

CONNECTED LONDON

A guide for area leaders striving to connect young Londoners to exciting cultural opportunities



A.N.D

A new direction for arts,
culture and young london



Innovation
Unit



London is a complex city and no one part of it is the same as another. Local challenges, opportunities, histories and assets are as different as the people who live there. So we don't believe we can ever have a single approach to how best to engage children and young people in culture in every part of the city. Through the *Connected London* projects we have, however, identified some ideas and approaches, which any place can adopt and which will help in driving forward this agenda.

At **A New direction (AND)** we are working towards every part of London having a thriving cultural and creative scene for children, young people and parents and families. Through *Connected London* we will support places to develop their cultural education infrastructure and help network professionals together so that we share knowledge and expertise. Together we can form a community of practice where we find the solutions to current challenges and support the cultural education of all young Londoners through sharing our collective experience.

Holly Donagh
Partnerships Director, A New Direction

A time of great change

London is a city in perpetual flux. Change is a constant. But the pace of the city can mean you don't notice when really seismic and generational shifts are taking place. This is what is happening now. By 2020 London's population will go up by one million, overtaking New York. By 2030 there will be close to 10 million Londoners. What will the new city be like? What will babies now being born in Barking and Dagenham, Greenwich or Brent experience when they head to secondary school?

With growth comes opportunity, new schools, new housing developments, new infrastructure – hopefully new jobs. But there will be significant challenges too: pressure on already stretched services and the risk of concentrating complex social problems; poverty, poor-housing, unemployment and a high cost of living.

We believe that the growth of London speaks of the success of the city. It is a creative, diverse and vital place that offers individuals and families the

opportunity to live the lives they want. This moment of growth offers a real possibility to build on the strengths of London to shape the future we want to see. Partly, this is about utilizing, flexing and connecting with the vast cultural and creative assets of the city, and finding new ways to bring them into the lives of children and young people.

The opportunity to be creative is a fundamental human right, part of the UN convention on the rights of the child: critical to healthy brain development in very young children and important to social and personal development in addition to more traditional measures of educational attainment.

“There is a percentage of our pupils who have a very narrow social and cultural experience and we think that making that as broad as possible and introducing pupils to positive experiences across the board is really vital in terms of closing the gap and making them fully rounded and confident

people as well [Arts and culture] is absolutely crucial, that is the foundation."

- London Headteacher

It is also critical to building a thriving city where all communities can benefit from London's success.

"I used to be quite shy but now I've stepped out of my comfort zone and become more outgoing. It's hard because I feel there are two different worlds as there is a creative community of people who have just moved to Hackney and there are people that are local to Hackney and grown up here and it has been hard, it's been such a big change. But the course has helped us connect with the creative community we don't feel that like we live in a separate world as much and we connect with them."

- Young person reflecting on a placement in the Hackney fashion hub

London has the potential to be the best city in the world in which to grow up, the best city in the world for a

creative childhood. The resources exist in the city to make this happen. But working in the same way, relying on the same funders (who themselves are experiencing new pressures) is not enough to meet the scale of the challenge and the uniqueness of the opportunity. We need to find new and different forms of collaboration that can support the growth of cultural education and improvement to the lives of all young Londoners.

Connected London is about testing new models of cultural education partnership which can be sustained and offer real new opportunities for children and young people. The following case studies are a snapshot of some of the places where A New Direction and partners have been working to trial new approaches and offer ideas for ways of working that could be replicated across London.

What does this mean for you?



