

The organisations represented on the CEPG have sought to link their existing programmes at a national and local level. For example, at a national and local level, Arts Award has been embedded into the Film Academy, Young Roots projects and the Heritage Schools programme. The CEPG now plan to deepen their partnership working. The organisations represented by the CEPG have chosen not to take forward Henley's (2012) recommendation to create a single overarching strategy and strategic commissioning fund for cultural education.

Promoting and advocating the benefits of cultural education through individual and shared activities

The CEPG has advocated to the ministerial board for culture and music education with a shared, collective and stronger voice for the value of cultural education. Each organisation has been represented in this process to convey consistent messages. CEPG partners have collaborated to produce shared documentation and outputs and have spoken at joint-events to promote cultural education programmes and opportunities. The group has discussed its response to curriculum reform and has sought to raise awareness of how the cultural sector could influence local curricula. In their work with schools, where applicable, they have drawn attention to each others' programmes and funding opportunities (for example, ACE has been working with an academy chain to develop its cultural offer and has brought in the BFI to support the development of the schools' interest in film).

Providing higher quality cultural education for children and young people

CEPG members identified growth in the number and range of cultural education activities in the three pilot regions. Through greater alignment between organisations at a strategic level, cultural education programmes have been enriched with different ideas and practices. For instance, linking Film Academy and Arts Award has provided a framework for ensuring the quality and accountability of the film projects. However, strategic leaders feel that more time and further investigation is needed to explore the impact of cultural education partnerships on children and young people.

3.2 Challenges for the CEPG

It has taken time to establish the CEPG; to build rapport, trust and understanding amongst partners. Strategic partners have also found it challenging to align their priorities and programmes, as each organisation has its own strategy and outcomes to achieve. The organisations bring different resources and capacity to the partnership and not all work exclusively in England. The membership of the CEPG may need to be reviewed to incorporate other key funders and providers of cultural opportunities (such as public service broadcasters, National Archives, Big Lottery Fund), to ensure priorities for cultural education can be aligned wherever possible within the cultural landscape.

3.3 Critical success factors for the CEPG

CEPG partners recognised that organic development of the group's remit and aims has helped to ensure ownership and appropriateness to needs. Strategic partners feel that it is important to define shared purpose, clear objectives and processes to identify how each member can contribute. The CEPG members and their respective organisations have each contributed in-kind support and resources to sustain the work of the partnership. Partners also pointed out that individuals' personal attributes are critical to the success of cultural partnerships. They need to: respect different perspectives; bring knowledge, skills and expertise; have a desire to learn from others; and commit to drive the partnership work forward. Many of these elements of partnership working are considered in the wider literature to be critical success factors for effective partnership working (Audit Commission, 1998; Hutchinson and Campbell, 1998).

4 Learning from the Cultural Education Partnership pilots

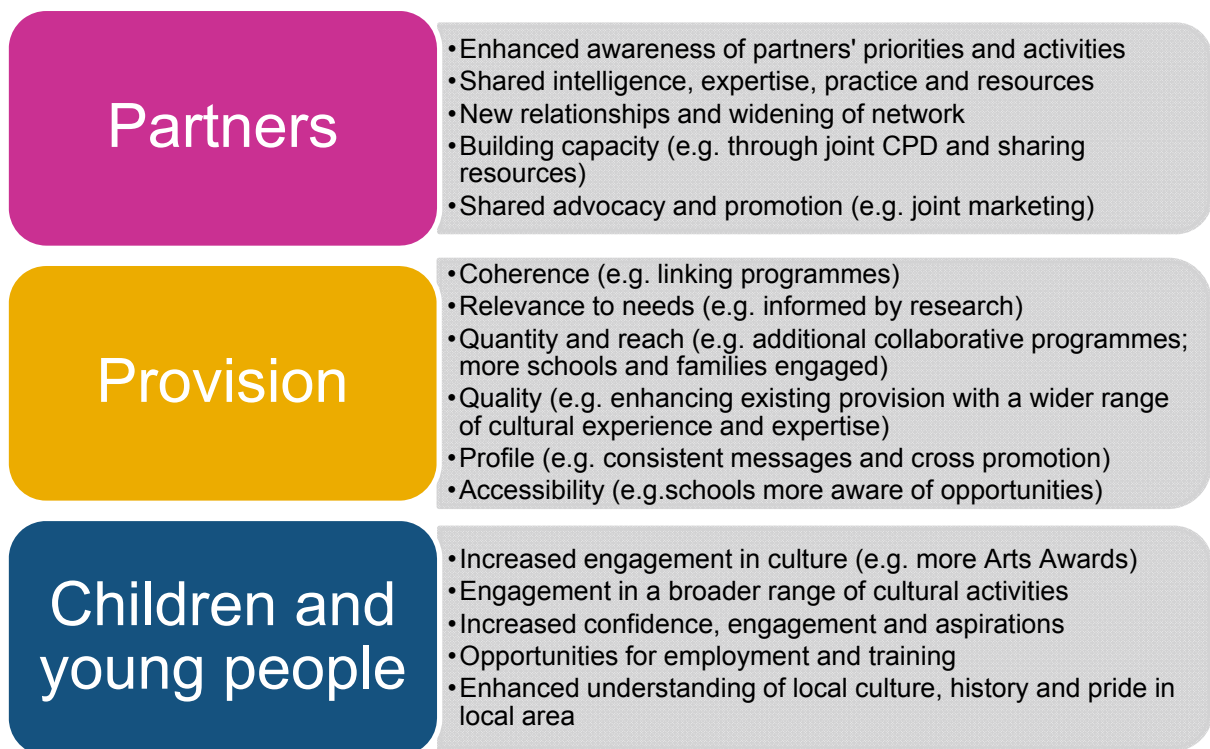
This chapter draws together the insights from the three pilot CEPs, along with the views of strategic leaders, to present an overview of the key messages and learning in terms of:

