

# **Rapid Research and Analysis of Local Cultural Education Partnerships**

## **Final Report, February 2022**

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## **Executive Summary**

The purpose of this rapid programme of research and analysis is to provide a detailed and up-to-date understanding of Local Cultural Education Partnerships (LCEPs) across the five Arts Council England (ACE) regions to inform future investment in LCEPs. The parameters of the research are based on the detailed expectations and outputs communicated in the ACE Scope of Requirements.<sup>1</sup>

LCEPs aim to support children and young people (CYP) in their creative potential, providing access to cultural experiences in their place (i.e., where they live, where they go to school, and where they spend their free time). The partners that make up the network of partnerships in each LCEP come from a cross-section of multiple sectors, including culture, arts, education, higher education, youth, health, criminal justice, voluntary, commercial, and creative sectors, as well as local or combined authorities. LCEPs are place specific and they take on many different forms that respond to local needs and interests. They are supported by ACE's network of Bridge Organisations, who provide developmental and strategic support that is relevant to their stage of development and need.

This report is based on data collected through four methods: (1) interviews with Bridge Organisations and LCEPs, (2) a national survey of LCEPs, (3) a literature review based on quarterly monitoring reports and ACE documents, and (4) digital mapping. From our analysis of this data, we have shared key considerations that ACE can take on in their approach to LCEPs under the following themes:

### **Who are We?**

LCEPs have evolved and changed in the last 10 years and there appears to be a need for a transparent, more active, and understandable purpose and scope.

### **Where is the energy coming from?**

Interviewees consistently communicated the need for succession planning to support the sustainability of LCEPs, particularly in the areas of human resource and increased knowledge and funding to support and enable long-term progress and impact.

### **What is the money for?**

Proactive-core funding is needed to ensure that LCEPs are agile and flexible in responding to a place's interests and needs.

### **How can we learn from and with each other?**

The 'right questions' need to be asked, analysed, and shared to recognise and acknowledge what LCEPs are achieving and how this is being achieved, and to support progressive impact (cultural, socio-economic, health and well-being) and learning.

We recommend the Arts Council incorporates our findings and these considerations into its future planning around LCEPs, either using existing governance structures or with specific

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<sup>1</sup> See ACE Scope of Requirements (2021)

task groups to address the findings of this rapid research. The Arts Council may wish to commission further research to dig deeper, which may include focus groups with Bridge Organisations, LCEP Lead Partners, local CYP, etc. to complement the surveys issued as part of this rapid research.

## Introduction

The aim of this rapid programme of research and analysis is to provide a detailed and up-to-date understanding of LCEPs. The research provides a view from across the country to inform future investment in LCEPs, ensuring that CYP living in villages, towns, and cities will thrive through a collaborative approach to creativity and culture.

LCEPs aim to “support children and young people to fulfil their creative potential and access high-quality cultural experiences where they live.”<sup>2</sup> They take a place-based approach to strengthening the diverse creative and cultural opportunities for CYP across the country.

‘Place’ and a sense of place is more than geography or marks on a map, it is not just a backdrop or site where the interesting stuff happens. It can be key in helping us to understand who we are and how we are. Places and our sense of place-belonging are living and changing, and they have meanings that matter, that create identity, and that teach us. These meanings and senses of place are continually made and learned through our local everyday social and cultural activities and events.

LCEPs make this place-based culture through connecting with local ways of knowing.<sup>3</sup> For example, Lowestoft Rising LCEP gained a sense of place by asking local people the name of their area, *where do you live?* People living locally had many names for the place, but to an outsider it is just known as “Lowestoft.” This fluidity of place names shows how situated and diverse a place can be.

Good practice for place-based initiatives and research is to acknowledge, recognise and value residents or ‘locals’ as the real sources of knowledge, and any work must be led by local people. This approach strengthens ownership of a place, enriching, extending, and deepening a positive sense of place and a sense of belonging. Place-based funding can support the creation of ‘new’ geographies, where ownership and decision-making structures are legible to locals, and can have positive cultural, socio-economic, health and well-being impact.

Through this report we take a place-based perspective on LCEPs. Part of the research we carried out was through interviewing and surveying locals so that we could contextualise the literature and mapping data with place-based, qualitative, conversational perspectives.

Based on analysis of the supplied reporting data, surveys, and interviews section 1 outlines the definitions of LCEPs with section 2 providing an overview of the current picture of LCEPs. Section 3 is a national breakdown of LCEPs by Bridge Organisation area, and section 4 addresses a national forecast for LCEP development and delivery for 2021-2024. The detailed considerations for ACE’s approach to LCEPs is a synthesis of the analysis and all the data captured and is in section 5, and finally section 6 gives the methodology of this research.

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<sup>2</sup> <https://www.artscouncil.org.uk/children-and-young-people/working-partnership>

<sup>3</sup> Page, 2020

## 1. Definition of LCEPs

The data from interviews and reporting indicates that there is not a single model for LCEPs. There is a variance in approach reflective of the variances of place. However, there is a consensus in characteristics, roles, and responsibilities of LCEPs. Here we provide definitions of LCEPs from several sources (from LCEP partners, Bridge Organisations, and the national survey).

From this, our own definition would be the following:

LCEPs are networks of local partners and stakeholders. They are led by local stakeholders, with some dedicated paid-for roles, but more often resourced through partner organisations whose staff contribute their time above and beyond their existing work duties. A LCEP partners represent schools, local authorities, police, community groups, healthcare, young people, and arts and cultural organisations. They usually work through forming steering groups that guide how and what cultural local activity takes place. LCEPs have locally specific guiding principles or aims, responding to place needs and interests. Overall, they aim to create new connections across sectors that enrich the lives of young people, bringing positive change to young people's lives through creativity.

ACE state that LCEPs:

*“Support children and young people to fulfil their creative potential and access high-quality cultural experiences where they live, where they go to school, and where they spend their free time. Partners come together from across sectors, responding to local needs and interests, to drive a more joined-up cultural education offer, share resources, and improve the visibility of cultural education in their local area.”<sup>4</sup>*

One LCEP stated that LCEPs:

*“Ensure that cultural education is a right not a privilege and that every child and young person in [our local area], from 0 to 25, will have opportunities to experience high quality arts and culture.... [Our LCEP] is a network of individuals and organisations with a shared intent. It has adopted a constitution to provide a framework for its actions, but at present it has no formal identity as a company, partnership, of charity.”*

A Bridge Organisation stated that:

*“They're an intersection between grassroots, ground-up activism and the national programme and they...don't really have any consistency...they're not a structure, they're not a template...they are alliances of people who have a shared interest in cultural education in a particular place...the space between activism and cultural education, and quite grassroots.”*

Another LCEP stated:

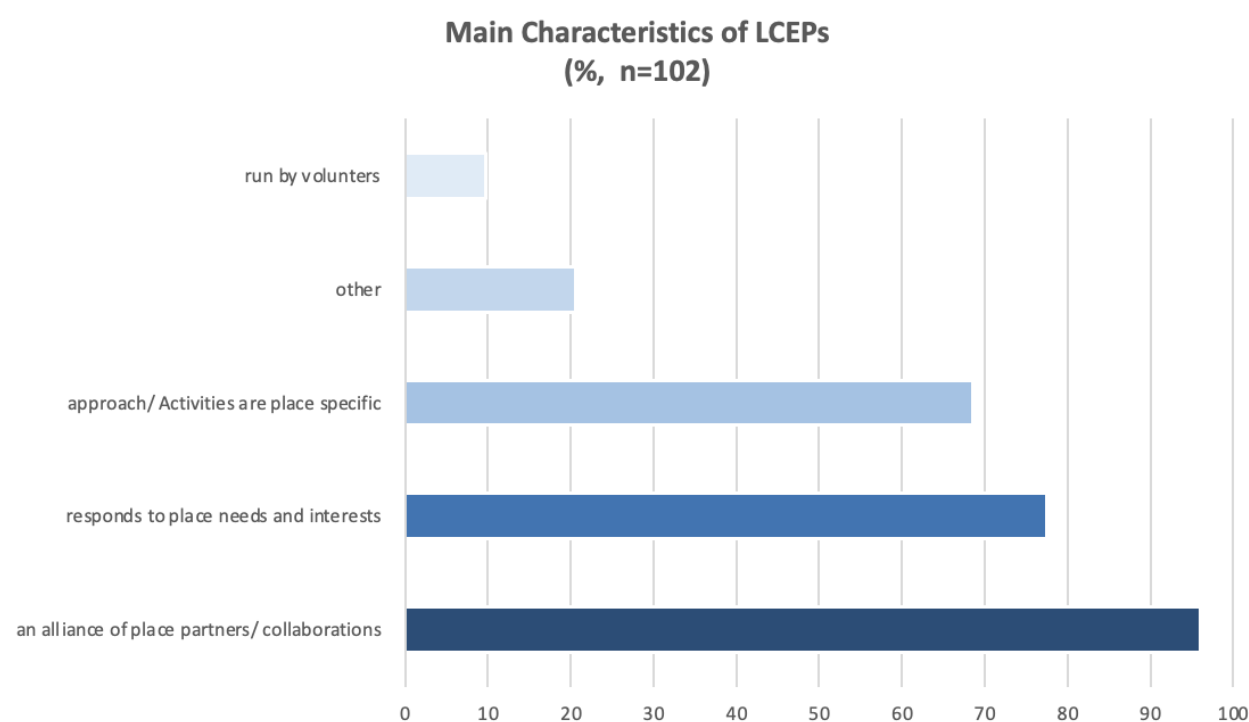
*“We absolutely are a kind of network, and we facilitate the network of arts and heritage, education sector partners, and youth and Community partners as well...to come together and to understand what the challenges are that everyone is facing...really everyone that's working with children, young people in the city can be part of [our LCEP], wherever they sort of see the*

