Reviewing the Rural and Coastal Cultural Education Landscape
Turning Policy into Practice

Festival Bridge
Research by Cambridgeshire ACRE
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Chapter 1: Introduction

Cambridgeshire ACRE was commissioned by Festival Bridge to evaluate existing Local Cultural Education Partnerships (LCEPs) across rural and coastal areas. The aim of the work was to understand the opportunities that might exist for Festival Bridge to better support the development of cultural education in rural and coastal communities using LCEPs as the vehicle for delivery.

This report looks at learning and practice within existing LCEPs; evaluates the current and future strategic context for the delivery of cultural education; summarises key challenges for those running LCEPs; and suggests how LCEPs operating in rural and coastal areas can address these challenges to give themselves the best chance of success. Two case studies are included as appendices to showcase how two LCEPs are operating successfully in rural and coastal areas.

Whilst this report has been written for an internal Bridge audience, the findings may be useful to existing and new LCEPs and to other organisations working in rural and coastal areas.

Festival Bridge

Festival Bridge has led the delivery of the Cultural Education Challenge in Cambridgeshire, Norfolk, Peterborough and Suffolk as part of its mission to connect children and young people with high quality arts and cultural activities and experiences.

It has supported the development of seven Local Cultural Education Partnerships to date including:

- Peterborough Cultural Partnership for Young People CIC (PHACE),
- Young Fenland Cultural Consortium,
- My Cambridge,
- Top Secret (Alconbury Weald),
- City of Literature for Young People (Norfolk),
- Wish You Were Here (Lowestoft), and
- Enjoy Great Yarmouth Cultural Education Partnership.

It is looking to establish new LCEPs in West Norfolk (Autumn 2017), West Suffolk and Ipswich.

Why Cambridgeshire ACRE was chosen to conduct this review

Cambridgeshire ACRE is the Rural Community Council for Cambridgeshire and Peterborough. As a charitable company, its work covers a wide range of rural community development activity. It offers a consultancy service and has successfully delivered projects for a number of statutory and voluntary organisations and other community groups. Its strength and track record in delivering strong and successful partnerships is the key reason it was chosen by Festival Bridge to conduct this review.
Chapter 2: Methodology

In order to complete this work, Cambridgeshire ACRE:

- Evaluated existing research and policy on cultural education to understand the context in which LCEPs have developed.

- Investigated local cultural policy in rural and coastal areas; as well as existing research on partnership working, to give a localised context and broader evidence base from which to establish critical success factors.

- Investigated national and county-based social and economic policy and practice: to give us a broader evidence base from which to establish critical success factors.

- Undertaken primary research through face to face interviews with key partners at the Great Yarmouth and Lowestoft LCEPs, as well as telephone interviews with key representatives from other LCEPs, Bridges and leading rural and coastal arts organisations across the country.

- Continued its leadership and facilitation of the Young Fenland Cultural Consortium to gain first-hand knowledge of the challenges of developing a LCEP in a rural area, including hosting a workshop involving young people to better understand their engagement in culture and the impacts for them.

We have approached the research on three policy levels: National, County and Local.
Chapter 3: Rural and Coastal Context

Those living and working in rural and coastal areas face a very specific set of issues when compared to those living and working in more urban towns and cities.

Table 1 below provides a brief summary the issues associated with living and working in rural and coastal areas. It should be noted that many coastal towns are located in generally rural areas overall and therefore there is some overlap between the issues affecting rural and coastal areas.

Table 1: Summary of issues for those living and working in rural and coastal areas

<table>
<thead>
<tr>
<th>Rural Areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ageing population: The consequence of rural areas becoming popular retirement destinations and unpopular places for young people making their way into work is a dramatically ageing demographic profile. The number of older people living in rural areas is increasing faster than in urban areas. However, although people are living longer they inevitably increase their use of health services and other facilities. With the recent centralisation agenda and cuts to outreach services, many older people are now faced with difficulties in accessing services which were previously available locally. Getting to these services is now a major consideration for many who no longer have their own transport or cannot afford the cost of taxis. Older people are also the single largest group on low incomes in rural areas and they are further disadvantaged by the extra costs of accessing essential services and impacts of heating older, less fuel efficient homes. This means that the rising level of elderly people who find themselves financially excluded and the availability of local services are inextricably linked.</td>
</tr>
<tr>
<td>Changing demographics: Many rural communities (horticultural areas in particular) have also welcomed substantial numbers of migrant workers. The social, educational and housing needs of this workforce significantly impact on the budgets of local service providers. Where migrant workers bring their families with them into a rural community, their children and young people are likely to have had significantly different cultural experiences to the indigenous population which can lead to a fragmented community.</td>
</tr>
<tr>
<td>Availability of affordable housing: Without the right mix of housing stock, the social and demographic mix of rural communities is undermined. This has impacts on the workforce available to service public and private sector employers. School rolls decline and their existence, together with other local services, become increasingly unsustainable.</td>
</tr>
<tr>
<td>Digital divide with poor broadband connectivity and poor mobile phone networks: The Government is committed to its Digital by Default strategy - “digital services that are so straightforward and convenient that all those who can use them will choose to do so whilst those who can’t are not excluded”¹. This presents a problem for people living in rural areas where there is no access to superfast broadband or those who do not possess the necessary basic skills to go online. Young people living in the poorest homes in the most isolated communities may have limited provision and are least likely to have access to digital services, creating a ‘digital divide’ between them and young people in more urban or affluent areas where success technologies are taken for granted.</td>
</tr>
<tr>
<td>Poor quality of employment, low pay and a lack of opportunities to progress at work: A report by the Institute of Employment Studies entitled ‘Working in 21st Century Rural England: A Scoping Study’² identified four vulnerable rural groups particularly at risk of poor quality of employment, low pay and a lack of opportunities to progress at work. These are: young</td>
</tr>
</tbody>
</table>

¹ Cabinet Office, 2013
people; those in low paid employment; particularly women and migrant workers; those with no or low skills and qualifications; the self-employed and employees of small and micro businesses. The evidence indicates that within these groups, the most vulnerable are those living in sparse rural areas; those without adequate access to public or private transport; and those without adequate access to informal networks.

- **Educational attainment**: Children living in poverty in very rural areas do less well at school than those living in urban areas. For example, in 2009/10 17% of boys and 10% of girls eligible for free school meals and living in very rural areas did not obtain 5 or more GCSEs; the comparable figures for those living in urban areas was 15% boys and 9% girls.

- **Pockets of deprivation**: Analysis of the Index of Multiple Deprivation 2007 identifies only 50 of the 3,248 most-deprived 10% of areas across England as being rural, and only 143 of the 6,496 most deprived 20% of areas – in other words only just over 2% of the most deprived 20% of areas in England are rural. However, the proportion of deprived people living in rural areas is substantially larger than this. In fact, 17% of the 5,310,000 households living on less than 60% of median income across England are in rural areas (for context, 19% of England’s population live in rural areas). Put simply, rural areas are substantially more deprived based on the location of deprived people than based on the location of deprived areas.

- **Rural tourism is more seasonal than tourism as a whole**: Rural tourism tends to be more seasonal and dependent on good weather. Rural tourism provides around £17 billion a year to the English economy. But rural communities face some particular challenges to tourism growth such as transport connections, restrictions to broadband access and seasonal employment. Although England has seen a rise in tourism spend in the past year from both domestic and international visitors, figures published by Visit England show that in 2014 just 18% of domestic overnight trips were taken to rural areas, down from 22% in 2012. Over 50% of international spend was in London.

- **Poor access to further education**: The (unfunded) cost of travel to and from further education acts as a strong deterrent to young people to develop their skills. This is compounded by the significant additional time commitment to cover travelling and combine to create a real barrier to participation. This situation is being aggravated by the rationalisation and concentration of further education provision into urban centres.

- **Fragility of the rural economy**: Some of the poorest wards in the country are in rural areas where earnings are dramatically lower than the national average. In these geographically peripheral and sparsely populated areas, the rural economy is more fragile and susceptible to shocks than that of towns and cities. Flooding, animal disease and the decline of traditional rural industries are among the problems, which can contribute to a severe undermining of rural economic confidence. The main policy instruments of Government tend to focus on cities and urban areas as the providers of economic growth. Rural business plays a wider role in a community in terms of providing local employment and/or services to the community, such as shops and post offices. A loss of even a small business in a community can have very adverse effects on those that might rely on the services or were employed. Planning for investment in the rural economy will be largely dependent upon the Local Enterprise Partnerships (LEPs) and their economic strategies.

- **Poor transport links and reliance on private transport solutions**: With ongoing cuts to local bus services, people are forced to increasingly rely on alternative transport solutions - often car-based. For those lacking their own transport, including the young, the elderly, and those with mobility issues, access to services and facilities is a very real challenge. These are often the least able to afford high costs of public transport and research shows that, on average, people on lower incomes in rural areas pay a higher proportion of their income on travel costs.

- **Loss of key services, including village schools, shops and pubs, post offices and small hospitals**: The loss of such services not only affects the long-term viability of a community, but also directly impacts upon the quality of life of its residents. The requirement to make more, longer journeys is being steadily increased, and with it the cost and unsustainable nature of living in the countryside.

- **Health outcomes for rural communities can be impacted by their rurality**: Rural communities

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3 English National Pupil Database (NPD), Department for Education, 2010
face significant challenges in benefiting from the personalisation of care and direct budgets, specifically around lack of choice and availability of workforce.

Coastal Areas

- **Low-wage, low-skill economies and seasonality of employment as well as frequent dependency on a single industry:** Decline in traditional industries (e.g. fishing) has resulted in long-term unemployment. Low wage, seasonal jobs that are highly dependent on tourism has resulted in considerable under-employment (as available working hours are dictated by visitor spend).

- **A range of housing issues:** A lack of affordable housing due to high levels of retirees and second-home ownership and disproportionate levels of unsuitable accommodation (poor quality, converted guesthouses and hotels).

- **Frequent high levels of multiple deprivation:** Coastal towns contain disproportionately high levels of multiple deprivation among the national IMD rankings. According to the Communities and Local Government Committee Report (2007), 21 of the 88 most deprived local authorities are in coastal towns. While employment levels in coastal towns are similar to those of inland towns (74.6% in coastal towns, compared with a 75.1% average across England), there is a large discrepancy between coastal and inland towns regarding benefits claims. In 2006, 15.2% of the working age population in coastal towns were claiming benefits compared to 12.65% across Great Britain. More significantly, there was a 2.2% increase in the number claiming incapacity benefits, special disability allowance or income support for disability claims since 1997, compared with a 12.3% rise in similar claims in coastal towns. In addition, large boarding houses typically found in coastal towns but no longer used for visitor purposes are vulnerable to adaptation as houses of multiple occupation (HMO). These are used to home residents with complex needs who require considerable support and funding to become stable, economically active members of the local community.

- **Physical isolation (180 degree catchment area) is often a barrier to economic growth:** Positioned at the edge of the land, coastal towns are often geographically remote from regional commercial centres, and may sit at the end of transport routes/travel infrastructure, unable to capture spontaneous visits from through-traffic. This physical feature common to all coastal towns can translate into economic disparity with inland towns; and often means that coastal towns cannot rely solely on retail for economic health.

- **Ageing population:** Outward migration of younger people and in-migration of older groups in some coastal areas can result in low levels of the population being economically active, whilst at the same time placing greater burdens on health and social services.