- the impact and contribution of CEPs
- stages of cultural education partnership working
- critical success factors for developing and sustaining CEPs.

4.1 Impact and contribution of CEPs

Both strategic and local partners were positive about the impact of the CEPs overall. It takes time for partnerships to be developed and it is promising that the three pilot CEPs have managed to make progress in just two years and in the absence of dedicated resources for partnership working. Figure 1 below summarises the perceived impacts of local CEPs on partners, cultural provision and the early signs of impact on children and young people – as described in Chapter 2, but brought together here along with CEPG members' views.

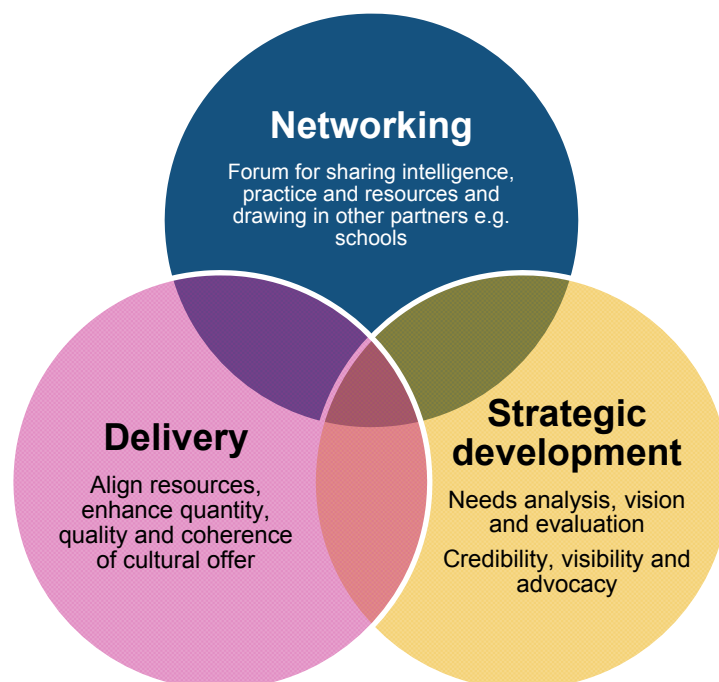
Figure 1 Early impacts of local Cultural Education Partnerships



Discussions with partners suggest that, in order to achieve these impacts, CEPs have considerable value performing three important roles: supporting the networking,

delivery, and strategic development of cultural provision in a locality, as depicted in Figure 2 below.

Figure 2 Main roles of CEPs



CEPs provide a unique forum for sharing intelligence, practice and resource. This networking function facilitates the development of partnership relationships at a strategic and operational level, leading to greater connectivity between cultural programmes and identification of scope for collaborative delivery.

CEPs can improve the delivery of cultural education through improving: coherence (greater cross-referral, links and progression between programmes); access to cultural activities, providing cultural programmes that draw on a range of cultural expertise and experiences; and increasing the quantity of cultural provision.

