

A person wearing a yellow shirt is sitting on a grassy field, writing in a notebook with a wooden pencil. The background shows a blurred green field and trees under a bright sky.

# Cultural education in London: Making the case for change

# Overview

This document is in two parts.

Part one presents the process and outcomes from a workshop held in Spring 2013 with colleagues from creative and cultural organisations around London.

Part two offers some ideas for building capacity amongst this group and others like it, based on Innovation Unit's early work with AND and on observations and insights gathered at the workshop.

Innovation Unit and AND are embarking on a co design process, so suggestions are just that, informed by IU's experience of innovation in the public sector, but amenable to adaptation to the learning needs and starting points of AND's communities of practice and interest.

We look forward to hearing your comments, questions and suggestions.

Innovation Unit  
May 2013



# Part 1 Summary of engagement event

21<sup>st</sup> March, 2013

understand

explore

ideate



**A.N.D**

# What did we do?

understand



## A Burning Platform?

There are dramatic changes in our world – what does it mean for us?

To view presentation click [HERE](#)

explore



## Beyond London

We are not the only ones facing challenges. How are others transforming their practice in response?

To view presentation click [HERE](#)

ideate



## Action for innovation

A strategy is great, but what can we do on Monday?



## On Being Radical

If small tweaks won't do it -and they won't- what kinds of thinking and activity will get us into a better position?

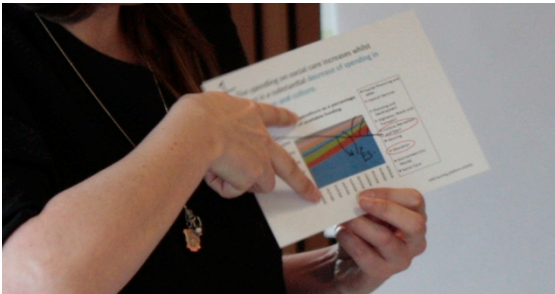
To view presentation click [HERE](#)

# Why change: A burning platform

**What did we do?** Following a presentation exploring the current context of cultural education in London we ran an activity to rank the challenges the sector is facing in order of urgency and asked participants to add challenges on blank cards if needed.

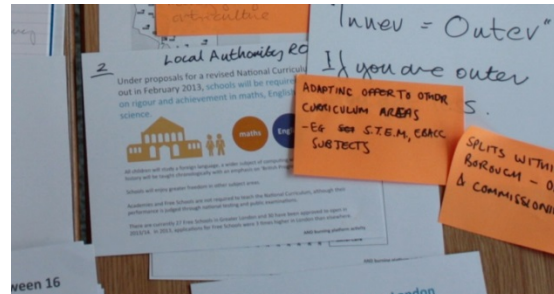
**Why did we do it?** The aim was to understand what are the most important challenges we are facing.

**What did we learn?** The group considered that the most urgent challenges in the sector are the ones explained below: spending cuts in culture, changes in the National Curriculum and youth unemployment.



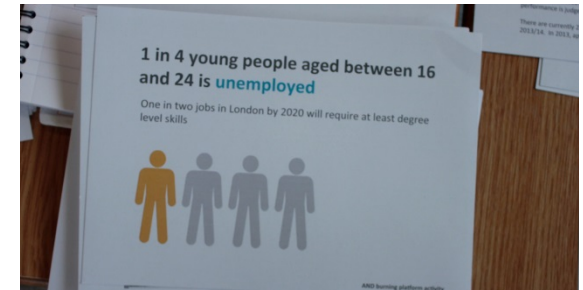
## Spending cuts in culture

The spending on social care increases whilst there is a substantial decrease of spending in education and culture.



## National Curriculum

Under proposals for a revised National Curriculum set out on February 2013, schools will be required to focus on rigour and achievement in maths, English and science.



## Youth unemployment

1 in 4 young people aged between 16 and 24 is unemployed.

## Analysis:

Projected cuts on public spending and art education becoming less of a priority in the National Curriculum can result in a substantial reduction of cultural education offer for youth. It is time to rethink the way we do things, find new ways to fund and make our projects sustainable. Unemployed youth is an urgent challenge that needs addressing and an obvious untapped resource to explore.

# Beyond London

**What did we do?** An extended list of 32 inspirational programmes was discovered in our scan. They fall in themes into 7 related and intersecting categories (innovative partnerships, innovative funding,...). A selection of 12 examples was shared in the engagement workshop and participants were asked to rank them from the most to the least interesting and to explain why.