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<sup>4</sup> <https://www.artscouncil.org.uk/children-and-young-people/working-partnership>

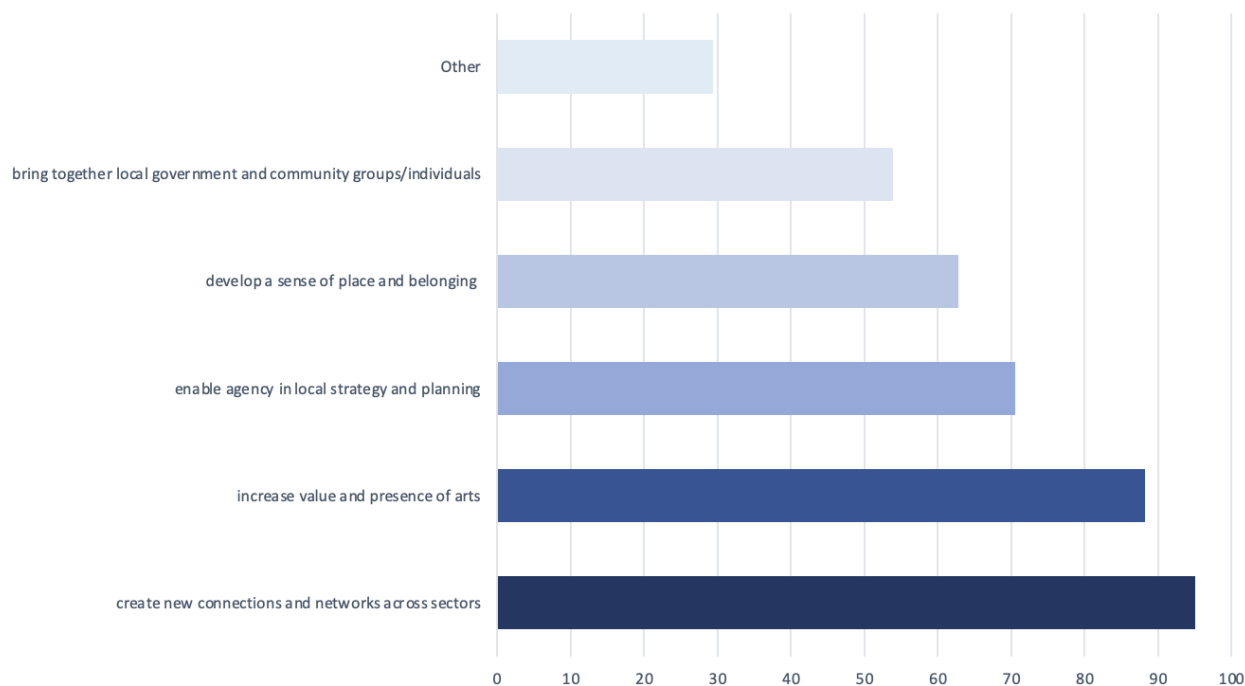
*value of creativity and the things that they're doing. And we try and just link people up... [our role] is very much a partnership broker or connector, to make sure that everyone can make more of the resources that they've got and the kind of idea that: we can all do more because we're working in collaboration."*

The tables below illustrate the main characteristics, roles, and responsibilities recorded in our national survey from 102 LCEP partners.

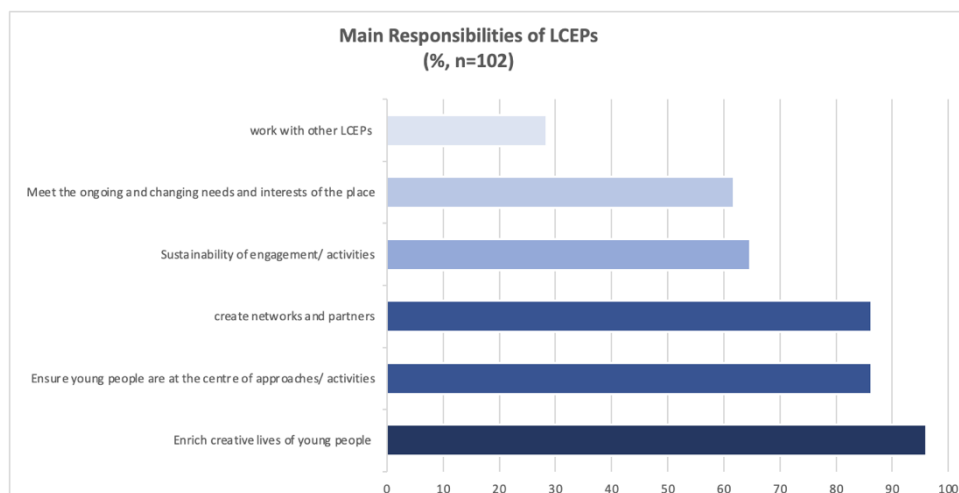


Graph 1: Main characteristics of LCEPs, percentual data from survey 2022

**Main Roles of LCEPs  
(%, n=102)**



Graph 2: Main roles of LCEPs, percentual data from survey 2022



Graph 3: Main responsibilities of LCEPs, percentual data from survey 2022



## 2. National overview of LCEPs

In this section we give the current picture of LCEPs through summarising survey data from a percentage of LCEPs, as well as capturing conversations from 10 Bridge Organisations and 8 LCEP interviews. We mapped 117 LCEPs consisting of 1,408 individual partners.<sup>5</sup> These are placed across the country, see live map for where they are located.<sup>6</sup>

ACE Region	Bridge Organisation	No. of LCEPs	No. of LCEP partners	No. of LCEPs to answer survey
London	A New Direction	19	178	1
Midlands	Arts Connect	14	314	22
	The Mighty Creatives (TMC)	8	52	
North	Culture Bridge (CBNE)	8	97	34
	Curious Minds	17	127	
	We Are Ive (IVE)	15	227	
South East	Festival Bridge	9	88	30
	Royal Opera House Bridge (ROH)	12	65	
	ArtsWork	15	194	
South West	Real Ideas (RIO)	6	66	4
<b>Total</b>		<b>117</b>	<b>1,408</b>	<b>103</b>

Table 1: LCEPs by Bridge and region, source: ACE Quarterly reports 2018/21, data from survey 2022

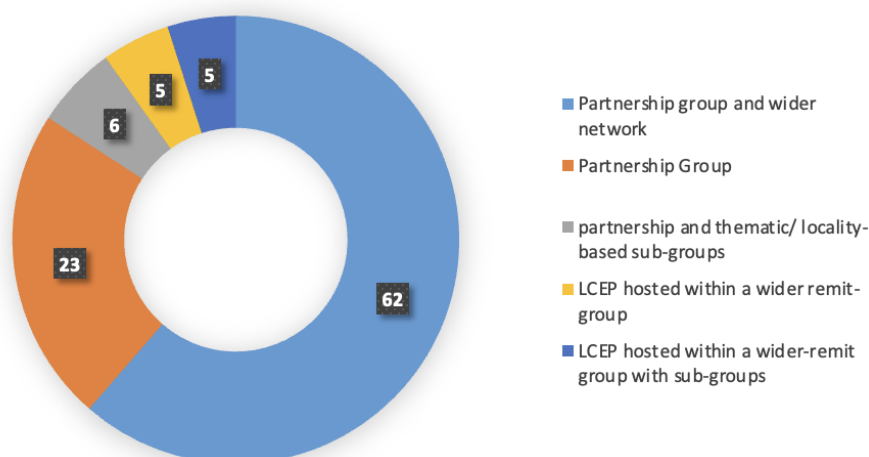
### 2.1. How are LCEPs structured?