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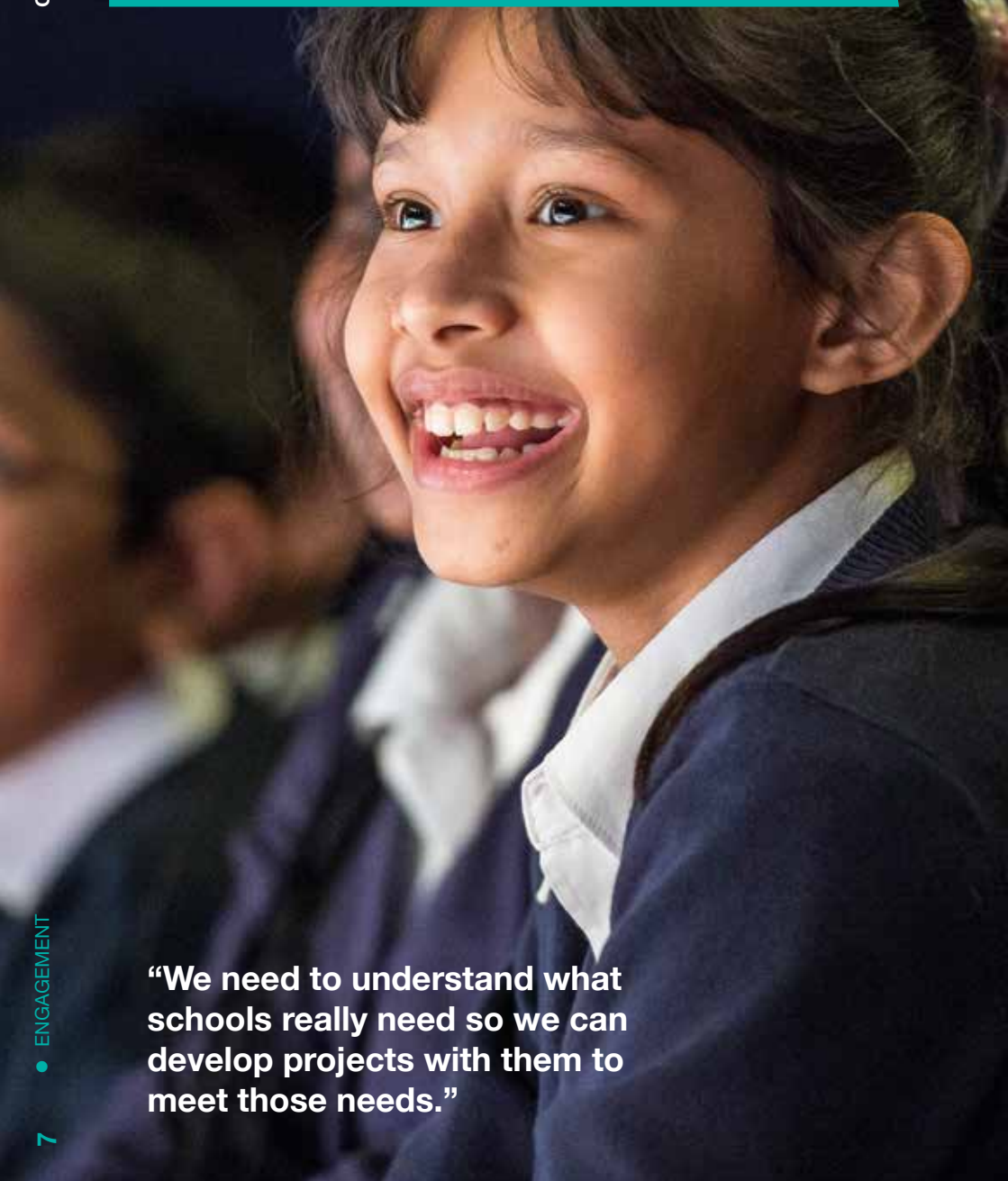
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Young people at the heart of cultural education

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What do headteachers want from cultural education?



“We need to understand what schools really need so we can develop projects with them to meet those needs.”



Eliza, Head of Education
Stratford Circus

Meet Eliza

Eliza Wilson is Head of Education at Stratford Circus, a performing arts centre based in Newham, non-specialist in art forms but specialist in audience. Eliza and her team believe every child in the borough should experience high quality artistic experiences as part of their basic human rights. For this to happen they think its important to change how people think about arts and culture and their role in learning, explore new ways for providers to work with schools and work towards the arts and culture as a means to driving school improvement. Eliza believes teachers and headteachers should be co-authors of work for the learners in their schools.