**Why did we do it?** The aim was to identify common themes and characteristics from the examples shared.

**What did we learn?** The examples that participants found most inspiring are the ones explained below, and the themes and actions that came out from the conversations are explained in the next page.

## New ways of embedding art & culture in schools



### Kuopio Cultural Paths

This program aims to familiarise young people with the cultural life of Kuopio, and to enhance their social, emotional and physical wellbeing. Each year, they 'trek' along a 'cultural path'.

## Working with existing community capacity



### Exploratorium

The High School Explainer Program makes students part of the museum staff, giving them the important responsibility of being the museum's primary point of contact with visitors.

## Working with existing community capacity



### Stock Yard Institute, SITE

Stock Yard Institute initiative SITE is an open source platform for sharing curriculum and resources. Students and teachers become producers and collaborators.

## Analysis:

The group found Kuopio Cultural Paths most interesting because it changes the way schools engage with culture, making the most of local assets, engaging young people with where they live and enhancing their learning experiences. In Exploratorium, offering learning-through-doing allows young people to play active roles, becoming responsible for delivering parts of the programme. Innovation in technology, such as used in the Stock Yard Institute has the potential to unlock capacity in the community and increase levels of engagement.

# Beyond London

**What did we learn?** From the stack of examples that participants found most inspiring we identified the following ideas to further consider when designing cultural programs:

## Partnerships

>> Find ways of attracting schools to new partnerships

## Funding

>> Search for a new model of financing learning activity

## Technology (enabler)

>> Consider new technology to open up potential for building community

## Community capacity

>> Use platforms to crowd source ideas and share resources

## Art & culture in schools

>> Offer skills building (holistic learning has an effect on the economy)

>> Change the way schools relate to 'locality' based learning

>> Offer interactive, proactive, co-productive learning experiences

### **Analysis:**

Involving the community in the design and provision of cultural activities, also has the potential to create new learning opportunities that will attract a new range of partners and suggest new funding models. Technology is at the centre of young people's lives and can transform how they engage with both culture and learning.



# On being radical

Radical efficiency is a framework for radical innovation that generates new perspectives on old problems to enable a genuine paradigm shift in the services on offer - and transform the user experience.

**What did we do?** In this activity, run by the Innovation Unit, we shared 3 radical efficiency cases and invited groups to identify common themes and characteristics from the examples shared, plotting them onto the model. The cases shared were **Patient Hotels**: spaces for rehabilitation in Sweden, **Ubudehe**: community-led public projects in Rwanda and **D.light**: solar-powered lamps for communities without electricity.

**Why did we do it?** The aim was to gain insights on themes and activities that could be undertaken in the design and implementation of cultural programs.

Sharing Patient Hotels: spaces for rehabilitation in Sweden





# On being radical

After having shared the radical efficiency cases, participants wrote their insights in post-it notes and engaged in a discussion about what they found most interesting about the cases. Following that, the Innovation Unit team shared the radical efficiency framework and participants were asked to map their insights in the different quadrants of the framework.

## Radical efficiency framework explained

The top part of the framework looks at new perspectives on the challenges: how to find new insights and new customers. The bottom part of the framework looks at new perspectives on solutions: thinking creatively about suppliers and resources.

1. Writing insights from the cases explained



2. Explanation of the radical efficiency framework



3. Mapping insights in the framework



# Action for innovation

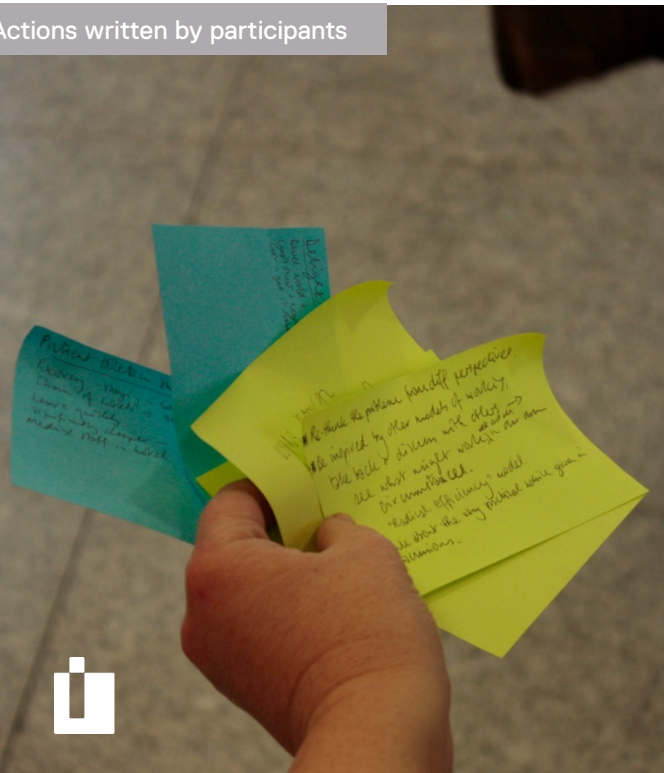
**What did we do?** As a summary for the day, we asked participants to reflect on the radical innovation activity and learning on the day, writing on post-its what actions they planned to take in their own programmes.