- **Low levels of aspiration and educational attainment by young people in some coastal communities (although this is by no means a universal pattern):** Many young people in coastal towns have low aspirations by virtue of career and job opportunities not being available in their home area. Poor provision and high cost of public transport act as barriers to young people staying on in education and attending college in some coastal areas. Those young people in coastal towns who do attain higher level qualifications often leave to pursue higher education elsewhere and do not return, reinforcing the low-skill levels in coastal towns.

- **High level of transience in the population of some coastal towns:** Not uncommon for primary schools to experience 30–40% turnover of pupils in a single year. Frequent relocation can have a negative impact on a child’s welfare and educational attainment.

- **Negative perceptions:** Long-term decline in some coastal areas has created negative images of many coastal towns which are deeply entrenched in public perception (of both those that live there and those that visit) and can be challenging to reverse.

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Formalising our Assumptions about Rural and Coastal Areas

It may be useful to make some broad assumptions when beginning to think about delivering cultural education in rural and coastal areas:

| Young people living in rural and coastal areas... | … are more likely to:  
| | • Live in low income households and possibly experience higher levels of multiple deprivation.  
| | • Lack aspiration and have negative perceptions of the place where they live.  
| | • Experience isolation, compounded by a digital divide.  
| | • Do less well at school in terms of educational attainment.  
| | • Attend a failing school.  
| | • Not go onto further education.  
| | • Have limited career opportunities unless they leave their home.  |

| Schools in rural and coastal areas... | … are more likely to:  
| | • Be failing.  
| | • Deliver lower levels of educational attainment.  
| | • Have a higher turnover of pupils due to transient populations.  |

| The local cultural sector in rural and coastal areas... | … is more likely to:  
| | • Be run by weaker, less robust organisations.  
| | • Have received limited investment.  
| | • Be more reliant on voluntary effort.  
| | • Have audiences who are less able to pay for accessing culture and the arts.  |

| Local employment in rural and coastal areas... | … is:  
| | • More likely to be dependent on a fragile - and possibly seasonal - economy.  
| | • Be dependent on a single industry.  
| | • Pay lower wages.  
| | • Be of a lower skill level.  |
Chapter 4: The Evolution of Cultural Education

Cultural education in England has moved on significantly in the past five years. There are a number of key papers, policies and reviews that have affected cultural education. These, and their impact, are summarised in Table 2 below:

### Table 2: Summary of policy background to the development of LCEPs

<table>
<thead>
<tr>
<th>When</th>
<th>Key Paper / Policy / Review</th>
<th>Purpose</th>
<th>Impact</th>
</tr>
</thead>
<tbody>
<tr>
<td>2012</td>
<td>Cultural Education in England (Henley, D)</td>
<td>Sets out the case for cultural education</td>
<td>The set-up of the Cultural Education Partnership Group to develop and oversee a strategy for the Government’s cultural education ambitions.</td>
</tr>
<tr>
<td>2015</td>
<td>Cultural Education Pilot Study (Harland, J and Sharp, C)</td>
<td>Explores the impact of great alignment of partners on cultural education for young people at a local level in three pilot areas.</td>
<td>Recognition that LCEPs could have a definable positive impact, along with the identification some critical success factors for LCEPs.</td>
</tr>
<tr>
<td>2015</td>
<td>Cultural Education Challenge (Arts Council England)</td>
<td>Call for the art, culture and education sectors to work together through LCEPs to offer a consistent and high quality art and cultural education for all children and young people.</td>
<td>Funding of Bridge organisations to connect the cultural sector and the education sector.</td>
</tr>
<tr>
<td>2017</td>
<td>The Cultural Education Challenge: a baseline of Local Cultural Education Partnerships (Parker, D)</td>
<td>Explores and characterises the complexity of Cultural Education Partnerships and produces an analysis of the motivations, scope, ambitions, strategies and future needs of these partnerships.</td>
<td>Identification of key challenges for LCEPs to address.</td>
</tr>
</tbody>
</table>

Looking at the learning that has emerged from these papers, policies and reviews, we can relate them back to a rural and coastal situation. Table 3 below summarises the learning and looks at how it can be applied in a rural and coastal context:

### Table 3: Application of learning to date in a rural and coastal context

<table>
<thead>
<tr>
<th>Learning points identified through evolution of LCEPs to date</th>
<th>Application in a rural and coastal context</th>
</tr>
</thead>
<tbody>
<tr>
<td>No single blueprint for a successful LCEP: they need to be locally owned and responsive to local needs, assets and circumstances.</td>
<td>Identifying and defining the place your LCEP will work is key: LCEP needs to be created around an area which local people identify with as the place where they live and work. Rural and coastal areas are faced with very particular challenges and therefore LCEPs in these areas will need to be specifically responsive to these if they are to be successful.</td>
</tr>
<tr>
<td>LCEPs should comprise relevant partners to reflect the local cultural landscape and needs for development of cultural education.</td>
<td>Defining your Partnership and gaining the right representation is critical: It will be important for LCEPs in rural and coastal area to consider how they engage with a wide range of cultural providers, schools, universities and other educational settings, the local authority, employers, community groups.</td>
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</table>

Partner organisations need to find synergy and alignment of programmes to ensure greater effectiveness and efficiency (using existing funded...
<table>
<thead>
<tr>
<th>Learning points identified through evolution of LCEPs to date</th>
<th>Application in a rural and coastal context</th>
</tr>
</thead>
<tbody>
<tr>
<td>programmes as ‘pegs’ for partnership development, where possible)</td>
<td>This may be tricky in rural and coastal areas where educational providers face particular challenges are improving educational attainable level and may be less willing or able to engage in what are perceived to be more ‘frivolous’ agendas.</td>
</tr>
<tr>
<td>LCEPs need to have a defined structure and process for decision-making and which enables partners to contribute in different ways.</td>
<td>Considering how your LCEP will work is important, but be prepared for this to evolve. Due to the range of complex issues in rural and coastal areas, any LCEP may take time to set up and to get the right partners on board. Therefore it is critical not to jump too early into setting a governance model. Establishing processes for decision-making and the roles partners play is helpful but knowing the exact governance model you will adopt is less so.</td>
</tr>
<tr>
<td>LCEPs must not be just a talking shop; they must take collaborative action to achieve a shared purpose.</td>
<td>Having a shared vision, purposes and goals is important. To keep partners engaged, particularly in rural and coastal areas, where there are other competing pressures demanding attention, it will be important to have a framework to allow you to monitor delivery and progress.</td>
</tr>
<tr>
<td>LCEPs can run on low resource, but not no resource - they need resources to coordinate the partnership and develop collaborative activities.</td>
<td>LCEPs should consider the resourcing implications for their activities. LCEPs appear to work best where there is strong leadership to take on the complex relationship management tasks required and administrative support to maintain momentum with action delivery. In rural and coastal areas, there are particular issues regarding the cost of delivering activities. The premiums involved in transporting children and young people to activities cannot be underestimated and in order to engage schools, it will usually be necessary to bring activities into schools and for the cost of this to be factored into any projects.</td>
</tr>
<tr>
<td>LCEPs should take a strategic perspective and demonstrate impact – identify needs, link with wider strategy for culture and identify and monitor indicators for success.</td>
<td>LCEPs need to be able to show the impact they are having through and on cultural education on the ground. In order to sustain LCEPs, particularly in rural and coastal areas where they might be more of a reluctance to engage in the first place, it will be important to communicate well and to demonstrate the impact that activities are having. Partners are more likely to give their support and to become more engaged as either recipients or providers of activity where it is associated with strong results that contribute to the overall wellbeing of the area.</td>
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Chapter 5: The Wider Role of Culture in Rural and Coastal Areas

Place-Based / Local Level Working

The Cultural Education Partnerships (England) Pilot Study (2015) National Foundation for Educational Research cited seven critical success factors for effective Cultural Education Partnerships. It stated “there is no single blue print for a successful CEP; they need to be locally owned and responsive to local needs, assets and circumstances“.

In rural and coastal areas this could not be truer. Those partnerships that have been the most successful have featured local ownership, have understood local needs, used local assets and been aware of local circumstances. The study demonstrated how LCEPs vary across areas, but in rural and coastal areas, more so than other areas, the inherent link to the local needs, assets and circumstances seems to have a strong correlation with success.

In its Position Statement, ‘The Arts Council and Communities living in Rural England’\(^5\), support is also given to investment in rural culture already playing a significant impact in supporting rural social and economic inclusion. The statement goes on to say “These strengths are vital to the value that the arts and culture bring to diversifying rural economies, supporting tourism and bringing together communities. Arts Council investment and support is fundamental to this but we recognise that we have to work in partnership with local government in rural England, with the sector and with rural communities themselves. It is through these partnerships that we can sustain and grow culture and the arts in rural areas”.

The term place-shaping, inspired by the Lyons Inquiry into Local Government\(^6\), was seen to cover a wide range of local activity which affects the well-being of the local community, informed by local character and history, community needs and demands, and local politics and leadership. Here, well-being is approached not just from a local economic or services perspective, but contains an element of a ‘local sense of belonging and identity’: place-shaping is “about creating a vision for a locality that is distinctive, identifying and building on its unique selling points, and creating a sense of local identity, distinctiveness and place. It is about creating places that are attractive, vibrant, prosperous, safe and friendly. Places for people to be proud to call home”.

Recent new research into the role of culture, sport and heritage in place shaping\(^7\) explores the role of culture, sport and heritage assets and investment in driving positive economic and social outcomes at a local level. The research states that ‘Place-shaping’ is not a term or concept used in the literature or policy on culture. However, recent cultural policy has used the term: ‘We want to see more partnerships being formed between the national and local levels to put culture at the heart of placemaking’.

We have also seen the Government’s commitment to place shaping by local communities still further in since the Localism Act 2011, when since 2012, local communities have been asked to produce a Neighbourhood Plan for their local area, as well as having access to a number of Community Rights which support the community with the running of local services (see [http://www.locality.org.uk](http://www.locality.org.uk) for more information). More local policy, Chapter 6,

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\(^7\) The Culture and Sport Evidence (CASE) programme is a joint programme of strategic research led by the Department for Culture, Media and Sport (DCMS) in collaboration with the Arts Council England (ACE), Historic England (HE) and Sport England (SE). (2017)
An LCEP needs to recognise the different opportunities and constraints to delivery and build on what is available locally. Re-imagining LCEPs to adapt a more inclusive and local or hyper-local approach to tackling rural or coastal issues; linking to mainstream social and economic programmes should support stronger strategic links to other sectors – Sport, Tourism, Economic Development, Health and Well-being, thus leading to a wider place-shaping approach. LCEPs need to promote the key role they can play in tackling significant challenges faced by society in rural and coastal areas, with the provision of cultural opportunities for young people driving positive economic and social outcomes for a place and its people.

To summarise recommendations:
1. Use existing resources and programmes for rural and coastal cultural, social, economic delivery linking them up at an earlier stage of the LCEP’s development.
2. Understand social, wellbeing and economic factors affecting places and enable the LCEP to play a full role in the place-shaping agenda for that community.
3. Work through building a wider partnership representation that includes local people, businesses, cultural delivers and statutory agencies.
4. Build a strong and well defined cultural offer for schools that provides links to wider curriculum outcomes and connection to the local place.