CEPs have potential to support the strategic development of cultural provision in a locality; partners working together can find ways to deliver cultural education more effectively and efficiently to meet local needs. CEPs, as a collection of key stakeholders, can achieve a level of visibility, credibility and advocacy for cultural education that individual organisations could not achieve to the same extent working alone.

4.2 Stages of Cultural Education Partnership working

Partnership working has taken time and is a slow and staged process. Figure 3 depicts the stages of the process of cultural education partnership working and the activities that the pilot CEPs have undertaken at each stage. The stages are not necessarily accomplished in a discrete way, but they provide a sense of the key foci at different stages of partnership development. At the time of the research, CEPs had been established for about two and a half years and most activity has been focused

on stages 1 and 2 – identifying needs and taking action. The partnerships are now moving on to stage 3 activities – reviewing and embedding partnerships to try to establish sustainability.

An initiative can be considered to have three main stages of development: initiation, implementation and incorporation (Fullan, 2001). Initiation is the process leading up to and including the decision to proceed with implementation. Implementation (or initial use) involves the first experiences of putting an idea into practice, during the first two or three years. Incorporation (what Fullan refers to as ‘institutionalization’) is the stage at which the change either gets built in as an ongoing part of the system or disappears. Fullan states that it takes between three and six years to move from initiation to incorporation. It is therefore too soon, just two years into the development of CEPs, to expect evidence that they are having an impact on children and young people.

Figure 3 Stages of Cultural Education Partnership working



4.3 Critical success factors for effective Cultural Education Partnerships

We have drawn together the critical success factors for developing and sustaining effective cultural education partnerships in a typology below. The typology is congruent with many of the common success factors identified in wider literature (e.g. Audit Commission, 1998; Hutchinson and Campbell, 1998; Sheff and Kotler, 1996; Wolf and Antoni, 2012). In the following section we explain why partners feel each factor is critical, whether it has been challenging to achieve and what pilots have learned.

1. There is no single blueprint for a successful CEP: they need to be locally owned and responsive to local needs, assets and circumstances

Partners stressed the importance that CEPs are locally owned and able to develop to be appropriate to the local context. Partners were very clear that it would not be appropriate to *prescribe* a particular generic model or agenda for CEPs.

Establishing local ownership had been a particular challenge for the Great Yarmouth CEP and threatened the sustainability of the partnership. Many of its partners had remits beyond the pilot area and/or lacked capacity to prioritise the work of the CEP and drive forward a focus on local needs.

To be locally driven, CEPs may need to:

- consider what geographical area will comprise an effective partnership
- undertake analysis of needs and assets in the locality to inform the partnership
- identify a lead partner with profile, credibility and capacity to drive the agenda forward while encouraging shared ownership.

2. CEPs should comprise relevant partners to reflect the local cultural landscape and needs for development of cultural organisations

It is important that relevant organisations and sectors are involved in CEPs, as well as the relevant people within those organisations, to reflect the cultural landscape and needs of a local area. This may include a wide range of cultural providers, schools, universities and other educational settings, the local authority, the Bridge and possibly employers. Bridge organisations have played a critical role in the pilot CEPs; facilitating connections; shaping strategy; coordinating partnerships; and providing intelligence, challenge and ideas. On the other hand, it is difficult to manage a large partnership and ensure everyone feels engaged.

In the pilot CEPs it has taken time to establish the core membership and in some instances they have identified the need to include further partners (for example, Bristol identified the need to include schools in the CEP and Barking and Dagenham sought more involvement of cultural organisations) to ensure the partnerships benefits from different expertise and perspectives.

To achieve this, CEPs may need to:

- consider the approach to engaging partners (e.g. nominate partners, invite volunteers, identify cultural ‘champions’)
- ensure school partners are represented (and possibly young people themselves)
- engage participation at senior level to ensure representatives have authority and capacity to act on and commit to the partnership, and also at operational level to contribute ideas and support implementation.

3. CEPs need to have a defined structure and process for decision-making which enables partners to make meaningful contributions

CEPs need to find an appropriate structure to organise the different activities and contributions of partners. All partners need to establish how they can make a meaningful contribution to achieving the aims of the partnership and the process for decision-making. The pilot CEPs may have begun as informal collaborations but have recognised the importance of developing a more formal decision making structure. Black (2013) sees this need for structure and management as a distinguishing feature between collaboration and partnerships.