**Why did we do it?** The aim was to identify actions and next steps that will define the program.

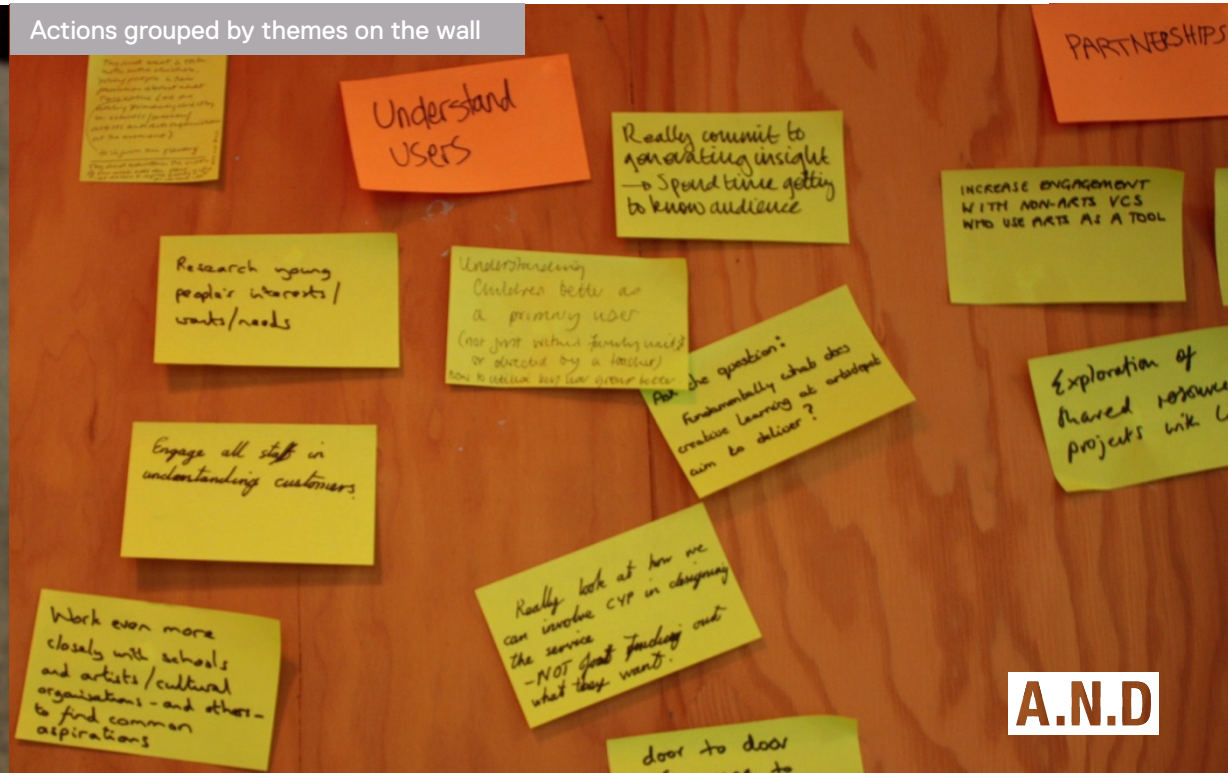
**What did we learn?** Participants considered that they would benefit from understanding users better, in particular understanding young people: their motivations, needs and values. Not only that but also consider them and the community as producers and active players in the delivery of cultural programs. Effort needs to be placed in identifying non-users, knowing who they are and looking at how we can engage with them. The use of technology can be a solution not only for engagement but also for efficiency and sharing resources. Partnerships can become key for establishing relationships that allow sharing resources.