Leading LCEPs

LCEP partnerships require cross-agency, cross-sector organisations coming together in order to deliver tangible outcomes and actions. The partnership has a role in the development of strategy, researching local issues, relationship building, networking and finding new financial resources. Policy assumptions about people being willing and able to work collaboratively are not always matched by the reality on the ground. For many practitioners, cross-sector or integrated working can be frustrating and time-consuming: ‘just another talking shop’ is a regular comment. The chairperson’s role is so much more than chairing a meeting or coordinating a group. Other important factors that support success include supporting and embedding change and bringing together shared priorities. A responsible organisation with the capacity and local networks to work with Festival Bridge to commence and facilitate the LCEP is needed to give vital support in the early days. This organisation should have staff with knowledge and skills in building cross-sector partnerships. In rural and coastal areas, a few possibilities exist including economic partnerships in coastal towns, neighbourhood trusts, centres for voluntary service and rural community councils.

There are basic building blocks that need to be in place to support effective partnership working. These include:
- Partners and stakeholders receiving regular communications in terms of enabling active and effective relationship and network building between them and others in the area.
- An appointed organisation responsible for administration duties, including organisation of the partnership and keeping of records.
- A responsible organisation, supporting the chair and facilitating the development of shared priorities.
• A local leader as chairperson can support with the development of place-based working and local relationship building.

Lack of investment in the basic building blocks of effective partnership working has been seen in rural and coastal areas to hinder progress. Those that have established themselves most effectively have had appointed staff who have been given the time to dedicate to the development of the LCEP at an early stage. The arts and cultural sector in coastal and rural areas tends to be fragmented and voluntary-led with limited opportunities to give any staff capacity to dedicated partnership support. This dynamic needs to be considered further as Arts Council investment is made through small and time limited grants that makes building momentum and capacity particularly difficult. LCEPs are struggling to get to a point where they would be considered ready for further investment. Applying for grants, such as those through Arts Council England, Lottery and EU funders, takes considerable capacity and time in order to be successful. There remains a mis-match between the grant opportunities that present themselves and the ability of LCEPs to respond and capitalise on these opportunities. Further consideration needs to be given to how Festival Bridge could support LCEPs to make successful funding applications, in order to increase resources and their impact in rural and coastal areas.

Current programmes funded by Arts Council England

Culture is currently delivered in rural and coastal areas through a number of ways, including current programmes funded by the Arts Council England and other specialist investment programmes that support approaches to rural and coastal social and economic development.

Whilst the Arts Council England states they do not see the need for a specific rural strategy or investment programme, they stress they do want to see rural communities benefiting appropriately from the totality of its support. Rural proofing aims to understand the impact of government policy intervention and to ensure fair and equitable policy outcomes for rural areas. It take a four-stage approach to looking at identifying the impact a policy will have; assessing the scale of that impact; tailoring the policy for rural areas; and, then after implementation, looking at the effect the policy has had and continuing to adapt it. Whilst Defra refreshed its practical guidance on rural proofing in 2017\(^6\), there is little evidence that it is being widely used by policymakers or local authorities, agencies and other delivery bodies. It would be useful for Festival Bridge to understand the concept of rural proofing and undertake an assessment of its strategies to understand if rural areas are benefiting equitably from investments into LCEPs.

It is well established that the cost of delivering rural services can be significantly higher than that in urban and suburban areas. Population dispersal and settlement patterns make this so. Newer factors are coming into play (as per Chapter 3, Table 1) such as an ageing population, low GDP per capita, limited employment opportunities and the need to accommodate migrant communities are all adding significantly to service deliverers cost burden. Rural proofing can also be used to consider impact of external partners’ strategies and recommendations can be made on how to get appropriate financial support for rural areas.

Arts Council England investment currently being made into rural or deprived areas is largely through a number of specifically designed programmes that invest funds over the short to

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medium term. Time-limited grant funding can cause instability for organisations and reduce their capacity to respond to new ideas and opportunities. There is a requirement to work in partnership and there is learning for the development of LCEPs from a number of programmes including the Creative People and Places programme.

Launched in 2013 as an action research programme, Creative People and Places (CPP) intended to support the public in shaping local arts provision and, in so doing, to increase attendance and participation in excellent art. Managed independently, each consortium has identified its own priorities and ways of working with local people and partners.

The central aims of the fund are:

- more people from places of least engagement experience and are inspired by the arts and become regularly engaged as audiences or participants
- communities are empowered to take the lead in shaping local arts provision
- the aspiration for excellence is central to the activity we will support – this covers both excellence of art and excellence of the process of engaging communities
- we will learn from past experiences and create an environment where the arts and cultural sector can experiment with new approaches to engaging communities
- we will learn more about how to establish sustainable arts and cultural opportunities and make this learning freely available across the cultural sector
- we will encourage partnerships across the subsidised, amateur and commercial sectors
- through these projects we will demonstrate the power of the arts to enrich the lives of individuals and make positive changes in communities
- activity will be radically different from what has happened before in that place prior to your original Creative People and Places programme
- we will maximise opportunities for collaborations across museums and libraries where possible
- we will maximise digital opportunities for the public to experience art where possible

A learning summary report ‘Faster, but Slower / Slower, but Faster – Creative People and Places Learning’ produced in 20169 noted that CPP had learnt:

- To make the process collective and collaborative and to invest the right time into it
- That each Place is different and each Place is many places
- That people previously not active in the arts will engage if the work is relevant and useful to them, their lives and where they live
- That change is possible by working with people not on them, involving non-arts partners and taking an asset-based approach

Market Place CPP has been about more people creating and experiencing great art in Fenland and Forest Heath, specifically Brandon, Chatteris, March, Mildenhall, Newmarket, Whittlesey, and Wisbech. The aim is to increase the number of people inspired by the arts, help develop skills, and grow ambition and creativity in their neighbourhoods. CPP projects should be aligned more closely to the goals of the LCEPs, as they bring with them resources to engage local communities and to develop mutual beneficial networks of providers which could support the vision of LCEPS as well as CPPs.

Rural Touring Schemes have long provided the best access to the arts by people in rural communities. They work with voluntary promoting groups (village hall committees, pubs,
local schools, church halls, community groups) to bring professional performing companies and artists to perform in their village or community venue. The volunteers promote the event and work in partnership with the rural touring scheme. The rural touring scheme produces a menu of shows that they will support. The voluntary promoters choose from the menu and the scheme will book one or more dates for their region.

To begin with, most schemes received funding from District Councils, County Councils, Unitary Authorities and Arts Council England. With austerity, this level of support now varies significantly from area to area. For example, excellent rural touring schemes exist in Norfolk and Suffolk, but not at all in Cambridgeshire. In rural areas where rural touring schemes remain, there is a stronger identified connection to the arts through the opportunities given to local people. Where rural touring schemes exist, LCEPs should strengthen their links and consider how the programmes can be designed to give opportunities to young people and their families.

Libraries provide a lifeline and a crucial public service, especially if you are socially isolated, poor, vulnerable, or all of the above. In rural areas, the local library is the focal point of community life often now managed partly by a local Library Friends Group of local volunteers. More so than urban areas, libraries in rural and coastal areas bridge the gap between a digital divide, social isolation and give easy access to information. They also provide trusted and accessible community meeting spaces where a whole range of community activities and services can be undertaken.


published by the Department for Digital, Culture, Media and Sport, provides a framework to consider how LCEPs could work in partnership with Library Services to consider new opportunities for promoting enjoyment in reading and other cultural and creative activities to young people and their families.

Arts Alive! is Cambridgeshire Libraries’ Arts Council-funded programme of arts activities staged in libraries across the county. Using library spaces flexibly provides the opportunity to inspire creativity and learning experiences; the Cambridgeshire programme has featured music, arts and crafts, creative writing, book festivals, author visits, film shows, and more. Not only has this brought high quality arts activities into areas of the county with low cultural engagement, but it has built the skills of local people – in particular library Friends Groups – to put on events (including fundraising, budgeting, sourcing, booking, marketing and running the event), and demonstrated the potential of the library as a flexible community resource. LCEPs in all areas should strengthen links with local libraries.

Many cities across the UK have initiated the planning and development of Cultural Quarters in an attempt to stimulate growth and attempt to revitalise the local economy along the lines of culture, the arts and the creative industries. This clustering of arts and culture around a physical location has allowed those working there to mutually support each other’s work, delivering ‘added value’. In rural areas or coastal towns, the lack of investment means it is far less likely that such physical infrastructure will exist. A partnership approach is therefore even more critical for driving capacity in the cultural sector. A strong partnership will essentially provide a ‘virtual’ cultural quarter to bring people together and allow them to spark off each other.

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To summarise, there are some key aspects to approaches to cultural delivery in rural areas that LCEPs can learn from:

1. Rural proofing can be used to ensure fair and equitable policy outcomes.
2. With limited resources, all partners and partnerships related to Art Council England Programmes need to be well linked and maximising their delivery outcomes to get the best value out of the programmes for all. LCEPs have a clear role in facilitating a co-ordinated approach and ensuring that young people and their families benefit from such programmes.
3. An asset-based, local approach using volunteers can help to generate more opportunity and access to new audiences for the delivery of rural arts and culture.

Specific Investment for Rural and Coastal Economic Development

Two specific funding opportunities include:

Coastal Communities Fund
The Coastal Communities Fund (CCF), delivered through the Big Lottery Fund, encourages the economic development of UK coastal communities by giving funding to create sustainable economic growth and jobs. Since the start of the CCF in 2012 grants have been awarded to 277 organisations across the UK to the value of £170m. This funding is forecast to deliver over 16,000 jobs and help attract over £316m of additional funds to coastal areas. The Government announced in 2015 that the CCF will be extended to 2021 with at least £90m of new funding available for the period 2017/18 to 2020/21.

LEADER
LEADER is part of the Rural Development Programme for England. A total of £138 million is available in the England between 2015 and 2020 under the scheme. LEADER is a French acronym (Liaison Entre Actions de Développement de l’Économie Rurale) which roughly translates as ‘Liaison among Actors in Rural Economic Development’.

Applicants apply to a Local Action Group (LAG) for funding for projects that create jobs, help businesses to grow, and benefit the rural economy. A LAG is made up of people from the local community and the local public and private sector. Each LAG decides which projects they will fund in their area. This depends on their priorities but all projects must support one or more of the 6 LEADER priorities. These are to:

- support micro and small businesses and farm diversification
- boost rural tourism
- increase farm productivity
- increase forestry productivity
- provide rural services
- provide cultural and heritage activities


Both these programmes are based around investment in defined local areas that have clear Local Development Strategies. It would be useful for Festival Bridge to look to support LCEPs to understand these funds and provide support with assessing local opportunities.
Other potential funding opportunities might be identified by using SupportCambridgeshire 4 Communities\(^\text{11}\), a free self-service portal which enables voluntary and community organisations to search and apply for grants to support their work.

**Chapter 6: Wider Policies and Practice in County Level**

Culture has important links to health and wellbeing, economic prosperity, growth and community resilience. Table 4 summarises key partnerships and organisations, in each County and their higher level outcomes, aligned to LCEP priorities.

