

# National Leadership and Peer Learning Programme

## Core Session 1 - Breakout group feedback

### Success Factors

- Having a core group of committed people with shared values whether or not funding available
- Partnerships with key people eg. Universities
- Affordability of the offer and being adaptable, eg. Lowering fees when schools struggling
- Schools as core members or as leaders of the CEP who are more able to advocate peer to peer to other schools and the LA
- Focus on the needs of the city with clear shared goals
- Young People at the heart and start of the journey
- Strategic partnerships and diversity, working with different people
- Having delivery projects galvanises the city and helps to bring on board other partners
- Partners across the city galvanised through real life projects opportunities to bring on board other partners
- Investment through projects eg. running a conference with high profile speakers
- Strategic partnerships and drawing down Partnership Investment funding
- Rebranding, visibility and identity
- People in the driving seat who are already on an established footing and respected in the area for advocacy
- Longevity of partnerships and relationships
- Energising different departments in the Local Authority to engage together and deliver against KPIs
- Having the right contacts for the right need at the right time
- The importance of tight governance
- Culture of generosity and sharing resources, knowledge and information
- Putting something different on the table eg. A focus on wellbeing - what can we do together / engagement of yp - how can we solve the problems that schools are facing or yp are facing and how do we work together to resolve that
- Having somebody with the time and capacity to lead on it funded by a Bridge
- Regional collaborations
- Not super serving some schools but looking at the landscape, looking at the whole picture including deprived young people as well
- Vulnerable young people as stakeholders
- Communication with schools via clusters

- Structures of CEPs - informal fleet of foot, being responsive, merits of that AND formal structures with steering group and levels of accountability - pros and cons of both of those.
- Lining up with reality - what is the reality for schools, culture, local authorities. Better understanding of each other to be better partners
- Concept of CPD for teachers and for cultural orgs - 360 approach
- Cultural champion in every school
- The impact of the pandemic has brought about more momentum and we have been able to get things done more than ever, reacting to need
- Tangibility - delivering bags during pandemic, something that people can see, something that is happening, there is purpose in this
- Idea of pandemic as an opportunity - given time for reflection, are there better ways of doing what we have been doing all this time?

### Challenges, opportunities and solutions

Challenges	Opportunities, ideas and solutions
Challenges of evaluation and not getting data back	<ul style="list-style-type: none"> <li>- Funding not released until evaluation data is returned</li> <li>- Extra capacity in the shape of a coordinator to chase people</li> </ul>
Not being constituted	<ul style="list-style-type: none"> <li>- Basic governance document enabled ACE funding, even though not formally constituted</li> </ul>
There is imbalance between music education hubs who receive core funding and other art forms who are given less funding	<ul style="list-style-type: none"> <li>- Aim to lobby government to give funding to other art forms</li> </ul>
Fundraising	<ul style="list-style-type: none"> <li>- Have a core resource such as a cultural education producer to ensure fundraising continues and enables greater sustainability</li> </ul>
Schools not being open makes engaging with young people harder	<ul style="list-style-type: none"> <li>- Using zoom, what's app and other platforms we have been able to reach</li> </ul>

	<p>out more directly to young people which has proved to be successful</p>
<p>Some LCEPs have received funding for core capacity and others haven't</p>	<ul style="list-style-type: none"> <li>- Pooling the resource of all of us as CEPs to apply for a pot of money, substantial amount, everybody has a portion of that large funding</li> </ul>
<p>Offering online or digital learning and how you can enable that</p>	<ul style="list-style-type: none"> <li>- Sharing models, learning and access to online resources available across the UK</li> </ul>
<p>Capacity and keeping things going</p>	<ul style="list-style-type: none"> <li>- Move on from networking and training into delivery eg. Creative Career event</li> </ul>
<p>Impact of Covid - schools, teachers, wellbeing of yp, practitioners</p>	<ul style="list-style-type: none"> <li>- How can we best support arts organisations and individuals having a difficult time themselves?</li> <li>- What is the role of the CEP in supporting the wider recovery of the sector?</li> </ul>
<p>Being time poor</p>	<ul style="list-style-type: none"> <li>- Focussed planning and having the confidence to be decisive about not doing it all</li> <li>- Having the right chair</li> </ul>
<p>Conflict of partners fundraising for own organisation as well as CEP</p>	<ul style="list-style-type: none"> <li>- Balance collective ambition with ambition of own organisation - leaving personal agendas at the door can be difficult</li> <li>- Structures of charitable status changes focus</li> </ul>
<p>How do we keep young people engaged with cultural orgs?</p>	<ul style="list-style-type: none"> <li>- Create pathways for young people to move from organisation to organisation and find out more about different opportunities in the area with a formal pathway they can see</li> </ul>

Getting a broad range of representative schools on mailing list and encouraging them to come to meetings	<ul style="list-style-type: none"> <li>- Set up education specific sub committee</li> </ul>
Engaging more schools - especially when teachers not teaching cultural subjects	<ul style="list-style-type: none"> <li>- Starting where people are using art therapy sessions to reconnect with teachers, support them in the place that they are right now</li> <li>- Paid coordination to maintain momentum</li> </ul>
Broad network, diversity of different areas represented in the CEP	<ul style="list-style-type: none"> <li>- Link to larger strategic projects eg. Vision of LA or city of culture, hook onto larger partnerships</li> </ul>
School engagement, maintaining contracts, key people move on or school focus changes	<ul style="list-style-type: none"> <li>- Ambassadors within school community to advocate for CEP</li> <li>- Encapsulate what the CEP is and communicate it clearly</li> </ul>
Everyone has a different idea of what should come out of CEP and what the reason for being there is	<ul style="list-style-type: none"> <li>- Ensuring shared vision and buy in to what we can achieve</li> <li>- One of the solutions to those tensions is money</li> <li>- Making sure artists are around the table way to access new audiences</li> </ul>
	<p><b>IDEA:</b> Create a LCEP toolkit so we are not reinventing the wheel all the time and trying to learn everything from scratch in our silos - capturing the phases of development that people have experienced and sharing that in a guide or set of top tips</p>
	<p><b>IDEA:</b> Building Arts Award into existing successful activity and into funded projects so that we are offering something of high value to schools</p>

Other challenges

- Complications of the systems in place in each location for supporting cultural education  
eg. parallel groupings attempting to do similar things not talking to each other, split power, local politics and structures
- Geographical areas with little infrastructure
- Frustration about not being able to respond quick enough to interest or to deliver
- Changing landscape, staff changes - relationships often dependent on one person in a school - gatekeepers eg. School secretaries
- Changing funding landscape with move to academies
- Are we strategic or a doer?
- Developing capacity vs delivering capacity
- High expectations low resources
- Language we use as cultural sector can be an issue