The ideas gathered on the day have been mapped in the radical efficiency framework in the next page.

Actions written by participants



Actions grouped by themes on the wall



# Radical Innovation

The **radical efficiency framework** below contains the activities suggested by participants on the day to be considered in this program.

The top part of the framework looks at new perspectives on the challenges: how to find new insights and new customers.

## New perspectives on challenges



The bottom part of the framework looks at new perspectives on solutions: thinking creatively about suppliers and resources.



# Our vision for the future of cultural education

**“I would like to see all children have the opportunity to be able to be involved in the arts from an early age”**

**Aroha Rangi, Arts Development Officer at Islington Council**



# Our vision for the future of cultural education

**“It is the creative stuff that you do when you are young that helps you develop your character, your self esteem, your self confidence, and informs the creative activities that you are going to do in your life”**

**Tim Burley, Development Director at Artsdepot**

**“At the moment policy denies so many children and young people access to a normal range of opportunities that are out there.”**



# Feedback

A survey was setup after the engagement event where participants shared their thoughts on the session.

*“Very informative and relevant. Enabled important discussions about how we can shape the future rather than be reactive”*

*“it made me reflect on my/our situation and to look outwards - generally I'm not bad at keeping an eye on the horizon but not over such a sustained period and in such a structured way that kept you on a thinking journey - and also with colleagues. It was a boost of energy - at a time of low reserves”*

*“I suspect the subjects raised will have a profound impact on future strategy development across the sector. Key responses were - 1) Apprehension for the future of the arts sector after 2015 budget and more scarily the baby boomer time bomb in 2025 - 2) A sense of enthusiasm and intrigue about seedling ideas that could inform future developments in the sector - 3) A sense of fear that the arts might become horribly compromised as a sub-line of future social care, coupled with a genuine enthusiasm for latent volunteering and community potential to increase and entrench the arts more widely - 4) A desire to do more work now to ensure a more sustainable (& yet still accessible) high quality creative offer for the next generation.”*



# Feedback

Feedback from the event suggested that whilst many people in the room were grappling with the issues of how to adapt and move forward in the changing environment it was useful to have the urgency of these questions reinforced and very useful to look at a practical way of taking control and driving change. There was also a general sense that we needed more and possibly different people in the room – those who could affect change across a wider area.

**Delegates appreciated taking a wide view in terms of the content for the day and using examples outside of the cultural sphere to illustrate innovation.**

*“It made me want to scrutinise what we've created - is it right/efficient/robust/innovative enough? I immediately set up a team/share day at the start of term to explore all of this with my colleagues”*

*“It felt like a rude awakening for a potential cultural scenario that could impact on every area of our lives in the years to come... it did feel like we were missing out on arts sector leaders with the potential to stretch the learning wider and put it into practice”*

*“We know how urgent and important the agenda is. The challenge is to find practical ways to address issues and deal with problems in meaningful and achievable ways (bite size chunks of work that can lead to significant and positive change).”*

*“Basic guidance from the Innovation Unit (like staying with the problem for longer than we normally would) was helpful in thinking about how we might work in different ways immediately (examples of things we can do immediately to improve things in the short term as well as the long term are really helpful!).”*



# Feedback

Overwhelmingly delegates wanted future capacity building to focus on:

- **Tools for developing innovation** in practice and examples of cultural innovation that could inspire our activity
- They also wanted more **information** on the London context and examples from outside the sector that inform our work

These ideas and other feedback from the day will feed in to the content of the Connected London capacity building programme





## Part 2 Insights and ideas for capacity building



# Challenges: Opportunities: Solutions

The cultural education sector is facing serious economic and political **challenges** that threaten existing ways of working. Our approach to innovation suggests that we can turn such challenges into **opportunities** through better understanding of the context and the user. Through co design with users we will deploy a collective, creative capacity to turn these opportunities into **solutions**.

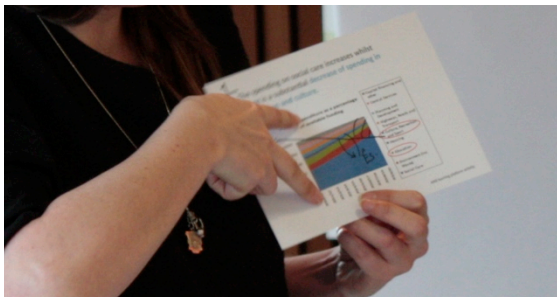


# We think we can turn the top three challenges....

There is a growing consensus that cuts in public spending are likely to affect culture in education disproportionately.