Please see Table 4 overleaf

\(^\text{11}\) [http://www.idoxopen4community.co.uk/supportcambs](http://www.idoxopen4community.co.uk/supportcambs)
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<td>• New Anglia Strategic Economic Plan.</td>
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<td>• European Structural and Investment Funds Plan</td>
<td>• Skills Strategy - focuses on aspirations of young people aged 11-19</td>
<td>• Skills Strategy - focuses on aspirations of young people aged 11-19</td>
<td>• European Structural and Investment Funds Plan</td>
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<td>• Culture Drives Growth Strategy</td>
<td>• Voluntary and Community Social Enterprise Forum – potential opportunities to network with other groups and organisations in the voluntary sector and gain support for the work of the LCEP.</td>
<td>• EU funding for rural business is available for business development and the food sector with calls open for applications.</td>
<td>• Culture Drives Growth Strategy</td>
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<td>• No call for tourism development and this area’s approach to linking tourism, culture and arts to economic development is not so advanced as that promoted by the New Anglia LEP’s clear vision and investment.</td>
<td>• No call for tourism development and this area’s approach to linking tourism, culture and arts to economic development is not so advanced as that promoted by the New Anglia LEP’s clear vision and investment.</td>
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<td>Youth Skills Agenda</td>
<td>Clear strategy for youth employment and skills set out in LEP’s ‘Youth Pledge’ which states that every young person in Norfolk and Suffolk will get the support they need to get into education, training, an apprenticeship or a job within three months of leaving education or employment. Meets pledge through youth</td>
<td>The Skills Service funded by the LEP drives forward the area’s skills agenda by listening to business needs and collaborating with local education providers to upskill the future workforce.</td>
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<td>Clear strategy for youth employment and skills set out in LEP’s ‘Youth Pledge’ which states that every young person in Norfolk and Suffolk will get the support they need to get into education, training, an apprenticeship or a job within three months of leaving education or employment. Meets pledge through youth</td>
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<td>National Portfolio Organisations</td>
<td>Seven organisations awarded NPO status and funding worth £17m to 2022: • Creative Arts East • curious directive • Norfolk and Norwich Festival Trust • Norfolk Museums Service • Norwich Arts Centre • The Seachange Trust • Writers’ Centre</td>
<td>Nine organisations awarded NPO status and funding worth £13.5m to 2022: • Arts Marketing Association • Britten Sinfonia • Community and Cultural Services (Cambridgeshire County Council) • Junction CDC Ltd • Kettle’s Yard • New International Encounter • The National Youth Brass Band of Great Britain • University of Cambridge Museums • Wysing Arts Centre</td>
<td>One organisation awarded NPO status and funding worth £341k to 2022: • Pop Up Projects CIC</td>
<td>Eleven organisations awarded NPO status and funding worth £19.3m to 2022: • DanceEast • Eastern Angles Theatre Company Ltd • Gecko Theatre • HighTide Festival Productions Ltd • Museum of East Anglian Life • National Horseracing Museum • New Wolsey Theatre Company Ltd • Russell Maliphant Company • Snape Maltings • Suffolk Libraries • The Robert Pacitti Company Ltd</td>
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<td>Museums</td>
<td>Norfolk Museum Service recognised as one of the leading Museum Services in the UK. Holds NPO status and offers an award-winning programme for school children of all ages, including early years, in ten museums across the County. Comprehensive Teachers’ CPD programme and resources. Welcomes partnership working and has been involved in LCEP leadership and development.</td>
<td>Museums in Cambridgeshire (MiC) is an active partnership organisation that advocates for museums in Cambridgeshire and Peterborough. MiC supports staff, trustees and volunteers and promotes their work to strategic partners, funders and visitors. They have a membership of 30 museums from small museums of local history to large scale collections. There is also a Cambridgeshire Museums Forum and a Cambridgeshire Heritage Education Group which shares practice in cultural education. The County Council’s Museums Partnership Officer provides professional support and guidance to</td>
<td>Vivacity is an independent, not-for-profit organisation with charitable status. It manages many of Peterborough’s most popular culture and leisure facilities on behalf of Peterborough City Council.</td>
<td>Suffolk County Council’s Museums Development Service supports the work of Suffolk’s museums in preserving and interpreting the physical heritage of Suffolk. It gives grant aid to three independent museums in Suffolk, they are: • Gainsborough’s House in Sudbury • the Long Shop Museum in Leiston • the Museum of East Anglian Life in Stowmarket • Association for Suffolk Museums is an independent charity and membership body with four main aims: • To provide leadership for museums in Suffolk • To act as the representative for</td>
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| Libraries              | Library Service and Norfolk Education Library Service. Norfolk County Council runs the County’s library service that provides a range of services to schools including visits and targeting children and young people from families who do not read. | Cambridgeshire County Council’s Community and Cultural Services have been awarded funding from Arts Council England for a four year programme of arts events and activities in libraries, beginning in 2018, called ‘The Library Presents’. From August 2017, Cambridgeshire County Council has started an informal discussion with library users and community groups on the future for libraries in Cambridgeshire through a series of workshops. They are looking for communities’ ideas and suggestions on how to sustain, improve and develop library services and find new ways to meet library users’ changing needs and demands. | Vivacity is an independent, not-for-profit organisation with charitable status. It manages many of Peterborough’s most popular culture and leisure facilities on behalf of Peterborough City Council. | Suffolk’s Libraries IPS Ltd manage all libraries in Suffolk, including mobile and prison libraries. Suffolk County Council remains the statutory library authority. It funds and monitors the performance of the public library service. Suffolk Libraries offer regular children’s activities, film clubs and reading groups. Suffolk Libraries 2020 Strategy states that as well as core library services, it has four planned areas of focus for 2014 – 2020:  
  - The digital future  
  - Income generation  
  - Services for groups needing additional support  
  - Making the service relevant to young people. |
| Economic / Infrastructure Plan | Norfolk Infrastructure Plan, Norfolk County Council. This plan pulls together all information on key infrastructure needed to support economic growth in Norfolk. Linked to increased birth rate and housing growth, it states that Norfolk’s school population will grow considerably in the next 10-15 years. The secondary sector is currently experiencing a decline in numbers but numbers in the early primary years are now rising | The last economic growth strategy was produced in 2009 by partners in the Greater Cambridge area. The County Council’s website notes that it is anticipated that future strategies will be developed through the Greater Cambridge Partnership LEP. | Peterborough City Council has strategic priorities to:  
  - Drive growth, regeneration and economic development  
  - Improve educational attainment and skills  
  - Safeguard vulnerable children and adults  
  - Implement the Environment Capital agenda  
  - Support Peterborough’s culture and leisure trust Vivacity | Suffolk Growth Strategy, Suffolk County Council. The Strategy details the approach that local authorities in Suffolk will take to enable the growth of the county’s economy.  
The Strategy identified the creative and cultural sector as an area for growth noting that in 2011, the creative and cultural industries employed c8,400 people in Suffolk, equating to 2.8% of the total |
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<td>as a result of an increase in the birth rate. As the long-term housing plans of the seven Norfolk district councils are implemented, there will be a significant impact on the demand for pupil places in a number of localities across Norfolk.</td>
<td>The Norfolk Health and Wellbeing Strategy includes priorities around dementia, obesity and early years information with the Public Health Strategy clearly having a focus on children’s mental health and working in partnership to develop better outcomes for children and young people. Fifteen health and care organisations came together in October 2015 to form the Norfolk and Waveney Health and Care Partnership (NWHCP) who have developed a Sustainability and Transformation Plan (STP). There are opportunities to consider approaches to how Culture and the Arts can support the transformation of mental health services for Children and Young People.</td>
<td>The Cambridgeshire Health and Wellbeing Board and Network bring together those who buy and run services across the NHS, public health, social care and children’s services, district services, elected representatives and representatives from Healthwatch to plan services for Cambridgeshire. The Health and Wellbeing Strategy focuses on the following six priorities to improve the physical and mental health and wellbeing of Cambridgeshire residents:  - Ensure a positive start to life for children, young people and their families.  - Support older people to be independent, safe and well.  - Encourage healthy lifestyles and behaviours in all actions and</td>
<td>Peterborough Culture Strategy (2015 – 2020): The culture strategy encompasses arts, heritage, libraries and public space for cultural activity. The strategy team has undertaken a wide range of research and consultation activities to develop a close understanding of Peterborough’s cultural sector and potential actions for the cultural steering group and partners to implement.</td>
<td>Workforce. (However, the large number of very small enterprises and independent artists may mean this sector is much larger – up to 5% of the total workforce according to some estimates).</td>
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<td>Health</td>
<td>Peterborough Joint Health and Wellbeing Strategy 2016-19</td>
<td>The strategy identifies that relatively fewer young people in the Peterborough area achieving well in education compared with England and regional Averages; and that there are high levels of hospital admissions among 10-24 year olds for self-harm. Commissioners are looking to develop a healthy child programme that ensures that emerging needs for support are identified early and are acted upon effectively in partnership with children and families; and are also reviewing Child and Adolescent Mental Health (CAMH) offer across the area. There are opportunities to consider how cultural and arts</td>
<td>Suffolk Joint Health and Wellbeing Strategy for Suffolk 2016 – 2019</td>
<td>The Strategy has a key outcome that ‘Every child has the best start in life’ and sets priorities:  - Be kept safe  - The best education  - Physical and emotional health  - Successful preparation for adulthood and employment</td>
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<td>activities while respecting people's personal choices.</td>
<td>activities could support more child-focused approaches.</td>
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<td>• Create a safe environment and help to build strong communities, wellbeing and mental health.</td>
<td>Also part of ‘Fit for the Future’ (see Cambridgeshire).</td>
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<td></td>
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<td>• Create a sustainable environment in which communities can flourish.</td>
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<td>• Work together effectively.</td>
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<td>Fit for the Future – Cambridgeshire and Peterborough Sustainability and Transformation Plan (published 2016) is a five-year plan including priorities around:</td>
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<td>• At home is best (people making choices about their health and wellbeing and services being provided closer to people’s homes);</td>
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<td>• Safe and effective hospital care, when needed (responsive, standardised care and world class research);</td>
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<td>• Sustainable together (ensuring those delivering health, social, and mental health care work together);</td>
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<td>• Supported delivery (a culture of learning, growing our own workforce, using land and buildings better, and using technology to modernise health)</td>
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<td>Rural Development Strategy</td>
<td>Norfolk Rural Development Strategy (2013 – 2020). The Strategy recognises that Norfolk is generally a good place to live, with a diverse economy, incredible landscapes, and</td>
<td>Cambridgeshire does not have a Rural Development Strategy.</td>
<td>Peterborough has a Rural Vision which states that the rural areas and villages of Peterborough are valued as an important asset now and for the future. They have strong</td>
<td>Suffolk does not have a Rural Development Strategy.</td>
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<td>Suffolk has long-been a popular tourist destination and tourism</td>
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<td>some of the lowest crime rates in the country. However, the County contains pockets of hidden deprivation and, in more sparsely populated and coastal areas, there is poor access to services and modern infrastructure such as broadband, mobile telephony and low qualification and wage levels.</td>
<td>independent local identities and sense of heritage and belonging. A strong rural voice is vital to ensure that the challenges and opportunities facing rural areas are managed in a way that both supports and empowers rural communities and the people who live and work in them.</td>
<td>remains a major employer in the county contributing over £1.75 billion annually to the local Economy (fig taken from Suffolk Growth Strategy). The County’s cultural offer of arts and music festivals plays a vital role in attracting visitors.</td>
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|        | There are ten priority issues for rural development in Norfolk and those that could be supported by the work of an LCEP include:  
  • Increase the quality and number of rural jobs (particularly in the Cultural Sector)  
  • Increase the number of rural business start-ups (particularly in the Cultural Sector)  
  • Increase attainment in rural schools (increased engagement of Cultural opportunities for young people) | There are opportunities for the LCEP to support delivery of this vision by supporting delivering of cultural education in rural areas. | |
| Tourism/Visitor Development | Tourism is important to Norfolk’s rural employment base in the long term and provides extensive opportunities for cultural based employment for young people in museum management; festivals and events; arts and crafts and visitor attractions. It will be vital that the LCEP meet these skills changes and raise attainment through an improved cultural offer, that relates school’s careers advice to young people needs and that of the wider needs of the local economy, both in terms of rural and coastal tourism. | Visit Cambridge and Beyond is the official tourism service for Cambridge and the surrounding areas, responsible for marketing Cambridge to domestic UK and established European and other international markets and for showcasing the best that Cambridge has to offer. | Peterborough City Council – Visitor Economy Strategy 2015 – 2020 outlines 5 principles:  
  • P1 Work together towards the ONE vision for Peterborough  
  • P2 Develop the city as a visitor destination  
  • P3 Position the city  
  • P4 Develop links between the urban and rural areas  
  • P5 Integrate sustainability, accessibility and social inclusion  
Also has 4 strategic objectives:  
  • Objective O1 - Promoting the |
<p>|        | Visit Suffolk is a not-for-profit, consumer-facing, strategic voice and tourism brand for Suffolk and is an initiative operated by Visit East Anglia on behalf of Suffolk County Council, the districts and boroughs within Suffolk and New Anglia Local Enterprise Partnership. | Visit Suffolk works alongside Destination Management Organisations (DMOs) throughout the county to support tourism development and engagement with local businesses, with the overall | |</p>
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<td>Visit Norfolk is the strategic voice of the county’s visitor industry. This brand delivery vehicle, operated by Visit East Anglia, is responsible for promoting all that the county has to offer at local, regional and national levels. It aims to develop promotional campaigns and initiatives and work with other DMOs (destination marketing organisations) to grow the county’s visitor economy which supports some 61,521 jobs, 17.3% of all employment in Norfolk. The sector also supports thousands more jobs in retail, food production, culture and transport. The visitor economy is the largest industry sector in the county, worth £3,055 billion.</td>
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<td>Visit East Anglia won the contract to manage the development of Norfolk tourism from November 2012, following a tendering process overseen by New Anglia Local Enterprise Partnership and Norfolk County Council. Visit Norfolk’s marketing activity is supported by local district councils, the Broads Authority, and private sector partnerships including Visit Norwich, Enjoy The Broads, Visit North Norfolk, Norfolk and Suffolk Tourist Attractions and Great Yarmouth Tourism Business Improvement District.</td>
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|  |  |  | Objective O2 - Managing the City
Objective O3 - Improving the Environment and the public spaces
Objective O4 - A Prosperous City
Objective 1 and 3 focus on how events and festival can be used to promote the City. | Objective of continuing to increase visitor numbers and spend within the county by promoting the county’s offer at a regional and national level. It aims to develop promotional campaigns and initiatives and work with other DMOs (destination marketing organisations) to grow the county’s tourism economy which supports some 38,369 jobs, 12.3% of all employment in Suffolk. The sector also supports thousands more jobs in retail, food production, culture and transport. The value of tourism in Suffolk is £1.875 billion. |
Other possible opportunities