Valued elements of the pilot partnership structures included: networking across a wide range of partners; leadership and direction from a steering group/lead organisation; and collaborative action through focused sub-groups.

The three pilot CEPs had all faced challenges in developing an appropriate structure and governance to organise the work of the partnerships. In Bristol, the structure of a large networking group was rather unwieldy and lacked strategic direction. In Barking and Dagenham, where there was a strong lead agency, there have been some issues with not all partners feeling sufficiently involved in decision-making and insufficient opportunities for wider networking. Partners in the Great Yarmouth CEP felt impeded by a lack of coordination and leadership.

To achieve an effective structure, CEPs may need to:

- define a structure for decision making and partner inputs that enables partners to engage in different ways – contributions to the partnership may not necessarily be equal
- consider how different elements of the partnership will link together and link with existing infrastructure to develop cultural education for young people.

4. CEPs must not be just a talking shop: they must take collaborative action to achieve a shared purpose

The partnerships need to achieve a sense of purpose which is shared by all members about how to enhance cultural education to the benefit of children and young people.

In Great Yarmouth, this had been particularly challenging and the partnership lacked clear shared purpose. Some partners felt that this was because insufficient time was spent on defining a shared purpose in the early stages of the partnership.

To achieve this, CEPs may need to:

- define shared purpose early on, using methods such as needs analysis, outcomes frameworks and action plans
- focus on issues that matter to children and young people (and to the local population more generally) rather than on narrower issues of interest to particular partners
- focus on collaborative action – don't spend too long on planning (but maintain the flexibility to review and adjust plans in response to needs analysis and feedback).

5. CEPs can run on low resource, but not no resource

Resources are needed to enable partners to develop collaborative activities and coordinate the partnership. The pilot CEPs benefited from their involvement in national programmes (such as Heritage Schools) which were committed to supporting partnership working. Some partners questioned whether the existing funding streams available to support cultural education are suitable for partnership propositions and suggested that funders need to invest more in collaborative approaches. CEPs are valued for their potential to attract funding for collaborative projects which respond to identified needs and are based on established partnership relationships. This approach was felt to be less competitive and more sustainable than collaborations to deliver specific funding pots for discrete projects.

All three pilot CEPs faced challenges with a lack of funding to coordinate the partnership. The lack of funding also impeded the scope for CEPs to develop partnership programmes.

To secure sufficient resources, CEPs may need to:

- obtain seed-funding to support partnership set up; as partnerships deliver against their objectives they become more self-sustaining
- identify and access funding for collaborative activities which enable some resources to be used for sustaining partnership working.

6. Partner organisations need to find synergy and alignment of programmes, using existing funded programmes as 'pegs' for partnership development, where possible

CEPs need to identify synergy and alignment of cultural programmes to more effectively and efficiently meet shared goals. Existing programmes provide the 'pegs' to begin to hang partnership work on and partnership work can add value to these programmes. Alignment and synergy should also be sought in designing new partnership programmes. One partner explains the importance of this alignment:

Ideally the CEP is a market place in which all organisations find their niche to the benefit of all.

Pilot CEPs found aligning programmes challenging, particularly when established programmes have their own remits, aims and timescales and there may be limited scope for adaptation post-hoc. For instance, in Great Yarmouth changes in local authority priorities reduced the potential for cultural development. In Barking and Dagenham, partners identified a challenge of aligning priorities while retaining the identity of individual organisations' programmes.

To achieve this factor, CEPs may need to:

- undertake analysis to understand where partners remits and aims converge
- where possible, plan for alignment, and the benefits of this, in the design of activities and programmes.

7. CEPs should take a strategic perspective and demonstrate impact

To maximise impact and profile of CEPs, partnership working needs to take place at a strategic level of a local area, as well as impact on the operational and delivery aspects of cultural provision. CEPs need to be directive and strategic in addressing identified needs.

The pilot CEPs found it challenging to establish strategic direction, for instance, because there were insufficient senior level partners involved and the partnerships were not responding to identified needs in the locality in a systematic way. Across the pilot CEPs, evaluation and attribution of the impacts of the partnerships was also noted as being challenging. The partnerships were not always explicit about how they could measure and evaluate their success.