The majority of LCEPs are informally structured. In the survey, 88 answered that they “are not legally constituted”. Only 6 were constituted in Companies House, and from these 2 have charity status, along with another 4 LCEPs set-up directly as charities.

<sup>5</sup> According to “Bridge LCEP List Q4\_20-21” 141 LCEPs were reported, however through our mapping and online research we found that there was evidence that 117 LCEP was operational.

<sup>6</sup> <https://tinyurl.com/mapLCEP>

### Definition of Governance model of LCEPs (n=101)



Graph 4: Definition of governance models of LCEPs, data from survey 2022

In terms of governance, LCEPs hold regular steering group meetings (typically every 1-2 months), chaired by someone from the lead partner organisation, or by an LCEP manager. Most of the people in the steering groups are from partner organisations and contribute their time above and beyond their existing work duties, and they are committed to positive local change.

A significant part of the LCEP workload is unpaid. 67.7% of LCEPs reported that they are run/supported by volunteers across the operational organisation and governance. A small number of LCEPs employ a paid member of staff. These are usually positions that develop networks or deliver activity. For example, Evoke LCEP in Kirklees employ a Network Manager to develop and maintain partnerships, and Lowestoft Rising LCEP employs Cultural Learning Officers to deliver projects.

Total combined FTE allocated staff per LCEP	No of LCEPs
Unknown/No Answer	2
No Staff	33
Staff 0.1 to 0.5 FTE	12
Staff 0.6 to 1 FTE	41
Staff 1.1 to 1.5 FTE	7
Staff more than 1.5 FTE	6

Table 2: Total combined FTE allocated staff working for LCEPs, data from survey 2022, n=101

The allocation of staff resourcing clearly manifests value and sustains performance. All the LCEPs we interviewed reported that not having adequate resourcing disrupts activity and is linked to a sense of fragility in the partnerships. According to the survey responses, the current distribution of FTE employment shows that only a fraction of LCEPs have more than 1.5 FTE combined allocation of employees. 41 LCEPs employ the equivalent of 1 FTE staff

member, often divided into different roles or jobs, while 33 reported having no allocated paid staff in the core team. Without paid employees, LCEPs reported that they did not have capacity to apply for funding or other admin tasks, and as a result the partnerships were not able to think longer-term about their work.

An LCEP shared how the support to have paid staff and a solid hosting organisation has allowed the LCEP to be developing successfully:

*"[We have applied] for Partnership Investment funds and to have it housed within [our LCEP] that seemed to make sense to be able to sort of have a bit more of a structure and sort of some resource behind it to push it forward and keep it going 'cause it's not so it's not all based on voluntary time, and people doing on top of their jobs... so essentially within [our LCEP] it sort of sits with the correct place team but also in the Education and Skills team."*

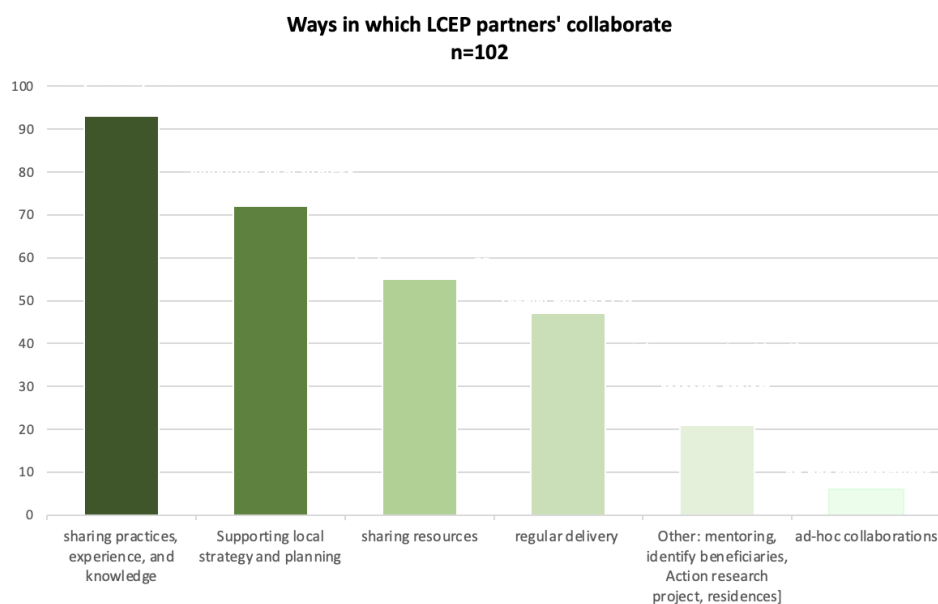
## **2.2. How do LCEPs work together?**

LCEPs hold regular steering group meetings to guide the direction of the partnership and make decisions about what activity they will focus on. Decision making is based on a set of principles or mission that the LCEPs define when they form their network.

*"Task groups were formed through the priorities that came out of the Theory of Change. As a wider group we had some good sessions in terms of mapping out our priorities where we felt the needs and the gaps were and how much resource we felt we had and what we could realistically achieve." (LCEP)*

Activity responds to current local needs. For example, steering group meetings in Wigan start with current statistics about local young people's health and wellbeing, and this operates as an informed guidance to the group's actions.

The LCEP steering group decides on working groups based on themes or projects. One LCEP has three core groups based on creative careers, education, and health. These groups work on "pilot" projects responding to needs of that group, and the projects are supported by the Network Manager.



Graph 5: Ways in which LCEP partners collaborate, data from survey 2022

The main work identified within the partnership is the “sharing of practices, experience and knowledge” (91% identified work practices). This sharing contributes directly to the “support of local strategy and planning” (71%). By identifying need and learning from each other, a planification can set in place amongst partners.

The “sharing of resources” was the 3<sup>rd</sup> most frequent practice identified by the survey respondents. Only 46% of the answers to survey address the collaborative work towards a specific/ regular delivery.

*“The breakout moment happened when one of our creative partners said: “You know, listen, at the end of the day whether you are from education or Youth Services or the arts and cultural sector role here to support the development of our children and young people in our local communities. That should be enough for that for a starting point to develop this work.” From that conversation, everybody agreed to do something that would bring different sectors together, which was to put on a children's art festival, as that was the Art Biennale -Children's Art Festival is what it became.” (LCEP)*

No. of LCEPs currently engaging Children & Young People in their activity at other levels than delivery	49	
Cumulative Levels of Engagement	Engaging Children & Young People in the leadership	14
	Engaging Children & Young People in developing skills with the Partnership (production, communication, fundraising)	6
	Engaging Children & Young People as ambassadors / influencers	5
	Engaging Children & Young People in their consultations / evaluation	43

Table 3: Number of LCEPs engaging children and young people and cumulative levels of engagement, data from survey 2022

In the survey, 49 respondents have current processes in place to engage children and young people at other levels other than delivery. A percentage of others who do not currently

have youth involvement described their short/medium term intentions to apply changes at that level to progressively give more voice to the younger generation.

The practices identified in the survey are at leadership level for 14 organisations, traineeship/co-production levels for 6 respondents, and through the involvement of young people as ambassadors/ influencers for 5 respondents. The most frequent practice identified in our survey is the inclusion of children and young people in their processes of consultation and evaluation set in place around the planning and delivery of activities.