Education Opportunity Areas
In October 2016, the Education Secretary announced that six social mobility ‘coldspots’ (Blackpool, Derby, Norwich, Oldham, Scarborough, and West Somerset) would become opportunity areas, which would see local partnerships formed with early years providers, schools, colleges, universities, businesses, charities and local authorities to ensure all children and young people have the opportunity to reach their full potential. In January 2017, the Education Secretary announced that the programme would be expanded to 12 opportunity areas, adding Bradford, Doncaster, Fenland & East Cambridgeshire, Hastings, Ipswich and Stoke-on-Trent. Opportunity areas have been selected from areas identified in the social mobility index published by the Social Mobility Commission.

In Fenland and East Cambridgeshire this gives an opportunity for working in different ways with the LCEP. The Department for Education (DfE) will target its programmes to ensure children get the best start in the early years, to build teaching and leadership capacity in schools, to increase access to university, to strengthen technical pathways for young people, and work with employers to improve young people’s access to the right advice and experiences.

Heritage Schools Programme
Our Heritage Schools Programme aims to help school children develop an understanding of their local heritage and its significance. The programme has been running since September 2012 in eight regions across England, and since April 2015 the opportunity is being offered to all state schools, both primary and secondary.

The aim of the Heritage Schools Programme is to make sure that:
- Children develop a sense of pride in where they live
- Children understand their local heritage and how it relates to the national story
- Teachers are more confident in making effective use of local heritage resources in delivering the curriculum
- Local historic context is embedded in the school’s curriculum
- Heritage providers are more connected to the needs of local schools
- Parents are engaged in their children’s learning
- Communities are more deeply involved in the life of the school

Historic England will provide:
- Free support for staff from the Local Heritage Education manager to develop their use of local heritage
- Free local heritage CPD and Inset
- Free downloadable education resources, films and case studies
- Free pack of aerial photographs and maps of the local area from the Historic England Archive
- Free access to all the resources on the Heritage Schools Learning Platform
- Opportunities to share good practice across Heritage Schools regional and national network
- Pupil achievement certificates and a Heritage Schools Award plaque
Heritage Schools is fully funded by the Department for Education and the support on offer is free of charge to state schools. LCEPs need connect with Historic School to understand opportunities available in their area.

**Cultural & Arts Leaders in Schools and Academies (CALSA)**

CALSA is a key regional programme developed by Festival Bridge as part of their work as one of Arts Council England national Bridge network. It was created in 2015 to ensure that the benefits of cultural education are accessible to children and young people in Cambridgeshire, Peterborough, Norfolk and Suffolk.

Engagement and understanding of arts and culture stimulate spiritual, moral, and cultural (SMSC) development of children and young people, which are Ofsted criteria contributing to the overall assessment rank of each school.

Cultural and Arts Leaders in Schools and Academies (CALSAs) are confident education leaders who enable other teachers to introduce a sound element of culture education as part of a broad and balanced curriculum. Whether it’s about initiating an arts project for students, starting Arts Awards or applying for an Artsmark – CALSAs use their knowledge and expertise to support a setting’s ambitions.

The CALSA model was piloted in the academic year 2015/16 with two teaching schools taking on the Lead School role and 10 teachers becoming CALSAs. Over 3,014 students were impacted through CALSA work in its first year. In 2016/17 academic year Festival Bridge is rolling out the model and expects to work with 8 lead schools and between 40-50 CALSAs across the Festival Bridge area. CALSAs should align closely with the goals of the LCEPs and the cultural offer in an area.

**SHARE Museums’ Network**

SHARE is the East of England museum partnership that gives training, advice and small grants to museums. Working through SHARE there is scope for LCEPs to link with the smaller voluntary run organisations in rural and coastal areas. They could provide venues, visits, holiday clubs, Arts Awards and opportunities for Takeover Days, as well as other programme matching the required cultural offer for schools. Issues to be overcome are that they do not have specific learning officers so support need to be given by SHARE, County Museum Partnerships and LCEP to enable resources and connections with schools.

**Summary of key points**

LCEPs need to understand how each service; programme and investment works at a County level in order to make sure strategic links and investments are developed and maintained. It is clear that the picture in each county is varied depending on political support and ability of Local Authorities to work proactively with LCEPs.

LCEPs need to work to a wider perspective regarding policies and opportunities that could build relationships and help to deliver the overall goals for young people. It is important to

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12 List of current CALSAs and Lead Schools is available [here](#).
understand how they could support wider social and economic aspects of local areas and to raise their profile amongst decision-makers across non-cultural partnerships.

Links could be specifically strengthen regarding collaborate with health and well-being organisations as there are increasing opportunities to meet key aspirations around health and wellbeing of young people through the activities of LCEPs. LCEPs also have a significant role to play in growth areas where new communities are being developed.
Chapter 7: Primary Research

A series of questions were developed and used as the basis for discussion with consultees. Consultations took place both face to face and by phone. The full list of consultees and questions asked can be found in Appendix 1.

The consultees were chosen by Festival Bridge as people who could provide a range of different perspectives on how LCEPs operate and have experience of being involved in rural and coastal areas, providing valuable insight into the challenges and successes that exist.

Face to Face Interviews
Three face to face interviews were undertaken:
- Lowestoft Rising, LCEP Chair, Philip Aves, 24 July 2017
- Enjoy Great Yarmouth, LCEP Chair, Colin Stott, 1 August 2017

These interviews provided an in-depth understanding into the operation of LCEPs in rural and coastal areas.

All three interviewees identified with the known range of rural and coastal issues provided in the overview given in Chapter 3, Table 1. They provided localised examples of how these have impacted on their LCEP; from its early inception stage, through to its operation and achievements today. Each consultee was asked to provide key reasons why some approaches had been successful over others and this has led to a list of ‘critical success factors’. The interviews have been written-up as individual case studies, which are included as Appendices 2 and 3. These can also be used as standalone documents, providing valuable insight and supporting the sharing of good practice between LCEPs.

Phone Interviews
Six consultees were interviewed by phone and asked about what the challenges have been and are foreseen to be in the future for the development of rural and coastal LCEPs. There was a noticeable consistency regarding the six consultees’ views and experiences summarised as:

1) Rural and coastal LCEPs have challenges to face that link directly to factors of deprivation and isolation. Areas had been chosen due lower levels of educational attainment being experienced than elsewhere in their counties. This brings with it low levels of cultural engagement and poor access to the creative sector for young people, in terms of involvement and employment opportunities.

2) Rural and coastal areas are considered to have lower than average investment in the cultural sector, leading to a lack of capacity in arts and heritage organisations to engage and lead partnership working. Where LCEPs have achieved success, working together has led, or has begun to lead, to the overcoming of these capacity issues. It is important to work together at an early stage in a LCEP’s inception to combine existing resources and new ideas effectively.

3) In rural and coastal areas, the cultural sector is more likely to be voluntary-led with most organisations being smaller, having charitable status and largely being organised and run by volunteers. This applies to museums, theatres, arts development and community arts organisations, local history and natural heritage groups, as well as youth organisations themselves. Many known assets are
community-own and run, such as community buildings, theatres, youth centres and museums. The voluntary nature of the culture sector in rural and coastal areas cannot be overlooked by any LCEP. This is particularly important where more mainstream investment into the cultural sector is seen to be lacking and only really available through outreach programmes delivered by larger cultural organisations that need support from local organisations to engage with local schools and community effectively.

4) Many considered that in the beginning of LCEPs they had been too Local Authority-dominated which led to ‘talking shops’ and lack of local engagement. Consultees felt there were many learning points regarding the type of partner engagement and what each partner can contribute to make an LCEP work. Phrases were they used to describe their LCEPs early development included ‘going round in circles’; ‘talking shops’; ‘really struggling’; ‘about paperwork and not young people’; ‘no local drivers’; ‘lack of understanding of the local community’. Evidence suggests that there has been much learning from the early years of LCEPs and the most successful LCEPs now have partner representation from all ‘levels of partner’ – strategic, local authority and more community-based organisations, who were described as the ‘do-ers’ and those that ‘make things happen’.