Understanding Newham

Newham is one of the most deprived boroughs in the country, ranked 6th out of 354 local authorities in England, with 1 being the most deprived (Index of Multiple Deprivation 2007), with 55% of children living in poverty. Research shows children from lower income families take part in arts and culture less than their peers and school plays a hugely important role in providing access to culture.

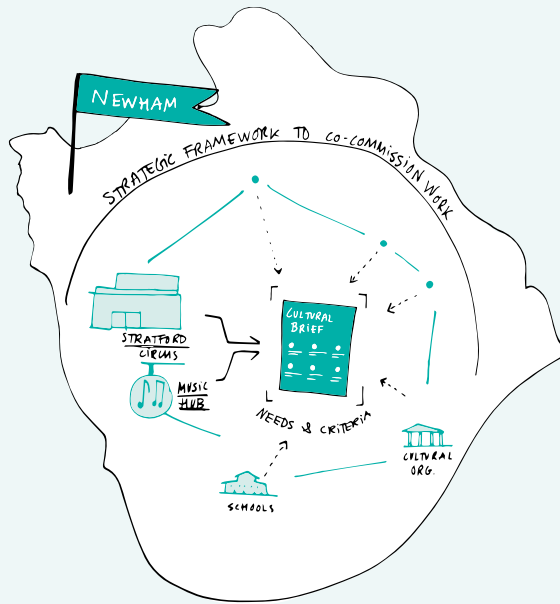
Challenge: Schools in Newham are challenging environments, and raising student achievement is headteachers' first priority. So it can be hard to keep arts and culture on the agenda, when the people around the table are dealing with these very difficult issues.



Opportunity: Engage closely with schools to understand their needs and priorities and design together the cultural education they want to offer the children of Newham.



Vision: Develop a partnership framework for a cultural commissioning model for all of Newham's primary schools



Meeting the challenge

What Stratford Circus did that made a difference:

Stratford Circus has started to explore the notion of a broader cultural education partnership with Newham Music Hub. Together they have developed a proposal that aims to create a new strategic framework between schools and local and national arts organisations. This proposal was taken to the Primary Partnership Board meeting, a group of headteachers and local authority officers who function as a steering group for decisions relating to Newham primary schools and as a result, a committee of headteachers from five primary schools volunteered to work with them to develop the proposal further. The committee decided to develop a structure to enable them to co-commission work, deliver thematic projects and identify new cultural

partners. Their first action was to create a cultural brief: a set of criteria for the selection of any co-commissioned or partnership projects setting out shared aims and recognising constraints, including those of the schools. Criteria for selection mean that cultural experiences in Newham schools will: be collaborative, involve parents, build teachers' knowledge, meet local needs, develop children as learners from an early age, raise aspirations, and be affordable.

What's new here?

- Testing a new way of working.
- Galvanising the area to work together.
- Learning what is important to headteachers and working with them to create a relevant cultural offer and generate demand for cultural activities in schools.

Key insights

What we have learned about engaging with headteachers:

- Cultural providers need to act in an intermediating role with schools.
- The way forward in working with school is to co-commission/co-author the work together to achieve a relevant cultural offer.
- Headteachers are busy and need partners to be direct and efficient if the partnership is to be a success.

Small steps

Engage with new audiences and better understand them:



Discuss user engagement with your key partners.



Seek out learners, teachers and school leaders who do not currently engage and listen to them carefully.



Spend direct time with children and families to understand their interests, wants and needs.



Feel inspired & think big

Where can we look for further help in moving forward?

A model that offers ideas and inspiration is the **Salto Festival** in Sweden. Schools sit collaboratively around the table with cultural programmers to identify work they want to see in the Festival. Artists and organisations then pitch their ideas and work is jointly selected by the schools and the cultural programmers. The Festival presents the selected works across different venues including the schools and, as a result, pupils are increasingly part of the performance.

This model offers a way to meet the needs and interests of all interested parties, and Stratford Circus is looking at piloting a home grown adaptation. The aim will be not only to curate a successful programme but also to work towards a commissioning model which will enrich the work made by the sector and inspire children to be the makers of their own work.



A new way of working for cultural education?