Some LCEPs employ young people to be partners, for example Elevate have a team of “Elevators” who are young people paid to advise and guide across the whole LCEP programme. On one hand having a young person's voice included like this has an impact both on the representation within the partnership and on the experience of the young person. However, there is precedence for internships or work placements to minimise the cost of labour, and it is important that this kind of work is structured around the young person's needs.<sup>7</sup>

An LCEP highlights that the process of youth engagement in their co-production plan was not always straightforward, and that it takes time to build a relationship:

*“There was a difficulty of recruitment of young people, and we said we will walk alongside with these young people. We will meet them where they are... [we will not foster] abandoned projects... (...) young people need long term, so we were in this for a long term.”*

An LCEP shared their experience about the importance of creative resources of engagement:

*“We worked with a filmmaker for a year to work with community organisations to go out to capture on film young people that were not attending any of the arts organisation. So, it is more Community sector project to listen to the voices of young people and because it's all about how what we want is for the coach offered to be relevant and accessible, and for the buildings to be welcoming... and for young people to fill out places, offer them, but building that trust and understanding what kids want and what young people are needing in their neighbourhoods. We did that through a film project.”*

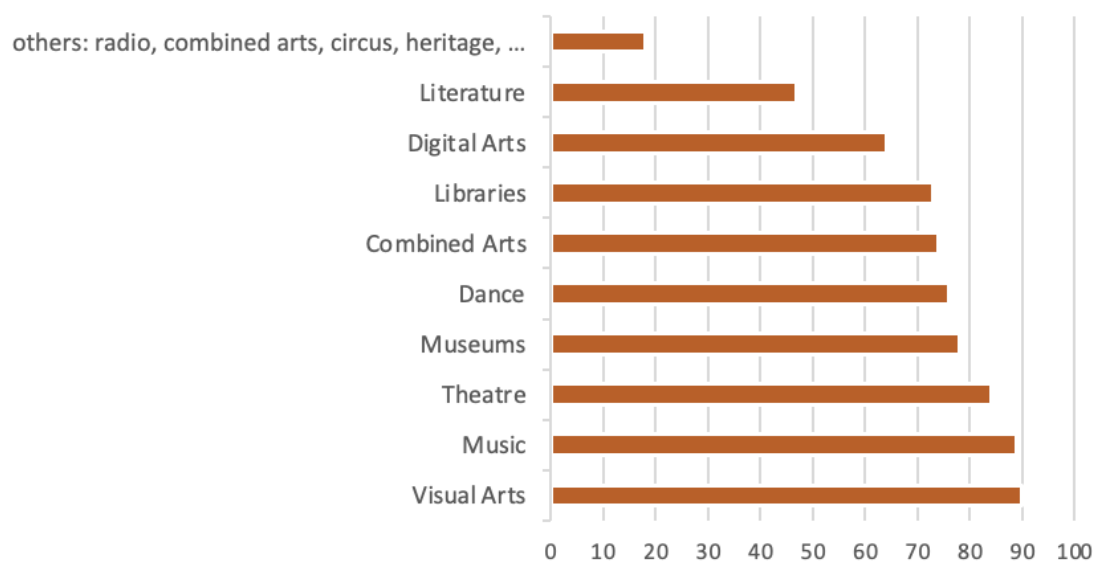
The disparity of responses to our question ‘how many partners does your LCEP have?’ reflects the varied definition of what it means to be a “partner” within the LCEP. Answers to this question were recorded in a varied spectrum between 3 to 300 partners. These numbers do not correlate to those found in our analysis of quarterly management reports from Bridges Organisations. The huge range in the reported number of LCEP partners suggests that respondents may have different understandings of what it means to constitute an LCEP ‘partner’. For some, it may be more narrowly defined (e.g., limited to the core steering group), whereas others may have a more encompassing view.

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<sup>7</sup> See <https://www.artquest.org.uk/wp-content/uploads/Intern-Culture-report.pdf> for reflexion on the ethics and politics of internships

We also found during some of the interviews that there was a constant flux in number of partners. One LCEP described a sense of regret that a core partner had recently left, and another LCEP described their partnership as growing. In the same way that places are living and changing, partners who make up the network of LCEPs have a level movement which means that the data representing the reported number of LCEP partners may lag the reality.

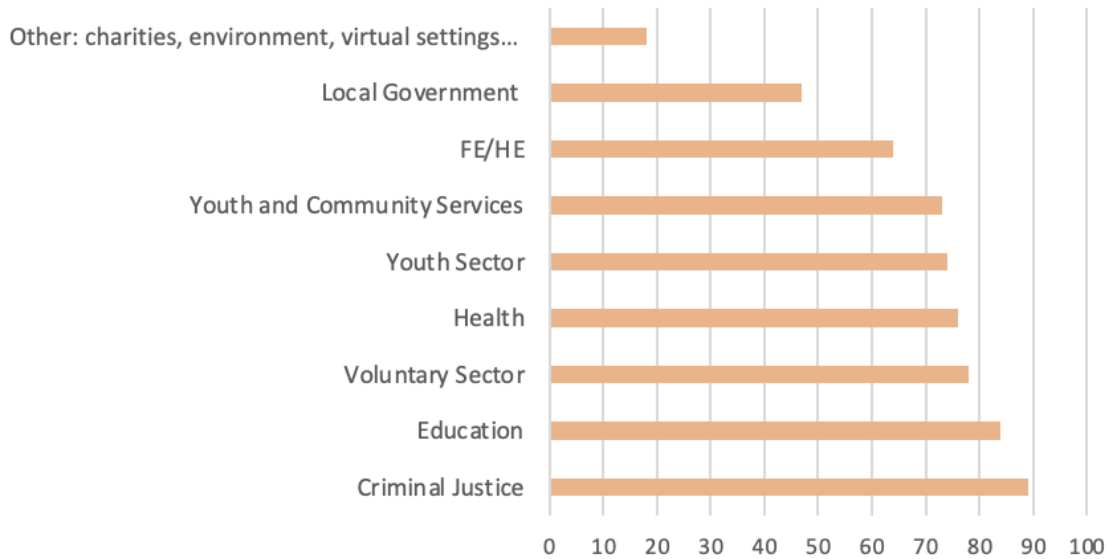
### Arts subsectors in partners' delivery n=103



Graph 6: Arts subsectors in partner's delivery, data from survey 2022

The analysis of sub-sectors of LCEP partners' current delivery is spread across the different arts disciplines. The sectors that were most represented in LCEP partners' delivery are Visual Arts, Music, and Theatre.

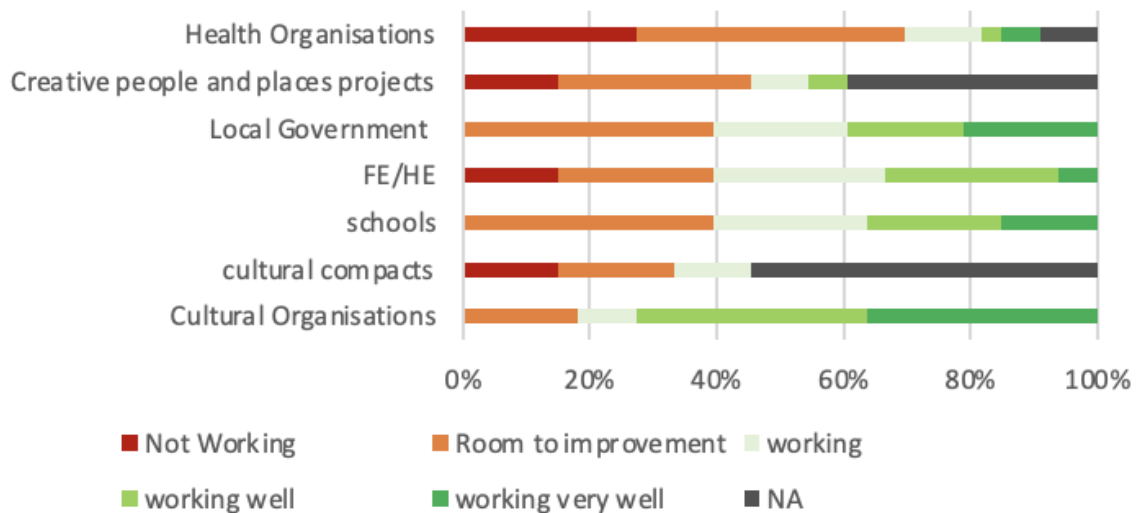
### Other than Arts subsectors in partner's delivery n=103



Graph 7: Other than arts subsectors in partner's delivery, data from survey 2022

LCEP are intended to deliver outcomes in partnership with other sectors beyond artistic and cultural disciplines. The responses to our survey indicate Criminal Justice and all levels of Education are the wider sectors most represented within LCEP partnerships, with over 80% of respondents reporting that their LCEP included partners from each of these sectors. The other subsectors were voluntary sector, health, youth sector, and youth and community services.