5) Asked how the first shaky steps in their LCEP’s development were overcome and how they felt things moved forward, consultees all stated that it was down to a local person who become the driver of the partnership. The personal attributes of the people described seem to suggest that they are well connected in the local community, bringing with them local knowledge and well-developed relationships with other community leaders in a defined local area. Engagement with local schools and taking time to build those links and relationship was also seen as key and a role that these people seemed to undertake effectively. LCEP areas where these people have not ‘stepped forward’ appear to struggle and were still described as being ‘too local authority-led’, ‘trying to find a way forward’ and ‘lacking the capacity to make a difference’.

6) All Consultees are working together with local authorities including County, District and Unitary, Borough tiers, and particularly their Library, Museum and Music Services. They bring with them support, infrastructure and some funding. In some counties, partners are working to create County-level Cultural Strategies, but the variation in approach and level of investment across local authorities is seemingly very different. Consultees felt that this level of partner input from Local Authorities was vitally important as it brings with it the opportunity to align an LCEP’s plans with more strategic approaches and future sources of investment from more strategic funding streams.

7) The definition of a geographic area in which the LCEP works was implicit in being vital to success. This was described by consultees as place-shaping, place-making, place-based, asset delivery, area delivery but can best be described as ‘a choice of a meaningful (to community, schools, partners, investment) geographic area where the LCEP works’. Reasons for this being the best approach in rural and coastal areas were seen as important to:
   a) challenging local cultural norms, traditions, expectations and ambitions regarding young people’s involvement and engagement in cultural activities.
b) providing a better way for young people and their families to engage more effectively within the area in which they live. In rural and coastal areas, the industrial, built and natural heritage, along with traditions, events and festivals provide strong local stories and connections that cannot be overlooked. These are embedded into community life and are held in the memory of different generations.

c) engaging schools by ensuring a ‘defined cultural offer’, linked to multiple parts of the national curriculum and making strong links to local community activities/assets.

d) providing free/low cost cultural access to schools who have increasing concerns about the cost of activities and asking for parent or guardian contributions, particularly in areas of deprivation where there is known higher levels of generational unemployment and child poverty. Local approaches mean that travel costs are reduced and access is increased to local community cultural assets, where future use could be possible for local families.

e) engaging the smaller voluntary and community-led cultural sector, implicit in rural and coastal areas, which can bring a number of local resources to a LCEP.

f) tackling issues of multiple deprivation to allow work with other locally based regeneration or economic initiatives such as local enterprise partnerships.

g) aligning work to the strategic approaches from other partners such as LEPs, LEADER investment and economic development vehicles/partnership that are often established in lagging areas.

8) The future sustainability of the partnerships is at risk due to lack of resources to sustain work. LCEPs capacity to make applications to funders is weak. Many stated that Arts Council England’s expectations were not realistic in terms of the funding and understanding of the length of time it has taken to get to a point where LCEPs are established and able to make a difference. A programme of more investment in the early years would have helped LCEPs to become established more quickly in terms of having a paid member of staff to facilitate and administer a fledging partnership. Where LCEPs have gone forward, they have found more local financial resources either through aligning resources already held by partners or finding resources to bid to other funding streams for money to gain additional capacity to deliver.

9) Other tips included:

- Building good links with schools needs to be done at an early stage, being clear what the ‘cultural offer’ is and put young people at the heart of the work.
- Offer Continued Professional Development opportunities for teachers and so they are aware of LCEPs, the partners and what the cultural offer is in each area.
- Define your cultural offer in an area by practical listing ‘20 Things to Do Culturally’ and share with schools and community.
- Keep the approach simple and practical; develop an action plan to guide the work and celebrate successes.
- Recommendation for the sharing of ideas between LCEPs across the Country to aid learning about challenges and successes.
- Maximise resources by linking and joining-up with other programmes that bring resources.
Chapter 8: Key challenges faced by Rural and Coastal LCEPs and how LCEPs can respond to ensure the best chance of success

Taking on board all the findings gathered through primary and secondary research, Table 5 below summarises the specific, likely challenges that will be faced by LCEPs operating in rural and coastal areas and how they should address these to ensure the best chance of success.

Table 5: Key challenges faced by Rural and Coastal LCEPs and how LCEPs can respond to ensure the best chance of success

<table>
<thead>
<tr>
<th>Key Challenge</th>
<th>Suggested Rural and Coastal LCEP response</th>
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<tbody>
<tr>
<td>Deprivation and isolation can have an overwhelming impact on rural or coastal communities’ cultural experiences. For example:</td>
<td>Adopt a place-based approach, choosing an area for your LCEP that is meaningful to local people. The Creative People and Places Programme evaluation has shown the merits of working at a local or hyper-local level for reaching people new to the arts. Something happening in a specific place on your doorstep matters. It influences who gets involved, how they experience activity and their view of the quality of it. Rural and coastal areas offer a unique richness of landscape, history, culture and local stories. Thinking locally will help LCEPs to define areas, develop meaningful cultural experiences, as well as helping young people feel more confident and proud of where they live. Local delivery supports the resolution of issues over the cost of transport and distance-decay.</td>
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<tr>
<td>• Distance-decay, a factor linked to isolated communities, where access to a range of quality cultural experiences is only found in larger towns and there is a requirement to travel some distance to access. Significant socio-cultural barriers have to be overcome including lack of general awareness of what is available and suitability for self.</td>
<td></td>
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<tr>
<td>• Poor and infrequent public transport networks or, in some rural areas, no availability of public transport makes it even less likely quality cultural experiences can be accessed by young people.</td>
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<tr>
<td>• These factors coupled with known dimensions of multiple deprivation such as poor health, unemployment and low educational attainment make it even less unlikely young people living in rural and coastal areas will gain wide cultural experiences without LCEP partners working together to provide cultural experiences locally.</td>
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<tr>
<td>These factors all have an impact on the aspirations of young people, educational attainment, opportunities for young people, the ability of schools to respond and the capacity of the arts and voluntary/community sector to provide leadership.</td>
<td></td>
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<tr>
<td>Schools in rural and coastal areas can be difficult to engage due to the other pressures they are under to raise levels of educational attainment. Without full engagement of schools then it is very difficult in rural or coastal areas to increase</td>
<td>Consider how the LCEP can help rather than hinder schools to achieving their objectives. Practical actions an LCEP can take to engage with schools include:</td>
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<td>• Defining the ‘offer’ an LCEP can make to</td>
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<tr>
<td>Key Challenge</td>
<td>Suggested Rural and Coastal LCEP response</td>
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<tr>
<td>access for a majority to quality cultural experiences.</td>
<td>schools very clearly.</td>
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<tr>
<td>• Consider where relationships need to be built, for example in an area where</td>
<td>• Bring activities to schools at little or no costs so they are more likely to respond to the opportunities offered.</td>
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<tr>
<td>schools are being academised, look at who you need to make contact with.</td>
<td>• Make links to wider programmes such as Heritage Schools and CALSAs as these will offer positive experiences for schools and enable them to engage.</td>
</tr>
<tr>
<td>• Consider where relationships need to be built, for example in an area where</td>
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<td>schools are being academised, look at who you need to make contact with.</td>
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<td>respond to the opportunities offered.</td>
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<tr>
<td>will offer positive experiences for schools and enable them to engage.</td>
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<tr>
<td>Expectation that local government will bring investment and leadership.</td>
<td>Find a strong, locally-based, leader for the LCEP who understands the real needs of the area and who is willing to put young people at the heart of the work.</td>
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<tr>
<td>Local government investment is less in rural and coastal areas due to sparsity</td>
<td>Where LCEPs are most successful, it is due to a locally-based community leader who has pulled the partners together and built relationships with schools and wider community groups / businesses. Those leaders have an in-depth understanding of the place, good trusted links to community networks and groups, can encourage schools to engage, as well as they demonstrated their own abilities as strong networkers about to work in collaboration with others. They are also ‘do-ers’, practically making things happen and overseeing project management, including collaborative funding applications.</td>
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<td>of population. Local government brings some infrastructure to LCEP partnerships</td>
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<td>but overall seems to provide the strategic links across districts, counties,</td>
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<td>organisations rather than driving change and delivery. Various Cultural</td>
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<td>Strategies indicate intentions and scope but we need local action to create</td>
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<td>real change.</td>
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<td>There is often an expectation that local government will provide direction and</td>
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<td>leadership. However, local authority leadership is varied and, in places,</td>
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<tr>
<td>weak in terms of resources, understanding and commitment at a community</td>
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<td>level.</td>
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<td>For example, in the Counties and Unitary considered, Cambridgeshire seems</td>
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<td>considerably worse off with limited NPO organisations working in rural</td>
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<tr>
<td>areas and significantly less investment by Local Authorities, both at</td>
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<td>District and County Council level.</td>
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<tr>
<td>The arts and cultural sector in coastal and rural areas tends to be</td>
<td>Build a LCEP that includes non-arts partners thus ensuring that it is not overly impacted by local capacity issues and has maximum reach into the wider community.</td>
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<td>fragmented and voluntary-led with limited opportunities to run commercial</td>
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<tr>
<td>arts/cultural enterprises. Smaller heritage and arts organisations are</td>
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<td>community-owned, raise their own funds through grants and local</td>
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<td>contributions and have fewer paid staff. However, they are also likely to</td>
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<td>be well respected in the local community, offer volunteers and good local</td>
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<td>links, as well as local assets such as theatres, indoor community space</td>
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<td>for performance, open outdoor space and museums.</td>
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<tr>
<td>Each sector (local authority, voluntary and</td>
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<tr>
<td>Key Challenge</td>
<td>Suggested Rural and Coastal LCEP response</td>
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<tr>
<td>community, education) needs to work together to understand each other’s requirements to be successful in the partnership. Committing to meetings is not enough to make things happen and, to be successful, all sectors need the capacity to engage in delivery.</td>
<td>LCEPs should ensure they have a good overview of sub-regional and county strategies and funding opportunities, as well as developing links with other Arts Council England and cultural programmes in their area.</td>
</tr>
<tr>
<td>RCEPs should ensure they have a good overview of sub-regional and county strategies and funding opportunities, as well as developing links with other Arts Council England and cultural programmes in their area.</td>
<td>Clear opportunities include:</td>
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<tr>
<td>- Developing a Creative Health aspect to an LCEP to support schools with mental health and other health and wellbeing issues. Links to sports partnerships and agendas should also be explored.</td>
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</tr>
<tr>
<td>- Developing a creative workforce aspect to a LCEP. More joined up approaches are needed in gaining business and skills service partners.</td>
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</tr>
<tr>
<td>- Piggy-backing on existing arts delivery and structures that exist in a place including such things as annual festivals, school events, holiday schemes and careers fairs. Building new children and young people’s activities around existing events will be seen as meaningful and acceptable to schools.</td>
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</tr>
<tr>
<td>LCEPs in rural and coastal area are more likely to have limited organisational capacity and to end up over-reliant on one or two key personnel. There may potentially be issues of sustainability for LCEPs that have been built around a key person who has built personal relationships with schools and communities. It may be that the LCEP will founder if this person moves on.</td>
<td>Build sustainability into the set-up of the LCEP to develop capacity and to plan for the long-term future.</td>
</tr>
<tr>
<td>Build sustainability into the set-up of the LCEP to develop capacity and to plan for the long-term future. In terms of the leadership of the LCEP, consider succession planning. Appoint a Vice Chair to support the Chair and to spread the workload and ensure that one person does not build/hold all the key relationships that underpin an LCEPs success.</td>
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</tr>
<tr>
<td>Build resources to employ a project officer to facilitate the LCEP’s work. Having someone to follow-up on actions fast-tracks outcomes and provides a cost-effective approach for partners. It also supports the capacity for achieving further resources through bidding for other funding.</td>
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</tr>
<tr>
<td>The impacts of top-down policies and strategies imposed by Arts Council England or Government are not properly considered in a rural or coastal context.</td>
<td>Look to Festival Bridge to be the voice for rural and coastal LCEPs. Festival Bridge should ‘rural proof’ policies and strategies to determine their impact in rural and coastal areas. In this way, they could act as the</td>
</tr>
<tr>
<td>Key Challenge</td>
<td>Suggested Rural and Coastal LCEP response</td>
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<tr>
<td>voice for rural and coastal LCEPs, ensuring that better consideration is given to the disproportional impact some policies might have.</td>
<td></td>
</tr>
<tr>
<td>LCEPs in rural and coastal area are likely to try to operate in isolation and may fail to understand that they could learn from others by sharing experiences.</td>
<td>Look to Festival Bridge to bring forward opportunities for LCEPs to network in order to share ideas and approaches. Festival Bridge should continue to look for opportunities to bring together those involved in rural and coastal LCEPs so they might share ideas and best practice. These opportunities may be formal in nature, e.g. conferences, but could also be less formal, for example a lunch or ‘coffee morning’-style get-together.</td>
</tr>
</tbody>
</table>
Appendix 1: Primary research undertaken to inform this report