Corinne, Associate Bridge Programme Manager
Roundhouse

Meet Corinne

Corinne Bass is Associate Bridge Programme Manager at the Roundhouse, a creative venue for music, performing arts and creative media that includes a creative centre for young people, the Paul Hamlyn Roundhouse Studios. Corinne believes all children and young people educated in Camden should have access to cultural & creative opportunities. For this to happen, Corinne and her project team have brought together Camden schools, arts organisations and local authority departments to explore how partnerships are formed and creative and cultural activity designed.



Understanding Camden

The creative and cultural sector is vital to the economy in Camden and represents 44,000 jobs. There are a huge number of high quality creative opportunities available for young people in and out of school in the borough.

Challenge: Significant changes taking place in both the education and cultural sectors at local and national level are contributing to the increasingly uncertain funding landscape.



Opportunity: Build on existing strong cultural provision in the borough and provide support for the development of partnerships and sustainable project development.



Vision: Schools and other education providers can commission and co-design innovative, creative, needs-led partnerships with cultural organisations.

Meeting the challenge

What the Roundhouse did that made a difference:

Camden Arts and Tourism team and School Improvement Service saw an opportunity to initiate a new way of working. The Roundhouse, working closely with these local authority teams, convened and facilitated meetings of local partner schools and creative organisations to together design this new approach.

A 'cultural commissioning consortium' has been set up, bringing together education providers, arts organisations and local authority teams. The consortium has developed a strategic commissioning model for the borough that will support a needs-led approach to cultural education and link it to the wider aims of schools.

Schools will be encouraged and supported to co-commission cultural providers where economies of scale and benefits of shared risk can be found. Similarly, cultural providers will be encouraged to respond collaboratively where working together can provide a stronger offer for the students or efficiencies can be found in sharing resources.

What's new here?

- Creating a working group comprising two headteachers, two local cultural organisations, Camden council officers, Roundhouse and A New Direction, collaborating to develop and project test a commissioning model.
- Generating opportunities to share knowledge, ideas and good practice, celebrate positive work and discuss important challenges and issues together.

Key insights

What we have learned about sustainability in the new cultural education climate:

- Co-design and commissioning ensures transparent, shared aims between partnerships, encouraging sustainable outcomes.
- There's an opportunity for joint commissioning to bring helpful economies of scale.
- A consortium approach makes strategic planning possible, encouraging careful use of existing resources.

Small steps

Create sustainable projects that are self-sustaining:



Stimulate and support schools to become more entrepreneurial in their cultural activities.



Platform the importance of cultural activity in schools.



Broker new relationships with the private sector.



Map and exploit local assets.



New ideas need new partnerships



Jane, Network Manager
Lewisham Education
Arts Network (LEAN)

Meet Jane and Elizabeth

Jane Hendrie, Network Manager, and Elizabeth Murton, Membership Development Officer, both work at Lewisham Education Arts Network (LEAN), which champions arts education through the creation of local partnerships; amongst other things. The team at LEAN have identified that high-quality arts and cultural interventions can directly meet some of the key priorities of the Early Years Foundation Stage. They aim to facilitate a strong, creative offer for pre-school children in Lewisham, and believe this can be achieved through exploring new types of partnerships and ways of working.



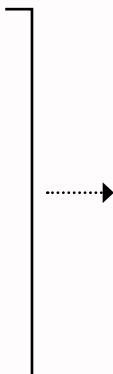
Understanding Lewisham

Lewisham is a borough that is becoming more deprived with an estimated 30% of children and young people living in poverty. The provision of low cost or free creative opportunities for preschool children is patchy, meaning that a substantial part of the preschool population who cannot afford to pay are missing out on cultural opportunities.

Challenge: The lack of a strategic borough-wide approach to Early Years creative education means it is hard to create a cohesive cultural offer.



Opportunity: Facilitate connections and events that foster new networks and collaboration between Lewisham's nurseries, children's centres, other early years settings (including childminders), Early Years Improvement Team, and local artists and cultural organisations.