### Evaluation of work with local partners by area (%, n=102)



Graph 8: Evaluation of work with Local partners by area, data from survey 2022

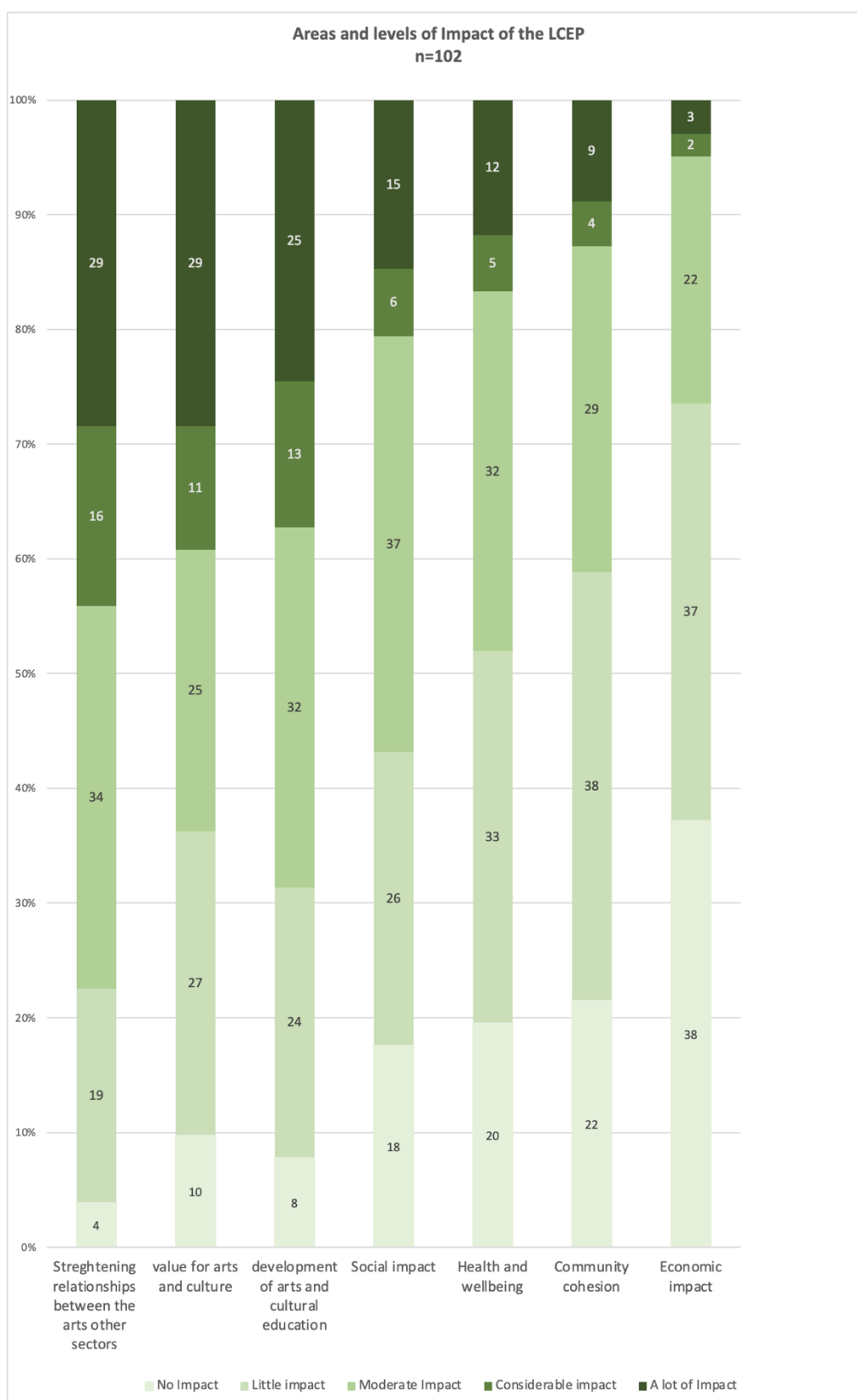
From the above areas, our respondents assessed their partnership with each of the specific subsectors. It is not surprising the cultural organisations are working well to very well as Local Governments and Schools. There is some room for improvement with FE/HE organisations, but these partnerships in general are also working well.

Health, specially work with mental health outcomes for young people, was identified across our interviews and survey as an area of priority. Nevertheless, respondents highlighted the need to improve partnerships in that area - it is the area with highest proportion of “not working” responses.

### **2.3. What impact do LCEPs have?**

In the survey we questioned LCEPs about different dimensions of impact of their activity. These were, in order of highest impact to lowest impact evidence of LCEP activities: (a) strengthening relationships between the arts sectors and other sectors, (b) value for arts and culture, (c) development of arts and cultural education, (d) social impact, (e) health and wellbeing, (f) community cohesion, and (g) economic impact. The responses to this question can be seen in the graph 9 below.





Graph 9: Areas and levels of Impact of the LCEP, data from survey 2022

LCEPs' impact across all these areas is directly correlated to their place, stage of development, vision/mission, and membership.

*“I think this has been our biggest challenge to be honest. In setting up robust evaluation methodologies that can be shared across the partnership... and we've tried! It hasn't been easy by any stretch. I don't think it's resistance necessarily, it's just there's within people's time and energy that they have to give to the work that they're doing. Like we were trying to use our Bridge Organisation's collective impact tool, so they had a kind of collective outcomes tool, but it was just a longwinded spreadsheet. I was supposed to collect from partners, they were supposed to collect from teachers. After a trip with you know, every post code of every child that been to everything and we did. There was just a kind of mistrust. I think that we've found it difficult to get over in terms of the burden of time that it would take to fill out those sorts of forms.*

*(...) I have worked with different researchers within the university to try and develop methodologies [of evaluation and impact]. But we've ended up kind of doing it with one or two organisations rather than the whole of the partnership, which is like over 30 organisations, which is fair enough. I suppose that it would only have, I think I've just learned that there are some things you have to do in smaller groups and not expect everybody to come on board with some of these things. (LCEP)*

Through the interviews we developed a deeper sense of what impact looks like in terms of delivery and outcomes. For example:

**a. Strengthening relationships between arts sectors and other sectors**

The idea of “we are better together” is the great driving mission of each LCEP. Local Cultural Education Partnerships promote of the articulation beyond the traditional heritage and arts disciplines with educational settings. In our interviews the LCEPs extended collaborations to areas outside those contexts, including health and wellbeing, youth sector, environment, and technology.

In our interviews we found that co-operation between local stakeholder and different sectors depended on several factors, such as:

- How well *established* the LCEP is in the place- one LCEP told us about the importance of being connected to a national network bringing legitimacy to their own network. “Being authoritative” means they are also invited to participate directly in the solutions for the local problems – e.g., a youth suicide prevention social health network, which this LCEP was recently invited to attend.
- How dedicated *strategic planning and resources* are invested in this process – another LCEP is taking the time to conduct research to deeply understand the needs of the place and the potential stakeholders before acting on active networking across sectors.

### **b. Value for arts and culture**

The evaluation of the impact on the value of arts and culture also relates to “we are better together.” Each LCEP has a double sense of belonging, both to its local area and to the cultural sector – being able to respond to specific needs while bringing more creative ways to address social matters. Their network acts in a cooperative way to elevate the importance of arts and culture in society. The responses to the survey and interviews have demonstrated this as a considerable impact of LCEPs.

### **c. Development of arts and cultural education**

A great part of the work of being an LCEP is to lobby and deliver towards the incorporation of creativity in schools, not only within arts subjects but across all core subjects. “Creativity is not a distraction; it is a fundamental part of children’s development!” said one LCEP, addressing their work on the artistic delivery with schools and promote creative inclusion programmes – where children and young people learn creative skills transferable across all disciplines.

### **d. Social impact**

There were visible outcomes of the social impact of LCEPs during lockdown, where their delivery of creative home packs supported schools in reaching more vulnerable communities - see 2.6. Covid Impact.

The importance of addressing the hyperlocal is part of the strategy shared by our interviewees. One LCEP highlighted the need to focus on specific locations to maximise social impact on the poorest neighbourhoods in their area across the different stakeholders. This model of partnership allows the LCEP to identify specific stakeholders and act on those premises:

*“As with any kind of network, uh, space, people recommend it, and its word of mouth and people bring other people. And I’m part of lots of other groups, so I’m part of the [local area’s] citizens group and so I’ve been part of the Better Learning Team, part of the Ending Youth Violence Network, and through the Ending Youth Violence Network we meet lots of community organisations and connect with them.” (LCEP)*

### **e. Health and wellbeing**

Many LCEPs focus on wellbeing, and this activity has an impact on the mental and physical health of an area. A lot of recent work has been focused on post-lockdown recovery. For example, Lambeth coordinated an arts festival of wellbeing in summer 2021 which included poetry in schools and a flash-mob attended by 3,500 young people from the borough.

*“Creativity is fundamental for young people’s [mental health]! This is what children should be doing. And we know we are right, but not many people are listening...” (LCEP)*

Sports and local health services and networks have been identified as valid partners with immense potential for the health and wellbeing outcomes, but there is a relative sense of not working/room for improvement (see point 2.2).