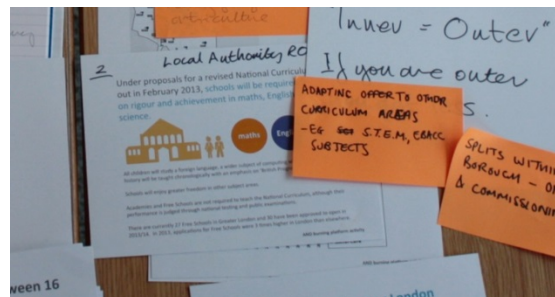
At the same time changes to the National Curriculum look likely to shift the focus in schools away from arts and culture in favour of more time spent on STEM subjects.

The number of young people out of work is an urgent challenge. High youth unemployment could discourage take up of creative and cultural learning opportunities in favour of acquiring more 'marketable' skills.



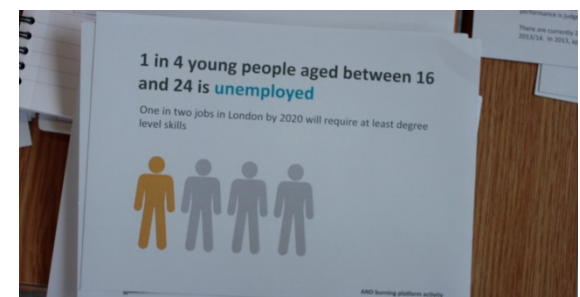
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## Youth unemployment

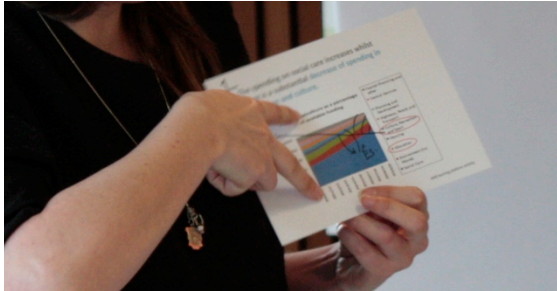
1 in 4 young people aged between 16 and 24 is unemployed.

# ...into opportunities

Local authorities are shifting significant amounts of funding into adult social care, where demand is growing fast. A focus on community and asset based solutions for meeting this demand may open up new spaces for cultural education – for lifelong as well as school age learners.

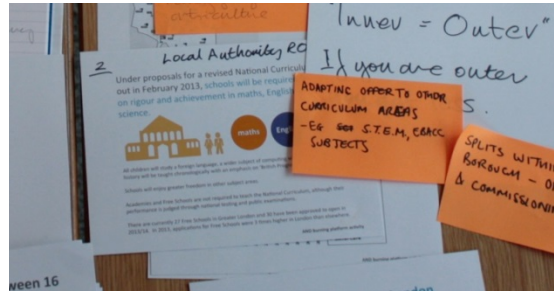
New schools, academies and chains are opening up and further segmenting the education 'market' introducing new partnership possibilities as new entrants join the marketplace.

Young people out of work could be an extraordinary asset to the creative and cultural sector, broadening the range of creative individuals contributing to learning and introducing fresh perspectives and energy.



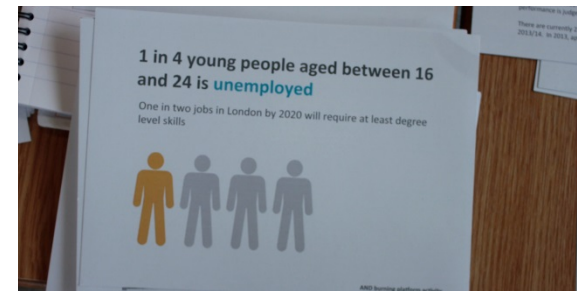
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## Youth unemployment

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Recommendations

So what will it take...?