Those consulted were:

<table>
<thead>
<tr>
<th>Consultee Name</th>
<th>Organisation</th>
<th>Reason for consulting</th>
<th>Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colin Stott</td>
<td>Norfolk Museum Service</td>
<td>Chair of Enjoy Great Yarmouth LCEP, also Learning Manager for East Area Museums</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Philip Aves</td>
<td>Lowestoft Rising</td>
<td>Chair of Lowestoft Rising LCEP</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Steph Peachey</td>
<td>Festival Bridge</td>
<td>Festival Bridge, Cambridgeshire &amp; Peterborough Development Manager</td>
<td>Face to Face</td>
</tr>
<tr>
<td>Laura Bates</td>
<td>The Mighty Creatives</td>
<td>East Midlands Bridge; Development Manager, Arts Alliances</td>
<td>Phone</td>
</tr>
<tr>
<td>Jan Holden</td>
<td>Norfolk Museum Service</td>
<td>Regarding libraries in rural and coastal areas</td>
<td>Phone</td>
</tr>
<tr>
<td>Laraine Winning</td>
<td>Voluntary Arts</td>
<td>Agency for voluntary arts</td>
<td>Phone</td>
</tr>
<tr>
<td>Brenda Seymour</td>
<td>SeaChange Arts</td>
<td>Key arts development organisation based in coastal community</td>
<td>Phone</td>
</tr>
<tr>
<td>Ruth Melville</td>
<td>Freelance</td>
<td>CPP Market Place and Lincolnshire Critical Friend</td>
<td>Phone</td>
</tr>
<tr>
<td>Kathryn Moore</td>
<td>SHARE Museums East</td>
<td>Regarding museums in rural areas</td>
<td>Phone</td>
</tr>
</tbody>
</table>

Details of questions asked of consultees are given overleaf.
1. How did your LCEP start? Who are the partners? What does it deliver? What are your key achievements?

2. Tell us more about the local context, place, people and drivers for your partnership? How have you responded to the local context and built a partnership that is responsive to local needs? Being in a rural/coastal area, do you think this makes a difference to your partnership’s success? Are there different challenges to overcome?

3. What is the cultural offer for young people locally? Has the LCEP resulted in an increased delivery and improved cultural offer? Does it need developing? Are there barriers to this? How can the LCEP help going forward?

4. How do you organise your partnership? How have you collaborated to share a purpose? Do you have terms of reference? What is the defined structure for decision-making? How do partners join? Do you have a strategy or plan that you follow? Do you set targets? How do you monitor and evaluate your partnership achievements? Do you monitor your partnership’s effectiveness and individual partner involvement?

5. Has your partnership linked strategically to existing schemes such as the music hub, Artsmark and Arts Award? What have your achievements been? Are there any barriers to linking up to other schemes locally?

6. Have you developed new business models/funding applications as a partnership? Would you describe your partnership as being self-sustaining going forward? If not, what are the barriers to it becoming so?

7. Does your Partnership and its achievements have a good local profile? How do you raise awareness to your partnership’s work and the opportunities for young people to engage in cultural activities? What media do you use to raise your profile?

8. What are your resource challenges? Financial, Staffing and Time?

9. How has your engagement with schools worked? Has it been as expected or slower than expected? How do you ensure all schools are given the opportunity? Have you targeted certain schools? What are the barriers to engagement of schools?

10. How have you engaged and worked with other young people’s organisations? What organisation have you worked with? Has this been successful in increasing delivery and improving the cultural offer? What are the barriers to engagement of these organisations?

11. How have you involved young people in the work of your partnership? Have you consulted with them? What has been the outcome of any involvement?

12. How has your connection to the local Bridge been and have they offered the support you have needed? What has been offered?

13. Have you gained support from elsewhere? Local organisations or national organisations? Paid for consultants?

14. What would help your partnership in the future? Do you have concerns about being equipped for the future? How would you like to receive support – toolkits, advice line etc.

15. What are the future challenges for LCEPS?

16. What would you say are the critical success factors for LCEPS?

Questions for other partners (used during short phone interviews)

1. What is the best way to deliver and increase the cultural offer in rural/coastal areas?

2. What are the specific challenges to delivering LCEPS/arts in rural/coastal areas?

3. How have you as an organisation overcome these challenges?

4. What approaches do you take to increase the cultural offer in rural/coastal areas?

5. What are the challenges ahead?

6. What are the critical success factors for working in rural/coastal areas?
Appendix 2: Case Study – Lowestoft Rising LCEP

Case Study compiled following an interview with Lowestoft Rising’s Chair, Philip Aves, on 24 July 2017

Lowestoft Rising was set up in 2013 as a strategic partnership comprising five public sector partners - Suffolk Police, Suffolk Police and Crime Commissioner’s office, Waveney District Council, Suffolk County Council and NHS Great Yarmouth and Waveney Clinical Commissioning Group (known locally as Health East).

It came about on the back of recognition by partners that Lowestoft was a struggling town with no cohesive processes for bringing about and co-ordinating positive change. The town is geographically isolated with poor transport links meaning people either tended to find employment locally (or not at all). Perceptions of Lowestoft by those that lived there were poor. Incidences of drug and alcohol dependency and poor mental wellbeing were high. As a result, young people growing up in the town had limited aspirations and ambitions for the future. Many dwelling burglaries were being committed by young people aged 14 – 16.

The partnership’s aim is to create a significantly improved quality of life for everybody growing up, living in, working in, visiting and investing in Lowestoft. The intention was to achieve this by creating an environment where public sector organisations work together in innovative ways to deliver better services and bring about long-term change for local people.

Lowestoft Rising is chaired by Philip Aves, a former Police Commander within the town. His salary is paid via Suffolk County Council (all partners contribute) and his office is within the town’s police station.

Lowestoft Rising identified 5 key priorities for action:
- Aspiration and young people
- Drug and alcohol dependency
- Mental health
- Integrating staff across the public and voluntary sectors
- Pride in Lowestoft

Partners in Lowestoft Rising understood that problems in later life are inextricably linked to problems in early years and therefore working with children and young people was going to be vital if they wanted to make any inroads into addressing these 5 priority areas.

One major issue was the schools in Lowestoft were disparate and separate from each other. The partnership therefore initially concentrated on building networks and relationships between the schools. Coming out of these discussions was a clear view that Lowestoft was devoid of cultural activity and schools asked Lowestoft Rising what could be provided.

In April 2016, Lowestoft Rising made links with Festival Bridge (the organisation which connects children and young people with high quality arts and culture across Cambridgeshire, Norfolk, Suffolk and Peterborough) and was encouraged to form a Cultural Education Partnership (LCEP).

http://www.lowestoftrising.co.uk
The LCEP is therefore part of Lowestoft Rising and not a separate entity. It uses arts and cultural activity as a tool to help address its identified priority areas.

Many of the key initiatives that Lowestoft Rising is involved in have an arts or cultural aspect to them. For example:

- **Summer Festival:** A range of free activities and entertainment for all ages to enjoy which aims to promote Lowestoft and showcase local organisations, businesses and individuals whilst raising money for local charitable causes. For example, the festival has included talent shows and poetry competitions open to schools.

![Photo 1: Talent Show at Summer Festival](image)

- **Business Improvement District (BID):** Otherwise known as Lowestoft Vision. Businesses pay an additional 1.5% levy of their rateable value with the funds being ring-fenced for projects in the BID area. One example of integration with cultural education is that each year the BID sponsors a ‘town trail’ where pieces of artwork are designed and placed around the town and then people to can use an ‘app’ to guide them on a walk around the town to find the artwork. In 2015 and 2016, schools were involved in designing turtles (themed around different countries so helping with children’s geography knowledge) and in 2017, the new trail involves Freddie the Fish.

![Photo 2: Turtles from the Lowestoft Turtle Trail](image)
• **Beat the Street:** In 2015, residents of Lowestoft took part in a fun walking and cycling challenge covering 150,000 miles in just four weeks to help people be more active and to raise money for local charities. Monitors were erected around the town and children and families issued with swipe cards which they swiped against the monitors to register the distance walked.

• **Lowestoft Rising with Museums:** A new project which aims to promote the town’s museums and encourage more people to become volunteers. Lowestoft has several museums and heritage centres including Lowestoft Maritime Museum, Lowestoft Museum and East Anglia Transport Museum, all of which are in need of volunteers for a variety of roles. These opportunities include working with community groups and schools, administrative tasks, stewarding, helping at events or lending a hand with photography and social media. A new LCEP Museums Officer ran a series of open events in April 2017, giving people the chance to find out more about new volunteering opportunities.
Key reasons why the LCEP in Lowestoft has been successful

1. Lowestoft Rising and its LCEP are not constituted in any way. Governance is the least important aspect of its work.

2. Strong leadership has been key, with Lowestoft Rising’s Chair playing a key role in ‘convening’ partners and driving action.

3. The area covered by Lowestoft Rising was self-defined by the community. People were asked if they considered themselves to be living in Lowestoft and that’s where the boundary was drawn. The area is very tightly focused and meaningful to those people it seeks to involve.

4. The well-developed and trusted relationship between schools and Lowestoft Rising means that schools are now keen to sign up to any new projects promoted by the LCEP (as part of Lowestoft Rising). Building this relationship is seen as key to engaging schools in cultural education.

5. The LCEP asked schools to identify a ‘Champion’ to lead on cultural education in each school. This is not necessarily the headteacher but another person with a passion for arts and culture. They act as the key link to the LCEP and receive details of forthcoming activity. In return, the LCEP provides ongoing Continuing Professional Development (CPD) days on a quarterly basis provided by people such as Historic England.