#### **f. Community cohesion**

LCEPs have an impact on who is represented in culture. For example, a partner within one LCEP delivered a festival in 2021 to celebrate South Asian Heritage Month. This was the first time that region had celebrated South Asian heritage in this way (and one of the few celebrations in the county). Also, many LCEPs actively represent young people by including them in the decision making and development process. In some LCEPs young people work as ambassadors for a year in a paid advisory role, and their voice is a core part of the LCEP.

Another LCEP is bringing youth voice and set up a diversity and inclusion working group to the centre of their activity, in response to the demographic changes in the urban space.

#### **g. Economic Impact**

The economic impact of LCEPs is harder to define within the reporting periods. 75% of the answers to our survey reported 'little' to 'no economic impact'. According to the interviews this has to do with the difficulty in measuring – due both to lack of resources/tools, as well as the limited availability of data and staff to implement, collect and analyse this data.

There were however some economic indicators. For example, as well as advising the LCEP, the ambassadors mentioned in previous section, are paid for a yearlong development programme in the creative industries. Also, partners collaborate on bringing funding into the area to deliver projects. In another region, the LCEP works with the local authority and local organisations to develop funding bids for projects. They also collaborate with other sectors to fund arts projects – such glass etchings designed by young people. LCEPs also use finances to support young people to develop creative careers by commissioning young people to develop their logo and website story.

An LCEP described their “young creatives” programme, which promotes professional creative skills for young people, has having a clear economic impact on employability/transferable skills:

*“Economically, that's about the skills of young people, because if they're going to get jobs, they're going to need this. (...) The whole point is you cannot talk about innovation and technology and global future unless you are young and have creative skills and that should be on everyone mind. Should be on everything. What we look at the world skills and you look at Durham Commission's work. It's very, very strong.”*

## **2.4. What is the relationship between LCEPs, Bridges, local government, and strategic partners?**

LCEPs are supported by ACE's network of ten Bridge Organisations, who provide developmental and strategic support relevant to their stage of development and need.

*"We have a team of freelance associates which we call our LCEP associates who support the LCEPs in the early stages, almost getting them to the point of delivery. Then we let them set sail and cut the apron strings a little, and then we have a respectful but slightly more distant relationship. In those early stages, we are the convenor; we are the supporter with you know the gathering - getting people to together. But then we very quickly turn into that role of critical friend." (Bridge Organisation)*

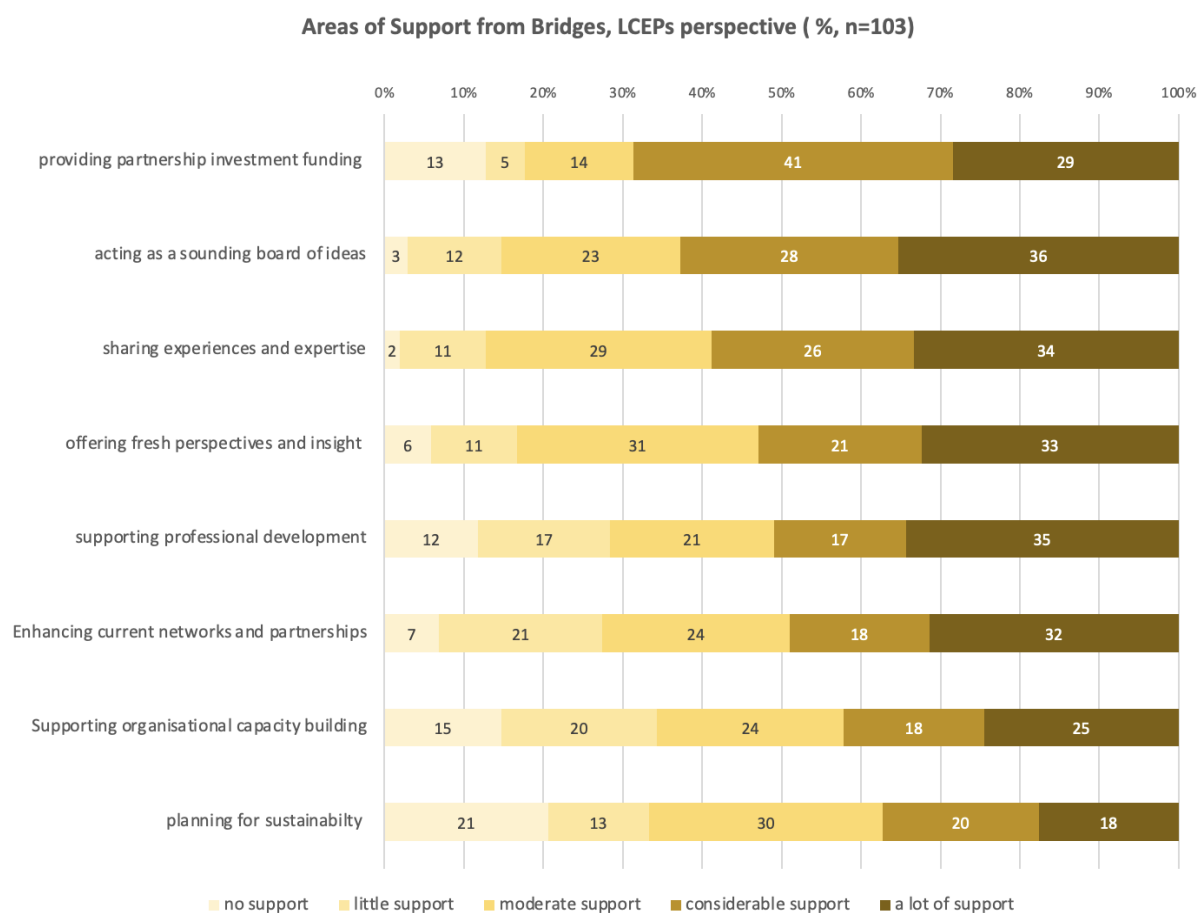
For a Northern LCEP, Curious Minds was instrumental in setting up the LCEP. They did a huge amount of development and mapping work for several years before the LCEP was set up – working in the community with arts organisations and the local authority.

Some LCEPs have people from Bridge Organisations working with them on a regular basis – from attending partnership meetings to direct support with reporting, communications, and lobbying actions. There is a natural rotation of professional opportunities between different levels and regions of the programme. We have encountered some cases where the maximisation of know-how has been reintegrated in a positive light to those involved. A staff member in one LCEP worked at Royal Opera House Bridge prior to this role, and another network manager in London also used to work at their Bridge Organisation. Both described this cross-over as beneficial to the relationship between Bridge Organisations and LCEPs.

All the LCEPs we interviewed had a close relationship with Local Government. It was common to find LCEPs hosted within specific departments of Local or Combined Authorities. For example, one LCEP is based in the Business and Cultural Development team of its local council, and the Associate Learning Partners positions of another LCEP are based in the own local council. Also, there is a possibility to benefit from the structure of a Combined Authority. For example, one of them is supporting the reactivation of the LCEP and hosting it in the Culture and Tourism team of the Combined Authority.

Universities have also been identified as hosting organisations for the LCEPs network, as they provide the advantage of a grounded financial structure and the valuable support of in-house research along their process of strategic planning and evaluation.

Other strategic partnerships work to support LCEPs' governance. For example, Evoke is not itself legally constituted, but hosted by Lawrence Batley Theatre, and has a strategic partnership with Kirklees Theatre Trust, a registered charity.

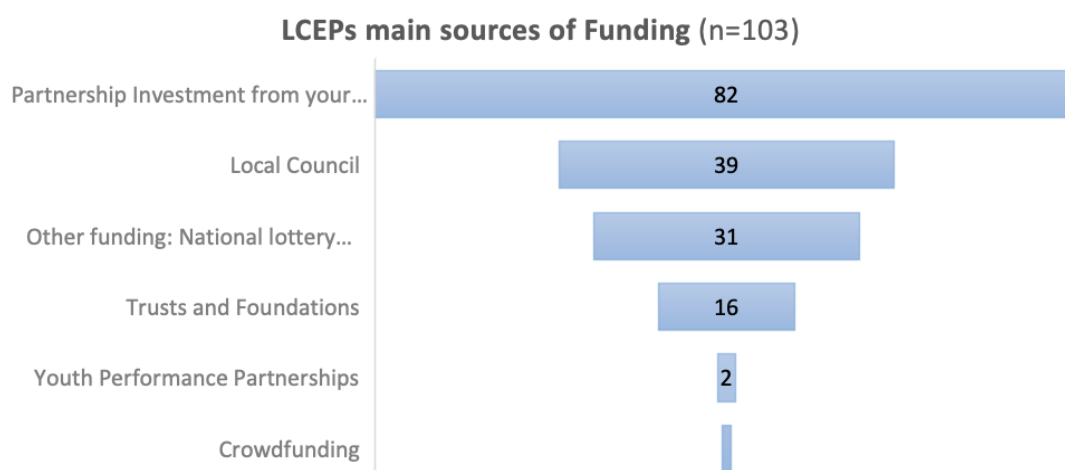


Graph 10: Areas of Support from Bridges, LCEPs perspective, data from survey, 2022

The graph above shows which areas of support the LCEP respondents get from the Bridge Organisations. 70% said that ‘providing Partnership Investment funding’ as considerable or a lot of support for their partnership. In addition to funding, ‘acting as a sounding board of ideas’ (64%) and operating as facilitators in ‘sharing experiences and expertise’ (60%) were those more recognised. The area of intervention where LCEPs described that they had moderate to no support from Bridges has to do with ‘planning for sustainability’.