# Recommendation 1:

## Adopt a user focus to the work

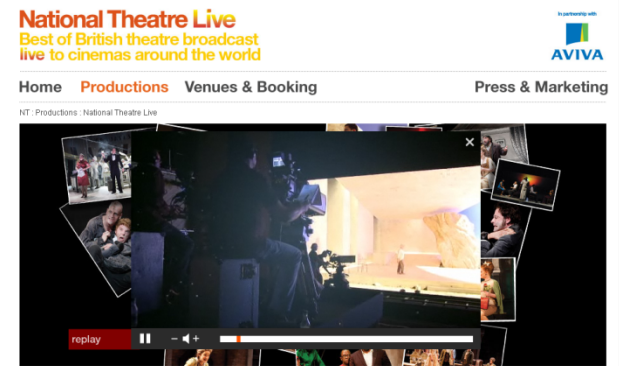
Taking a human centred approach means that the outcomes are based on the best possible service for users.

### Suggested activities:

- Research young people's interests/wants/needs
- Know where young people are; where they meet and what they do
- Seek out learners, teachers and school leaders who do not currently engage and listen to them
- Spend proper time with users and service providers to gain insights into existing provision
- Engage all staff – AND and project-based - in understanding young people's perspectives

### Inspirational programme example:

**“You can't expect young people to want to come to things – you need to bring it to them”**



**National Theatre Live** is an initiative to broadcast live performances of the best of British theatre to cinemas around the world.

The example understands where people are, how they like to consume theatre and adapts to their needs.

New engagement of audiences



## Recommendation 2: (Only) invest in sustainable projects

Sustainable projects means that costs can be covered by the activities being run. There is not a dependency on external funding.

“We want to reach everybody but we now find that we need to charge a fee for some of our services and this has an effect on who can come. Some of the services have gone up from £20 to £70” **Participant**

### Suggested activities:

- Explore new models of financing
- Stimulate and support schools to become more entrepreneurial in their cultural activities
- Broker new relationships with the private sector
- Map and exploit local assets
- Explore unused community assets and take a holistic approach to projects that have an impact in the economy
- Develop a new business model, making an income (social enterprise)

### Inspirational programme example:

**“Social enterprise and micro businesses to fund core activity”**



**Teach a Man to Fish** encourages and supports education projects that generate sustainable livelihoods for young people across the developing world.

The example shows how a sustainable approach can be taken into consideration, exploring innovative funding models.

Innovative funding



## Recommendation 3:

# Develop innovative partnerships & partnerships for innovation

Reconfiguring relationships between schools, families, businesses and cultural partners can lead to the emergence of new services and pathways, using existing resources.

“AND have done amazing work already in facilitating stronger and meaningful connections” **Participant**

### Suggested activities:

- Complete stakeholder and asset maps
- Work with schools to find out what would attract them to take part in new partnership arrangements
- Seek out and engage partners with skills you don't have
- Share resources to grow more
- Invest in real partner relationships, that go beyond 'funder-provider'

### Inspirational programme example:

“Great for engaging kids with the locality in which they live”



**Fiskars Model** connects Fiskars elementary school and its activities to the surrounding community, making use of the resources of the community (e.g. the knowledge of the local artisans and artists).

The example shows how an innovative range of partners can help young people stay engaged in the community.

Innovative partnerships



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# Recommendation 4: Explore Technology

Technology has the potential for building community, with the use of social media and new technology we can gain engagement, specially of the people born in the digital age.

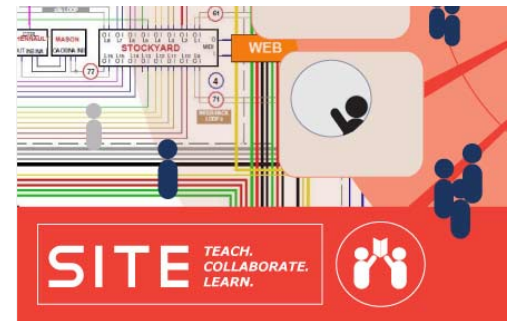
“Technology is an innovative asset but can exclude certain people” Participant

## Suggested activities:

- Decide you are going to build your capacity to use and advocate for the potential of technology
- Find a technology partner
- Locate learning and cultural organisations making great use of technology
- Seek investment in technology and support projects to do so too
- Broker sharing costs and resources to help stimulate the market

## Inspirational programme example:

“Young people as assets and producers. It allows everyone to have equal voice through crowd sourcing”



## Stock Yard Institute, SITE

SITE is an experiment in democratic open-source education. It is a community-based curriculum platform and online forum that focuses on improving the ways we think about teaching and learning.

The example shows how technology can allow a community to share resources.

Working with existing community capacity



# Recommendation 5:

## Rethink schools as the place for learning

Many schools are trapped in a paradigm of teaching and learning that isolates cultural education, rather than integrating it across curriculum subjects.