Vision: To build a dynamic strategic partnership to improve the cultural offer to preschool children in Lewisham, as a means of contributing to early intervention addressing urgent early years priorities.

Meeting the challenge

What the Lewisham Education Arts network did that made a difference:

The team at LEAN have been the vehicle to bringing together arts practitioners, early years practitioners and commissioners in the area, galvanising the local area towards a common goal, to advocate for Early Years creative education and work together towards defining a cohesive offer.

They are testing a collaborative model where people come together and share knowledge and resources. LEAN are the bridge, linking individual freelance artwork educators, council officers and organisations in the borough, for example hosting events including the 'Lewisham Early Years Arts Symposium' to introduce those from early years settings such as teachers, nursery and children's centre managers to providers of cultural education.

"It is an opportunity for visibility and signposting, there's nothing like connecting people locally. People being able to say I've got this idea, I don't know how to move it forward."
Jane

LEAN have established a strong brand for the network 'The Rainbow Collective', amplified by regular, high quality communications. *"I personally had underestimated the power of dynamic visual identity."* Jane

What's new here?

- Focus on early intervention, using cultural education to address the effects of disadvantage for very young children.
- Developing a new 'market' for cultural education among providers of early years services.
- Powerful use of marketing techniques including social media to facilitate a large and diverse network together.

Key insights

What we have learned about creating new partnerships:

- Looking beyond existing partnerships (e.g. with schools or local authorities) opens up new opportunities.
- Having a strong communication strategy and brand encourages buy-in.
- Use of social media is engaging and makes scale and spread of ideas achievable and affordable.

Small steps

Develop partnerships that use existing resources in innovative ways:



Work with schools and others to find out what would attract them to take part in new partnership arrangements.



Seek out and engage partners with skills and connections you don't have.



Invest in real partner relationships, that go beyond 'funder-provider'.



Taking cultural education into the community



“Music Education Hubs are in a unique position to offer schools a wide range of high quality, bespoke arts and cultural services that will nurture well-rounded children and young people.”



Yogesh, Head
**Ealing Music
Partnership**

Meet Yogesh

Yogesh Dattani is head of the Ealing Music Partnership, the Arts Council England appointed Music Hub to lead music education for the benefit of children and young people in Ealing. Working alongside Helen Mason, a freelance consultant who works across a number of music hubs, Yogesh wants to close many of the gaps that prevent schools engaging in cultural activities for their children. They both feel strongly about maximising the potential of music hubs (as well as wider arts hubs) to be key players in delivering high quality cultural education.



Understanding Ealing

Ealing has a proud history of local cultural icons, events and organisations that continues into the present day. Cultural hubs placed within the community can act as conduits between this knowledge and opportunities, and schools.

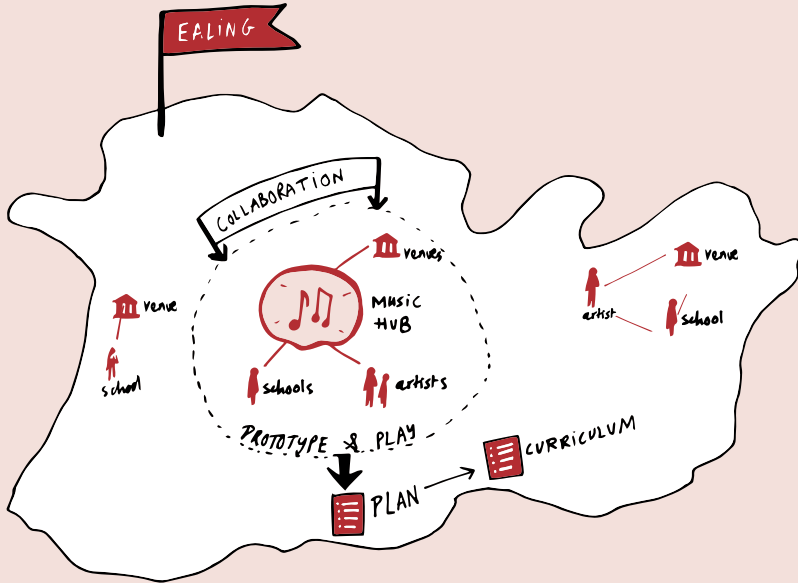
Challenge: Too often, schools struggle to integrate cultural education into the curriculum and engage their students in cultural activity.