6. In order for schools to freely and actively participate, projects need to be deliverable within the school environment and costs need to be kept to a minimum. For example, venues for cultural education must be on sites where the children are located or within walking distance. Ways for schools to share costs or to build cost to schools into project funding should explored. Providers need to take projects to participants, not the other way round.

7. Schools will engage best where projects allow them to ‘tick’ more than one box against the curriculum. This is where Lowestoft Rising has been particularly successful in that its focus is wider that just cultural education. Projects have included cultural education but have also brought in health and wellbeing, geography, history and other educational aspects making them far more appealing to schools. Understanding the pressures that schools are under (both educationally and financially) is key.

8. Brokering relationships with providers so that the cultural education offer is clearly defined before broaching with schools is considered vital. Identifying some ‘quick wins’ that allow schools to see the value of being involved will encourage them to engage but having an ongoing offer will be important if they are to stay engaged.

9. Through Lowestoft Rising, the LCEP has access to a Press Officer who has been able to promote its cultural education offer as widely as possible.

10. Through Arts Council England’s Great Place Scheme which funds pilots that enable cultural, community and civic organisations to work more closely together, Lowestoft Rising and Enjoy Great Yarmouth will share a new full-time post that will work between the locations sharing best practice and activities.
Potential Challenges for the Future

The pressures on schools to deliver high levels of educational attainment means that schools can side-line cultural education in favour of focusing on basic skills-oriented education. Schemes such as Artsmark and Arts Award are seen by headteachers as ‘nice to have’ rather than being key components in a child’s education.

Following the success of Lowestoft Rising, Suffolk County Council is keen to replicate the model elsewhere, for example with Felixstowe Forward and this could result in competition for the same resources within the County.

Appendix 3: Case Study – Enjoy Great Yarmouth LCEP

Case Study compiled following an interview with Enjoy Great Yarmouth’s Chair, Colin Stott, on 1 August 2017

The Cultural Education Partnership in Great Yarmouth was set up in September 2012 and run by Festival Bridge as part of the Cultural Education Partnership Pilot programme. Recognition through the pilot that these partnerships work best when there is someone local working on the ground to drive them forward led to the appointment of Colin Stott as Chair in September 2015.

Colin is employed by Norfolk County Council to run the Time & Tide Museum in Great Yarmouth. The museum is funded by the County Council, Borough Council and Arts Council England and occupies a building owned by the Preservation Trust. Through his museum work, Colin had good pre-existing links into the schools within the area, e.g. over 9000 children visited the Tide & Tide Museum in the last year.

The town of Great Yarmouth provides a very clear geographic area to focus upon. The high level of deprivation in Great Yarmouth has meant it has been looked on favourably by funders. The partnership benefitted from £50,000 start-up funding which has been helpful in seed funding new projects and for use as match funding when applying for funds.

Two partners in the LCEP (Norfolk County Council’s Museums Service, which runs the Time & Tide Museum, and SeaChange Arts) are National Portfolio Organisations meaning they receive regular funding from the Arts Council - currently for a period of three years. NPOs represent some of the best arts practice in the world.

A number of big projects in the town (such as Stories from the Sea, the Heritage Schools Project and Norfolk Journeys – see Appendix) have helped make schools open to engagement and attainment in arts and culture. The LCEP’s experience is that schools will not necessarily come to partnership meetings but they will engage in particular projects which meet their needs. The cultural offer gets best engagement when it is free to schools. Therefore projects need to build this into their costs when seeking funding.

http://www.enjoy-greatyarmouth.com
The LCEP is made up of a core of active partnership surrounded by the wider stakeholder group. It has identified young people to be involved in the partnership and brings them in when required, understanding that they are likely to lose interest if expected to sit through regular, lengthy partnership meetings.

Schemes such as Artsmark and Arts Award are seen to have value and they try to support schools to achieve however there are problems with the cost of moderation and in getting young people to do the work required and gathering sufficient evidence.

An Action Plan for the Enjoy Great Yarmouth partnership has been created to steer actions.

The LCEP offers a CPD programme called ‘Creative Teachers’ which provides one session of CPD per term for involved teachers. Each session is attended by a different artist/creative practitioner who demonstrates skills. These sessions provide a forum to discuss how to embed creativity in the curriculum and allow teachers to give peer support to each other.

The LCEP has successfully bid for Great Place Scheme funding provided through Heritage Lottery Fund, Arts Council England and Historic England. Great Place Scheme funding enables cultural and heritage organisations to make a step-change in how they work together, and with other organisations in other sectors, in order that arts, culture and heritage contribute more to meeting local social and economic objectives. They will receive a total of £737,900 for a project called ‘Making Waves Together - Reimagining the Seaside Towns of Lowestoft and Great Yarmouth’. The money will be used to bring about a ‘cultural reimagining’ of the two seaside towns. Building on recent National Lottery investment, including the HLF-funded Venetian Waterways in Great Yarmouth, funding will support the creation of a local cultural strategy, increase cultural education for children and young people to inspire a strong sense of place and local pride, and allow the local authority to attract visitors, using arts and heritage to drive economic growth.

Enjoy Great Yarmouth has its own brand and logo to give people a means of identifying its activity. It has its own website and social media and promotes itself to the local press.

Enjoy Great Yarmouth wants to improve its measurement of the outcomes cultural education brings about. It intends to identify a small group of culture schools and measure the impact of cultural education over a period of three years. It acknowledges that longer term evaluation of the impact cultural education has on children’s lives is the ‘holy grail’.

Enjoy Great Yarmouth has delivered a number of successful projects including:

- **Great Yarmouth Arts Festival Carnival 2017**: The LCEP worked with young people from the Creative Collisions youth arts network who, inspired by the theme, set to work making beautiful flags; from the design stage to stitching. The flags, depicting swimsuits, ice-creams and other Great Yarmouth familiars, paraded along the seafront, round the market before finishing at St Georges Theatre, with the Norwich samba band providing musical accompaniment. Further along the parade could be found all manner of costumes; fabulous crafted horses, fish in all manner of shapes and sizes not to mention other local dance troupes and musicians.
• **Rock and Roll Tea Parties**: The swinging sixties returned to schools in Great Yarmouth in 2017 with a series of Rock and Roll tea parties. Teachers and children learned to Twist and Jive to entertain parents, friends and neighbours. Staff from Norfolk Museums were also on hand to showcase artefacts to help children learn about this exciting time and to prompt older people to share their memories of dancing the night away. Children also took part in a ‘flashmob’ dance in the Marketplace which was much appreciated by local shoppers.

• **Heritage Barrel Trail**: Children from local primary schools worked with the Great Yarmouth Potteries to create a set of fabulous ceramic barrels inspired by local history. The colourful artworks were installed at heritage sites across the town during summer 2016. Visitors used specially designed maps to find the barrels as part of a heritage trail that helped to bring new visitors to local museums.
Wider projects the LCEP has played a part in include:

- **Stories from the Sea**: Stories from the Sea is a partnership literacy project between the Time and Tide Museum in Great Yarmouth and the National Maritime Museum. The project supports the development of children’s writing by inspiring the young writers of tomorrow to explore our local and national maritime past through world-class museum collections, intriguing stories and unforgettable characters.

- **Heritage Schools Project**: Heritage schools describes a new model for ensuring that children grow up with a sense of real pride in their local area founded on a deep understanding of its heritage and it’s place in the national story. Great Yarmouth was selected as one of the first three areas in England to benefit from the HS project which is financed by the DfE and managed by English Heritage. 24 schools received funding to help develop a curriculum that makes full use of the local heritage. English Heritage provides a Local Heritage Education Manager (Kate Argyle) to support the teachers in planning, researching and resourcing these units; in developing enquiry based learning; in taking students out of the classroom to engage with their historic environment; providing free CPD and encouraging deeper relationships with heritage providers.

  Everything is driven by what the teachers wish to develop, although many are looking to adapt to the national curriculum. So far schools have developed units on the Herring Industry, Nelson, the World Wars, the Hippodrome/Circus, the Tudors, Sir John Fastolff and the History of the Magdalen Estate, smuggling, the Anglo Saxons, the stone age to the Iron Age, as well as history of the school itself.

- **Kick the Dust**: In July 2017, Norfolk Museums Service was awarded £776,500 through the Heritage Lottery Fund’s (HLF) Kick the Dust programme. The money will go to the Norfolk Journeys project, which sees the museums service work in partnership with YMCA Norfolk and Creative Collisions - Great Yarmouth.
Taking place at heritage sites across the county, including Gressenhall Farm and Workhouse and Norwich Castle, nearly 8,000 11 to 25 year olds will have the chance to play a role in shaping their heritage. Joining the scheme at a level that suits them, young people can become: a Player, taking part in events, volunteering opportunities and work experience; a Shaper, completing Arts Awards, creating new social media content and exhibitions; a Leader, taking on a work placement, becoming the youth voice on committees and leading new projects.

The money has been awarded through HLF’s new Kick the Dust programme, HLF’s pioneering new grant programme distributing £10m from the National Lottery to youth organisations across the UK. At its core is a group of young Heritage Ambassadors, who are on a mission to ‘stir up heritage’, and have helped advise on how the money should be allocated.

HLF’s Heritage Ambassadors played a major part in allocating the grants. The 17 young people aged 16-25, recruited from across the UK to work with HLF on making heritage more inclusive for people of their age group, advised HLF’s decision panel on the projects they found to be most useful and appealing.

**Key reasons why the LCEP in Great Yarmouth has been successful**

1. Only now, five years after its creation, is the LCEP constituting itself as an unincorporated association. The lack of a formal governance structure until this point has not hindered its work.

2. Strong leadership has been key, with Enjoy Great Yarmouth’s Chair playing a key role in ‘convening’ partners and driving action. Equally important is getting the right people involved – sometimes this means managers but not perhaps those at the highest level in their organisation. You need people empowered to make decisions but they must also be willing to ‘get on and do’. The LCEP has a solid core of cultural organisations with different specialisms and resources it can bring to bear.

3. The well-developed relationship between schools and the Chair of the LCEP through his ‘day job’ as manager of the Tide & Tide Museum meant that schools ‘trusted’ the cultural education offer provided and were keen to engage.

4. The LCEP has focused on - and drilled down into - a clear, self-defined geographic area. It identified where its strongest foundations were and developed the partnership from there.

5. Initial start-up funding has been key in allowing the LCEP to apply for and draw down additional funds.

6. It has looked for opportunities that bring people together, bring in funding, celebrate the place and engage schools. Where wider activities are taking place, it has piggybacked cultural education on the back of these.

7. An Action Plan has been vital in giving partners something to focus their activity around.

8. Through Arts Council England’s Great Place Scheme which funds pilots that enable cultural, community and civic organisations to work more closely together, Enjoy Great
9. Yarmouth and Lowestoft Rising will share a new full-time post that will work between the locations sharing best practice and activities.

**Potential Challenges for the Future**

The academisation of schools may provide a challenge as headteachers may lose the freedom to make their own decisions about participation in cultural education.

The Chair’s ‘day job’ is funded through the County Council and therefore subject to the vulnerabilities of the local authority austerity challenges. If his post disappeared then the LCEP would have to find a new lead to drive activity. It is therefore vital to build a strong core partnership who have the ability to deliver cultural education.

**Ideas for help that could be provided for Cultural Education Partnerships**

- Advice on entrepreneurial ideas that might make LCEPs self-funding and sustainable.
- Advice on safeguarding vital infrastructure such as museums, for example, how can larger museum help local independent museums?

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