“Can a museum be a school? How can we engage family members with learning? Location can bring different people together”  
participant

### Suggested activities

- Share examples from the horizon scan with schools; host workshops in local authorities and chains for school leaders
- Promote and model learner agency through cultural learning
- Free learning from schools, prioritise the development of learning opportunities in the community, into businesses, into virtual spaces and, of course into museums, galleries, studios, theatres etc.

Inspirational programme example:

“Technology allowing more fluid and adaptable teaching and learning”



**Kuopio Cultural Paths** program aims to familiarise young people with the cultural life 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.

New ways of embedding art & culture in schools

## Recommendation 6: Challenge existing roles and hierarchies

Some of the most innovative examples in education a subversion of the traditional classroom-teacher-student model. Finding new ways to empower and engage students, families and friends to relationships allows for new assets and resources to emerge.

### Suggested activities:

- 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, productions

### Inspirational programme example:

**“Students replacing members of staff and learning by doing”**



**High School Explainers' Program, Exploratorium** makes 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.

Working with existing community capacity

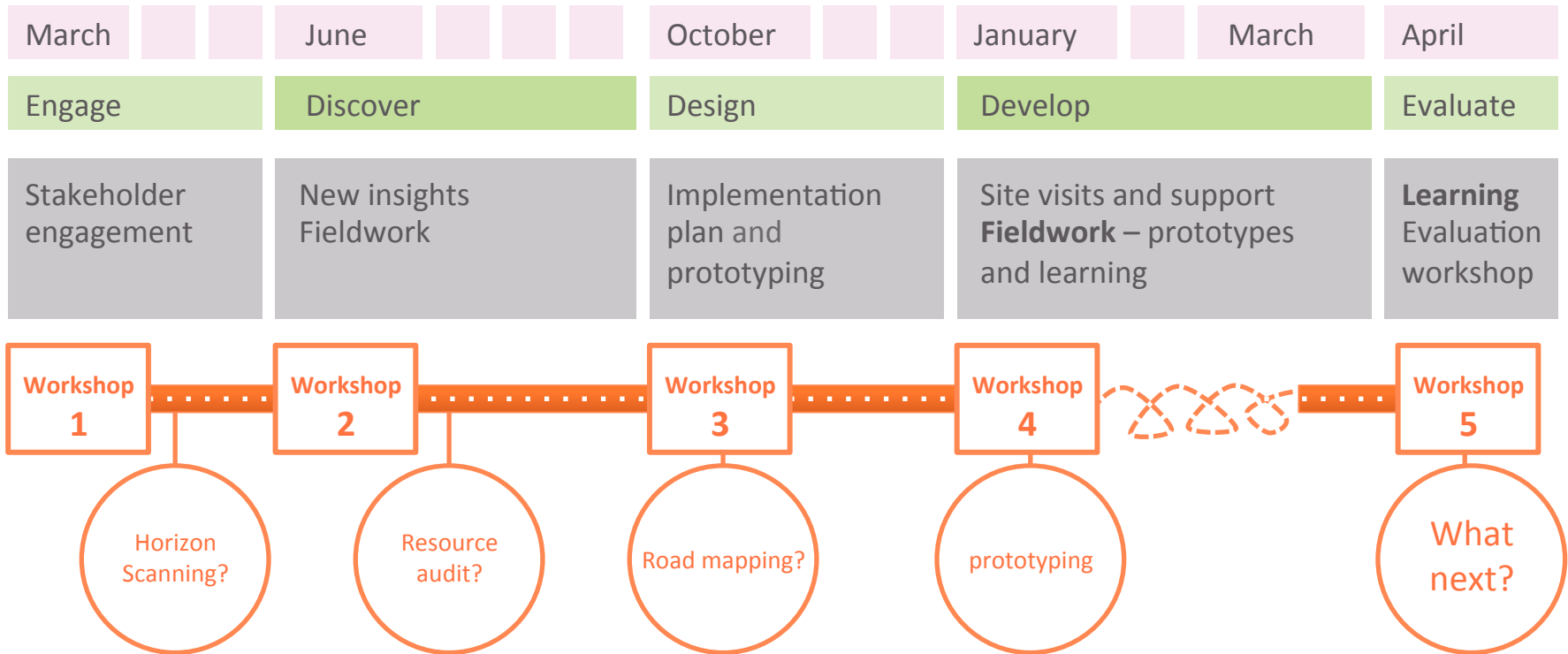


Next steps

How will we get there?