Opportunity: Explore ways in which cultural hubs can support high quality cultural provision in schools that contributes to whole school improvement.



Vision: Develop innovative opportunities for collaboration to foster a cultural learning community that supports relevant and sustainable projects.



Meeting the challenge

What the Ealing Music Partnership did that made a difference:

Yogesh and Helen wanted to challenge the concept of partnerships being devised on paper by project managers and to look at what happened when practitioners were given the time and space to work creatively and with a sense of play, to try out prototypes and then to design the project they wished to deliver. They discovered that while developing working relationships to support engagement like this takes time, they can result in a much more dynamic and ambitious programme that has the buy-in of all involved, including artists, musicians and school staff:

“What we need to do is try things out, quick and early, so that we can see what works and what needs to be ditched early; that has driven who we work with”.

Ealing’s method to put a team together

and start planning a process is driven by a collaborative approach, ensuring they get the right people to deliver and the right level of ambition for the project. Helen explains: *“When I start speaking to them they say: ‘What’s your project? Can I have the plan?’ and I say: ‘No you can’t, there is no plan, we need to plan it together.”*

Ealing chose to focus on one main factor through which they sought to address all the other inhibiting areas:

“To develop a cultural project that addresses the programmes of study of the entire primary curriculum”.

They are now working with a small number of primary schools, visual artists and musicians and the Pitzhanger Manor & Gallery to develop a two-week curriculum takeover. ‘Entertaining’, which looks at all the various aspects of inviting guests into your home and what

cultural elements this portrays about yourself and your family, will deliver the entire primary curriculum with a cultural focus, including visits from artists and musicians and trips to the Manor by the children.

What's new here?

- Taking an integrated approach to curriculum design incorporating cultural education blurs the lines between provider and audience; teacher and learner; school and community.
- Working with teachers to address primary curriculum learning objectives through the cultural offer models the important contribution that cultural education makes to wider learning goals.
- Delivering cultural education both in school and out in the community connects children in meaningful ways to their local cultural heritage.

Small steps

Rethink schools as the only place for learning:



Prioritise the development of learning opportunities in the community including businesses, virtual spaces, galleries and museums.



Demonstrate how young people can make an active contribution in the community.



Share inspiring existing examples with schools by hosting workshops for school leaders.

Key insights

What we have learned about integrating cultural education with learning in schools:

- Understanding the leadership and working culture of a school is key to pitching arts and cultural education accurately.
- Visits to sites and visiting arts practitioners to schools integrated with the entire curriculum means children and teachers value the visits as part of a longer-term curriculum offer.
- Engaging with all stakeholders at an early stage of the project will reconfigure the relationships and help model a collaborative way of working (co-design).

Feel inspired & think big

Where can we look for further help in moving forward?

The **Kuopio Cultural Paths** programme in Finland aims to familiarise young people with the cultural life of the city of Kuopio, and to enhance their social, emotional and physical wellbeing. Each year, they 'trek' along a 'cultural path'. The example shows a more experiential way of learning for students.





Is technology the answer?



Aroha, Arts Development Officer
Islington Council

Meet Kate and Aroha

Kate Kelly is Development Director for Creative Islington, a membership network for Islington’s arts and creative industry sector, and Aroha Rangi is the Arts Development Officer (Children and Young People) at Islington Council. Together, they have formed a partnership to explore how technology can act as a broker between education providers (schools, youth hubs) and arts organisations. They feel that schools too often miss out on opportunities because they are unsure where to look and who to contact, while arts organisations find it difficult to make their offer known to schools.



Understanding Islington

Islington has a wealth of cultural organisations, and many are keen to engage with schools and young people. There is a desire across the borough from both the council and headteachers to improve awareness and access to these organisations and the creative opportunities they offer.

Challenge: At present, schools and cultural providers in Islington have no standardised way of communicating with each other, making it difficult to capitalise on opportunities for collaboration.