## **2.5. What is the policy and funding context for LCEPs locally, regionally, and nationally?**

The survey allowed us to have an insight on the diverse sources of income of the LCEPs. Their most significant source of funding is still Partnership Investment funding from Bridge Organisations. This fund is at the core of their very existence and continues to play the leading role at all stages of LCEPs’ development: emerging, developing, established, or delivering.



Graph 11: LCEP's main sources of funding, data from survey 2022

Other sources of income identified by the survey respondents were made up of a balance between contributions from local governments and “other” types funding, like National Lottery and in-kind / hosting organisations.

In terms of funding sustainability, in the survey we asked LCEPs about their intention to continue, extend, or diversify their funding as a partnership. Table 4 shows LCEPs’ funding application plans within the next 12 months and 3 years from Arts Council funding streams.

	No. LCEPs with intention to apply in next 12 months	No. LCEPs with intention to apply in next 3 years
National Portfolio	8	5
National Lottery Project Grants	45	51
Place Partnership Funds	38	41
Other	9	3

Table 4: Intentions of funding applications in the future (in 12 months and 3 years), data from survey 2022

One of the challenges of applying for funding is resourcing and capacity. Collecting data and documenting the need for funding bids is a lengthy process. It is a catch 22 – the LCEPs we interviewed need funding to support them in developing this kind of resourcing and capacity.

*“Core funding for staffing remains the most significant challenge for [our LCEPs]. This is much harder to achieve than project funding, and time taken to maintain this takes capacity and focus away from development and delivery priorities. We are currently covering staff costs through Partnership Investment Fund from our Bridge organisation and funding from 3 out of 4 of our local authorities. A more sustained and predictable funding stream to cover these core costs would have a significant impact on the development, reach and sustainability of [LCEPs].”*  
(Survey Respondent)

In addition, not being a charity or CIC makes finding funding more difficult. Many LCEPs have overcome this through either applying for funding through relevant partner organisations or through their strategic partner. However, LCEPs have said that there can

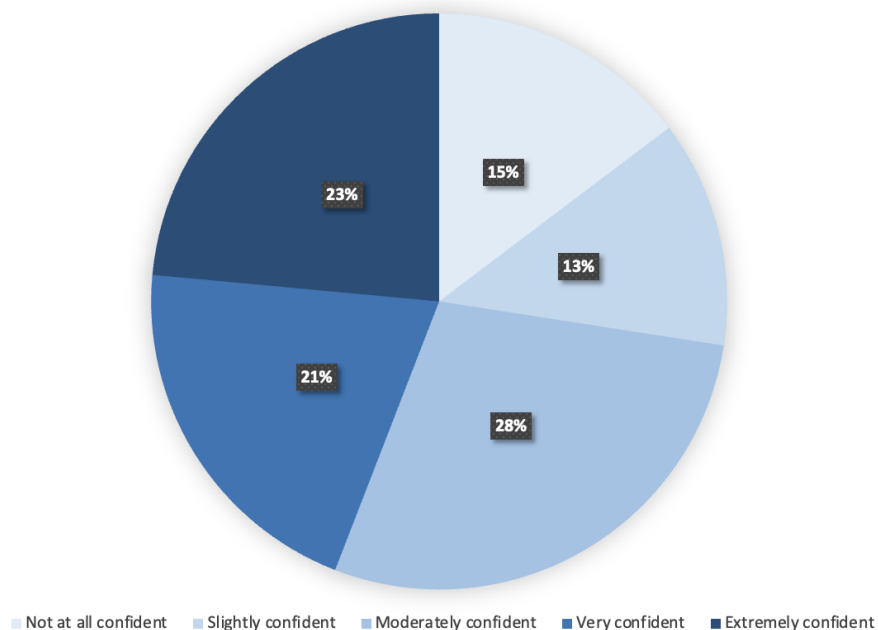
be a conflict of interest when applying for funding with multiple partners. The partner might want to go for the funding for their own activity, or LCEPs can feel a burden on partners to with the extra labour on top of their existing workload.

*“A real challenge of the [LCEP] is to manage the ambition in wanting to do delivery against the reality of having to raise funds to support this ambition. It can get frustrating trying to find money simply to sustain the newsletters, coordinator, web hosting fee etc... I feel at times we get focused on that to the detriment of real partnership projects that would add value to the work of the [LCEP]. We've had great support from the bridge organisation through partnership investment, and we've been focused on trying to generate additional funds for matched funding. This all takes time when we have limited back-office function and other substantive roles to fulfil in our traded organisations.”  
(Survey respondent)*

In the survey respondents described hope and intention, but there was no clear planning or set-up to work through funding applications or bids. Like the LCEPs we interviewed, respondents found hurdles from a governance perspective - planning for longer-term periods and which legal structure will take lead on the application, and from a resourcing perspective - staff load and delivery. One respondent summarised this by saying: “I would like to - concern about time to apply” (survey respondent).

Graph 12 shows that confidence in applying for funding is not really an issue. The confidence level of applying and managing a new ACE funding is evenly distributed across a spectrum, but the majority lays on being confident to some degree.

**LCEPs scale of confidence with prospective ACE funding applications (% , n=103)**



Graph 12: LCEP's scale of confidence with prospective ACE Funding application, survey 2022



Several LCEPs commented on the need for further support via core-strategic funding and training on fundraising (through ACE or peer-led events). They also wanted to have more clarity in what funding was coming up so that would help with their longer-term planning.

*“We have no plans to spin out our LCEP from its current position within the Council, so this limits the types of funding available to us. It would be great if ACE were to secure some funding for LCEPs via the DfE like those for music education hubs.” (Survey respondent)*

*“There is a significant lack of clarity around ACE funding plans for LCEPs. We do not know whether Bridge Organisations will exist, and we certainly don't know if we will be eligible to apply for the likes of NPO status!” (Survey respondent)*

## **2.6 How did Covid impact LCEPs?**

In this section we outline how LCEPs changed because of the Covid-19 pandemic, and how the picture is continuing to evolve as we start to emerge out of the pandemic. We highlight the impact of these changes on LCEPs' operations, delivery, and sustainability.

The impact of Covid and government restrictions was mixed. There were some positive and some negative effects:

*“...it was a very mixed picture. Some leapt into action, recognising that they had a role to play and that they could make a difference and that they could get involved in things like, you know, getting food to families and getting art supplies out to children that wouldn't otherwise have anything, and others just stopped because staff were furloughed or if they're employed by the local authority, they've been redeployed to do things like answer hotlines for coffins.” (Bridge)*

LCEPs reported that the majority (97%) of Covid related impact was a change in delivery. One of the core issues that LCEPs experienced through the Covid restrictions was not being able to have direct contact with schools or youth services. During the restrictions access to arts and culture, as well as a free circulation in spaces of delivery, like schools, was limited.