# Draft programme



We need to review the draft programme in the light of the recommendations and make sure we are tackling the areas that we agree are highest need and priority.



# Possible candidates for the ‘discover’ phase

## 1. Conduct ethnographic research

Used extensively in service design, ethnography is a powerful qualitative research methodology where researchers observe and/or interact with users in their real-life environment.

- Identify who your audiences and users are
- Use tools and methods for better understanding
- Engage all staff in understanding users

New Insights	New Customers
New Suppliers	New Resources

## 2. Build capacity around technology

Digital technology can be an important tool for unlocking resources and assets in the community.

- Scope possible technology partners
- Explore inspiring existing examples that you could implement

New Insights	New Customers
New Suppliers	New Resources

## 3. Conduct a stakeholder analysis

Identify the individuals or groups that are likely to affect or be affected by your actions

- Understand who your potential partners are and how you might work together
- Identify and manage sources of resistance and opposition

New Insights	New Customers
New Suppliers	New Resources

## 4. Complete resource and asset mapping

Support projects to understand and evaluate accurately the resources of their organisation and the assets of their community, many of which will be untapped.

- Identify opportunities and threats
- Consider partnerships

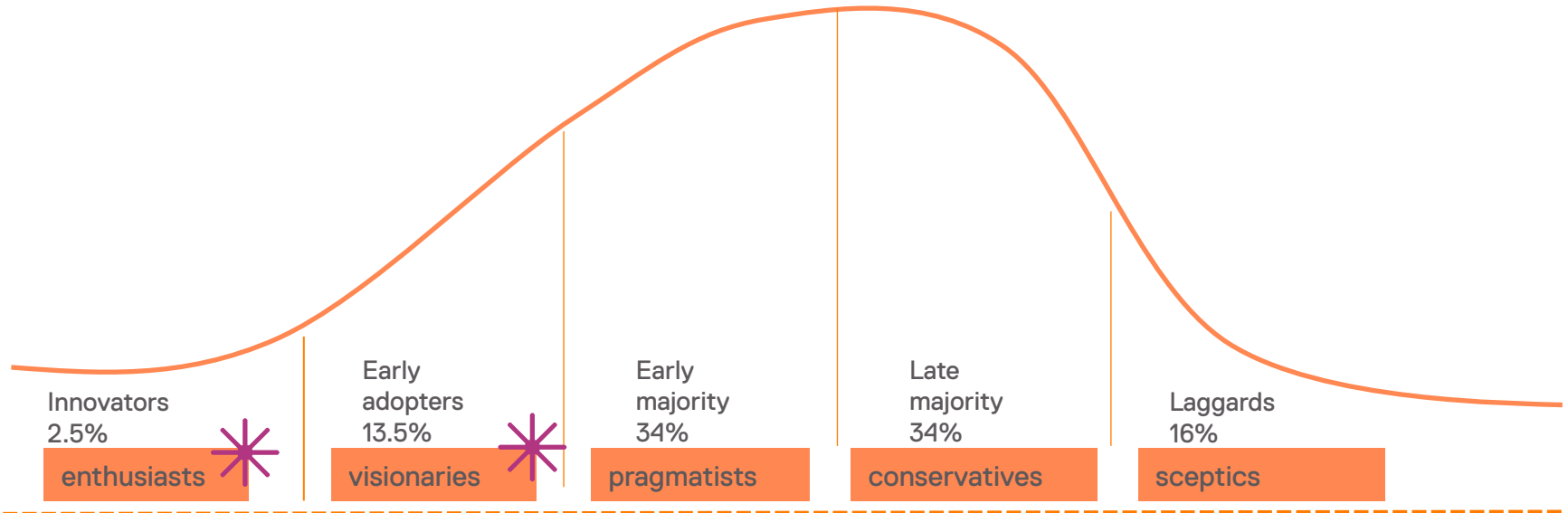
New Insights	New Customers
New Suppliers	New Resources



# Building an innovation team

Critical to the success of an innovation project is the make-up of the team leading and enacting it. Teams need a good balance of people with different dispositions to innovation including innovators and early adopters (see diagram below).

Innovation teams need to think carefully about how to work with conservatives and sceptics, who are unlikely to volunteer and may prove resistant to even the smallest changes.



Categories of Innovativeness, Everett Rogers



**THANK YOU**



**A.N.D**