Opportunity: Support arts organisations to promote their learning programmes and reach appropriate education audiences.



Vision: Arts organisations have a stronger connection with local teachers and educational institutions across Islington.

Meeting the challenge

What Creative Islington and Islington Council did that made a difference:

Creative Islington and Islington Council are developing an e-portal for cultural learning that will allow local arts and heritage organisations to directly communicate their learning offer to local schools. The portal will be an online resource of Islington-based arts, culture and heritage organisations that contains up-to-date and relevant content on learning activities for children and young people. It will help better connect the borough's arts sector, schools and youth providers by promoting creative learning opportunities, accreditation models such as Arts Award and Artsmark, CPD opportunities for teachers and youth providers, training opportunities for arts practitioners and funding opportunities for youth arts education programmes.

Islington's team have been designing

the portal in collaboration with schools and testing it at key stages to ensure it meets both schools' and cultural providers' needs.

"A significant factor to creating a digital resource is to democratise information, which all too often is addressed to headteachers and doesn't filter down to other staff. By creating open membership access and encouraging teachers/support staff/youth workers to register we aim to address this communication block".
Kate

What's new here?

Providers often rely on word of mouth recommendations between headteachers and from the local authority to 'drum up' business from local schools. As relationships between schools and the local authority change, providers are becoming more entrepreneurial and engaging in more direct marketing to reach their audiences.




Key insights

What we have learned about technology as an enabler:

- Signposting local arts and cultural provision makes it easier for schools to choose the right activities for their children and meet their goals.
- Technology can be a useful solution when there is limited time or resource to offer detailed individual recommendations of cultural offers to schools.

Small steps

Engage with new audiences and better understand them:

-  Locate learning and cultural organisations making great use of technology.
-  Find a technology partner.
-  Broker sharing costs and resources to help stimulate the market.



Young people at the heart of cultural education



“What do young people from Tottenham – especially the 14–24 year old age group – feel about where they live?”



Deborah, Curator
Bruce Castle Museum

Meet Deborah

Deborah Hedgecock is Curator of Bruce Castle Museum in Tottenham. The museum houses the Borough of Haringey's local history collections, archives and art exhibitions as well as holding regular historical and arts events. Following the 2011 Tottenham riots, and in the context of recent economic challenges, Deborah sees Bruce Castle's role of a cultural provider in the area as more critical than ever to ensure a range of opportunities and positive cultural activities to engage young people in Tottenham.



Understanding Haringey

Reports analysing Tottenham and its communities after the riots found that some young people felt disconnected from their local area, and that their sense of belonging came from gangs and a 'postcode'. There is a need for holistic ways to connect young people to the world around them.

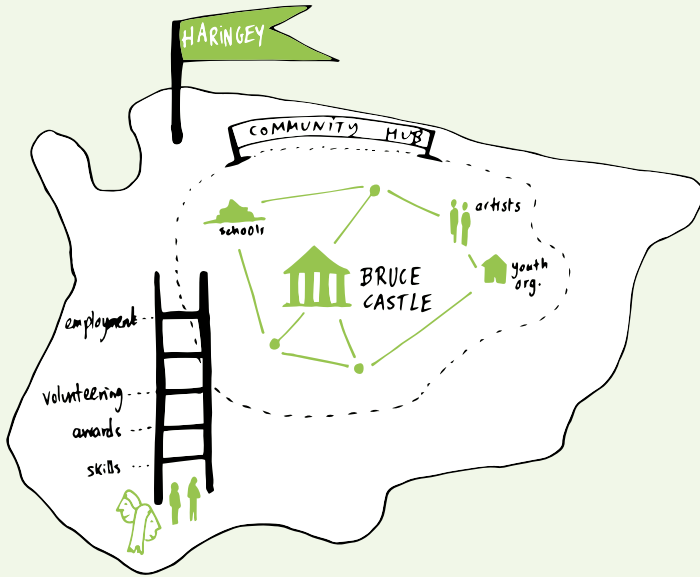
Challenge: There are scant opportunities for cultural engagement in Tottenham, especially for young people.