To achieve and demonstrate a strategic impact, CEPs may need to:

- link with other local strategy and agendas for culture, heritage and education
- identify simple and measurable indicators of success in relation to needs, such as:
 - partners analysing and planning cultural provision together, building capacity and sharing advocacy
 - schools being more aware of cultural opportunities and more involved in their design
 - more young people engaged, and accessing a broader range of cultural education; raised aspirations and sense of pride in the local area
- use indicators to review and evaluate the added-value of the partnership (i.e. identify the contribution of the CEP over and above the impact of individual partner organisations' activities).

5 Conclusions and recommendations

This section draws together our concluding comments from the evaluation of cultural education partnerships and makes recommendations for the development of the partnerships.

5.1 Conclusions

Below we present a summary and concluding comment on the evidence gathered in relation to each of the evaluation aims.

To what extent have cultural organisations and partners worked together in new ways?

The evidence suggests that cultural organisations and partners have worked together to a much greater extent and in a range of new ways as a result of CEPs. Partners collaborated to design, fund and deliver joint cultural education projects. Partners have acted as a collective voice in advocating for the value of, and opportunities for, cultural education. Cultural providers have begun to align their priorities and CEPs are encouraging schools to increase their engagement with cultural provision.

However, partners feel there is more scope to develop the partnerships, and the ways they work. As the partnerships are in their relative infancy, the extent to which they are sustainable longer term is not yet established and will ultimately depend on ensuring their effectiveness and achievements.

What has been the impact on the quantity and quality of provision for children and young people?

There is early evidence to suggest that CEPs have demonstrated a positive impact on the quantity and quality of cultural education provision for children and young people. The pilot CEPs have increased the amount and diversity of provision. Partners report that CEPs have added value to cultural programmes; enriching and diversifying cultural expertise and experiences.

However, partnership working takes time and the impacts on children and young people are mainly speculative at this stage. They will require further evaluation to establish the impact of CEPs over time.

Share learning around the critical success factors for effective cultural education partnerships and identify potential for wider adoption

The evaluation provides evidence of 'proof of concept' for CEPs. These partnerships have shown that they can enhance cultural education provision in local areas. There is clearly potential for wider adoption of CEPs. The Bridge organisations have played a crucial role in each of the three pilot CEPs – facilitating connections between partners; shaping strategy; coordinating the partnerships; and providing intelligence,

challenge and ideas. The Bridge organisations are likely to have a key role in any wider adoption of CEPs.

Despite the successes achieved by the three pilot CEPs, it is not possible to predict how well this model will transfer to other areas. The pilot CEPs have benefited from investment in cultural programmes, additional resource and the infrastructure provided by existing cultural programmes (such as Heritage Schools, Museums and schools and the Film Academy) to support partnership working. In particular, in areas of disadvantage and low cultural provision, partnerships may find it difficult to establish and sustain CEPs. The progress and outcomes of CEPs will therefore benefit from further review and exploration of effective practices as the programme is adopted in other areas.

5.2 Recommendations

Based on the evaluation evidence discussed in this report and previous research, we make the following recommendations for the development of cultural education partnership working:

- It is important for CEPs to seek to improve quantity, quality and access to cultural education for children and young people, but they should have scope to determine locally how best to achieve this
- There is valuable learning from the three pilot CEPs to share with new and developing CEPs, including around successful tools and approaches, potential impact and critical success factors. ACE could helpfully develop and update the Cultural Education Profile Tool to support the analysis and review of local cultural provision and participation
- CEPs need to leverage resources successfully in order to develop partnership activities to address identified needs. They need to identify some modest resource to support coordination and basic partnership administration
- Developing and embedding new approaches to working in the form of CEPs takes time, and, expectations for what they can achieve in the short, medium and long term need to be realistic
- The CEPG is providing a valuable role and might increase its effectiveness by working with other strategic bodies with national responsibility for cultural education, development and funding to explore scope for further alignment and coordination of cultural provision for young people. This could include organisations such as National Archives (a national cultural development organisation established after the functions of the Museums, Libraries and Archives council were transferred to ACE and National Archives, respectively); Big Lottery Fund (a national lottery distributor of funding for community projects aiming to improve health, education and environment); or public service broadcasters (broadcasters of content for public benefit, including news and cultural content).

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- There is a need for ACE and other national organisations to work with Bridges to provide strategic leadership, oversight and alignment.

Further work is needed to monitor the effectiveness of CEPs, evaluate their impact and support their development through sharing learning. Future evaluation would benefit from consultation with a wider group of stakeholders and beneficiaries outside the CEP itself, to explore further the achievements of CEPs.

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