Opportunity: Allow young people to voice what cultural activity they would like to see in their area using local culture as a lens to explore ideas of what it means 'to belong'.



Vision: Develop and build a strategic model of working with a range of partners involved in youth activity, placing Bruce Castle Museum as a cultural and heritage hub to engage young people with their local heritage.



Meeting the challenge

What the Bruce Castle Museum did that made a difference:

Bruce Castle has sought to collaborate with youth organisations and other arts providers in the area to identify and create high quality cultural learning opportunities, as well as a model of working with young people. From the museum’s viewpoint, they have been keen to see how they can develop learning programmes that hit the right note for young people and to see how they might use, view or be inspired by their local heritage.

Central to creating this model and improving the way Bruce Castle work has been partnership working. Staff at Bruce Castle Museum have actively revisited and refreshed past working relationships, and have sought out and built up new relationships to create new

working partnerships. The result has been a ‘cultural community hub’ – for Tottenham in particular, and for Haringey generally, with Bruce Castle at its core; its network of partnerships all have a focus for creating quality cultural projects and learning opportunities for young people in the area, inspired by Tottenham / Haringey’s local heritage.

The main aim of their youth engagement work has been to build a ladder of participation for the local young people. This has included offering alternative ways or means for young people to engage with Bruce Castle, including skills development, awards, volunteering and opportunities for employment.

Whats new here?

- Putting young people at the heart of developing cultural strategy in a locality.
- A focus on place, rather than art form, to engage young people.
- A sophisticated approach to understanding community; what that means from different perspectives and how it shifts and changes over time.

Key insights

What we have learned about young people as important assets:

- It's important to invest heavily in connecting beyond the 'usual suspects' and avoid representative groups that aren't actually representative of anything or anyone.
- Build in enough time to be able to listen to and to analyse the expectations and needs of partners more effectively so that together you can identify ways of moving forward.

Small steps

Empower and encourage young people to take on a different role:



Engage families, children and young adults in the design, delivery and evaluation of cultural learning.



Secure sponsorship for and support internships, apprenticeships and work placements in cultural organisations.



Promote young people's own creative and cultural achievements through exhibitions, concerts and productions.

Feel inspired & think big

Where can we look for further help in moving forward?

High School Explainers Program at the Exploratorium museum in San Francisco, makes the students part of the museum staff, giving them the important responsibility of being the museum's primary point of contact with visitors. The example shows how young people can have a primary role in the delivery of services and running operations.



What next?

- **Join the Connected London network, a group of peers working to improve cultural education across London.**
- **Continue the discussion**
- **Read about what other areas in London are doing**
- **Download resources to help you tackle some of the challenges we're facing**
- **Share your thinking**
- **Find out more**

By going to:

**[www.anewdirection.org.uk/
connected-london](http://www.anewdirection.org.uk/connected-london)**



@A_New_Direction

Connected London

A New Direction's action research programme and strategy for local areas in London.

The programme tests the notion that as existing or 'traditional' routes for funding change or disappear, new opportunities for cultural education activity could emerge through greater partnership, collaboration and innovation.



A New Direction is London's leader in cultural education, connecting children, young people and education with the best of arts and culture.

We campaign for the value of arts and culture to the lives of all young Londoners.

We promote practical ways that schools and other institutions can develop cultural opportunities.

We work with arts and cultural partners to ensure the highest quality in work with children and young people.

We believe that together we can make London the best city in the world for young people's cultural and creative development.

To learn about A New Direction's work contact **Holly Donagh, Partnerships Director:**

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www.anewdirection.org.uk



We are the innovation partner for public services. We are innovation experts - a collaborative of designers, researchers, public service leaders and practitioners.

We work with ambitious people who lead, deliver and use public services. Together, we develop radically different, better, lower cost solutions to complex social challenges.

We believe that public services are critical to everyone's well-being, but often they don't meet people's needs. Our skills, tools and planning create services and systems that help people lead better lives.

To learn about Innovation Unit's work contact **Julie Temperley, Senior Associate:**

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