*“...the COVID effect, because for two of our LCEPs one has an assistant head [of a school] as its chair, and one has an executive director of a theatre as its chair. Neither of those individuals have the capacity right now to move this work forward. You know, one of them is trying to reopen the theatre and has no head space left for thinking about Local Cultural Education Partnerships. The other one is an assistant head in a school that has had to spend our whole summer holiday to timetable in everything that happens in the school. It has been absolute chaos. The assistant head is trying to fix all the challenges that come up in our school...COVID really had a detrimental effect.” (Bridge)*

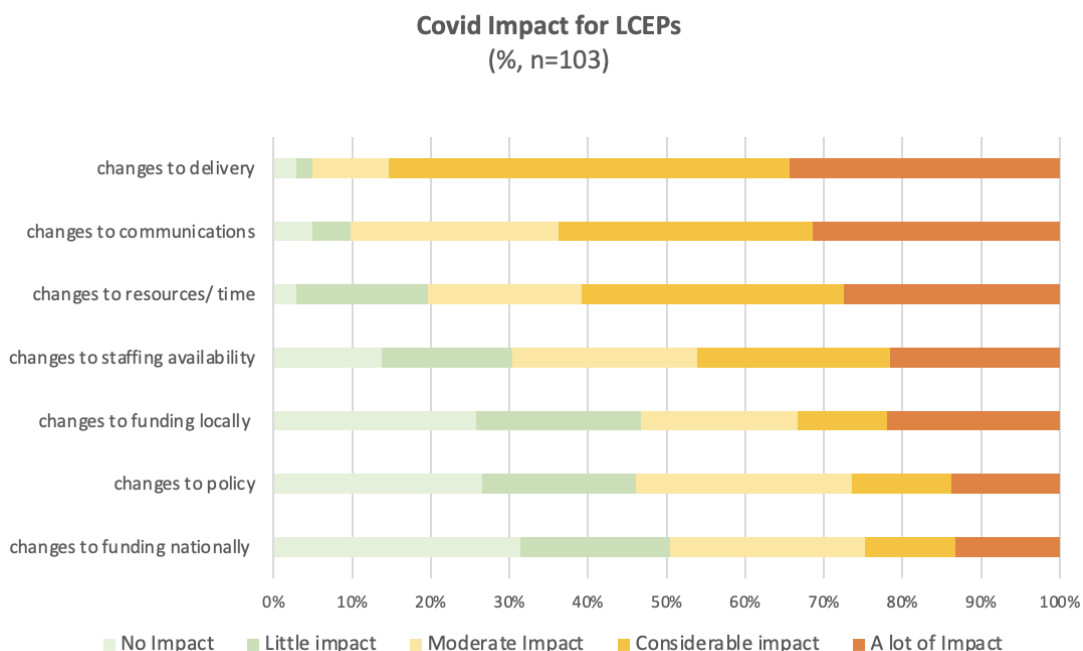
In interviews LCEPs expressed that the lockdowns were periods of reinventing their work with some of the most vulnerable children and global provision. Some LCEPs changed their delivery strategy, and rather than direct contact with young people, they programmed CPD for teachers. However, when it comes to delivery of activity for young people the feeling was more mixed. While there have been some interesting discoveries about the benefits of delivering virtually, many LCEPs encountered considerable 'virtual fatigue' for some young people.

*“During covid, you know I think we stepped in... I know a couple of my colleagues stepped into roles that perhaps they hadn't played [in] LCEPs before in terms of leadership roles to keep people coming together to facilitate and support.” (Bridge)*

*“I was busier than ever, and you know, working from home and developing projects that we would just never have thought of like six months before. And so, I think having challenge and having that kind of the convener role there to keep people feeling part of something even though we're all quite isolated was useful. I think, but obviously the challenges of feeling isolated or feeling like your own organisation is, to, you know, tumbling or something through COVID. That was obviously hard for most people.*

*But I think we challenged and supported those arts professionals working in the sector to kind of feel like we were, you know, we were able to meet each other and have those kinds of frank and honest conversations about what we were trying to do and by coming up with projects where different organisations could contribute something to a wider initiative [...] What we've been developing over the last 18 months [of Covid 19], is a program called the cultural rucksack for schools. So, the cultural rucksack is our collaborative work with schools, and it's taken home. It's been in some ways, you know, the impact of COVID has helped us develop that in a slower way, which is meant brought a wider ownership of it rather than just kind of saying, 'here it is'. We've been able to kind of have lots more conversations to shape it... and do things.” (LCEP)*

*“For those organisations emerging as an LCEP, COVID-19 may also have delayed the process of networking- “We have talked about [the LCEP reset and] applied for the IF before the pandemic, and then the pandemic hit and then. So, we sort of came back to it once we sort of left, [during pandemic] everyone started to be focusing on their own stuff and so.” (LCEP)*



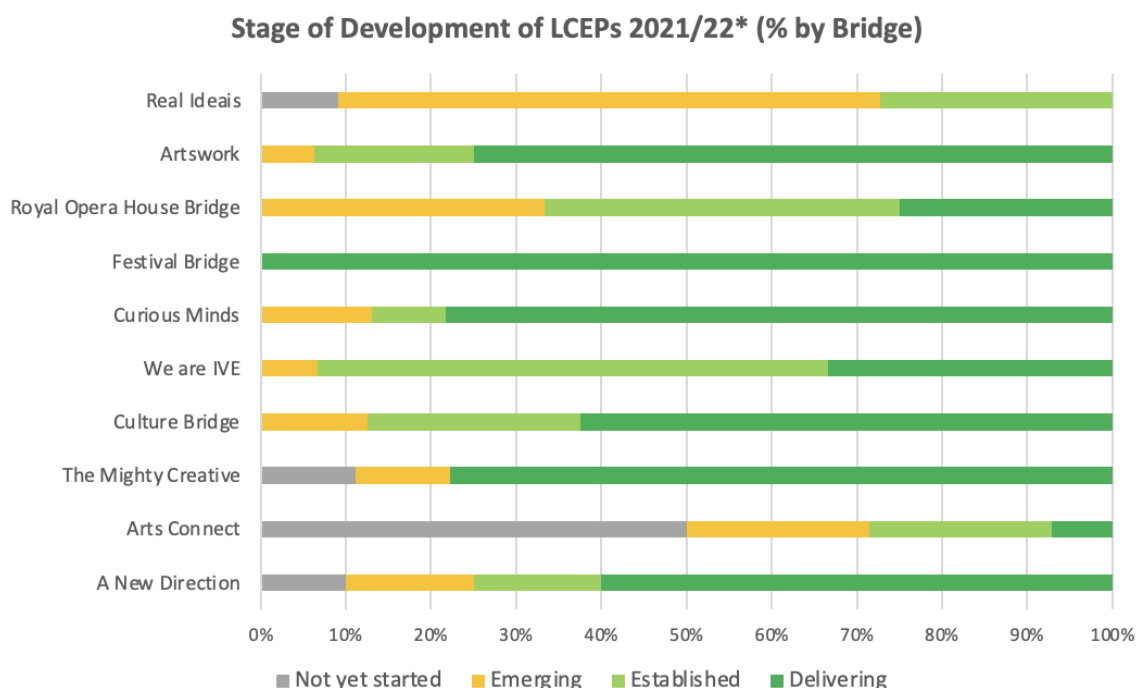
Graph 13: Covid Impact for LCEPs, percentual data from survey 2022

92% of LCEPs reported that Covid had an impact on communications. Meetings moved online, which made them more regular and better attended. For some LCEPs, partners

found virtual meetings preferable. In some cases, due to the specificities of the rural areas or wide geographical distribution of partners in the LCEP, online meetings enabled more partners to join.

### 3. LCEP stages of development and partners

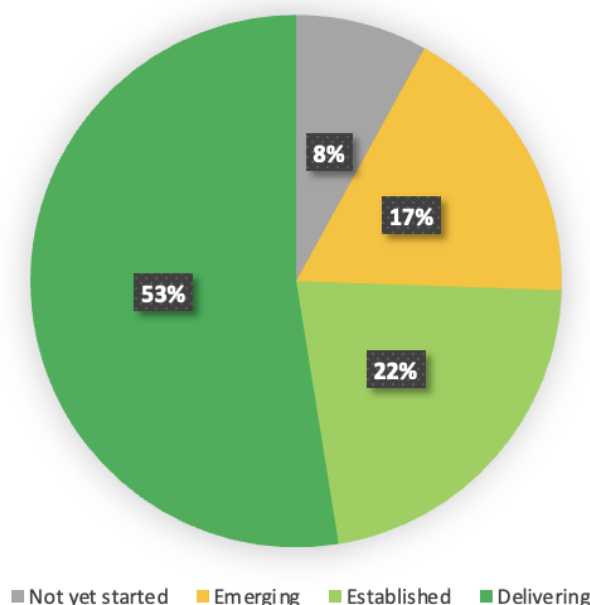
In this section we have analysed LCEP data from the quarterly management reports from Bridge Organisations. We used the most recent data available for each organization (July 2021 and October 2021). This quantitative comparison is a supplement to individual interviews, where the specificities of each place and the interaction of these specificities with the LCEPs are articulated.



Graph 14: Stage of Development of LCEPs percentages by Bridge, data from Bridges Q3, 2021 report; except for Culture Bridge and Real Ideas – available end of year 2020/21

Graph 14 shows a breakdown of LCEPs' stage of development by Bridge Organisation areas. This shows that there is not a clear correlation between the geographical area and stage of development. From our interviews we found that the stage of LCEP development depends, amongst other factors, on the cultural vibrancy of their areas and how well established the partnership culture is and the emergence of new organisations.

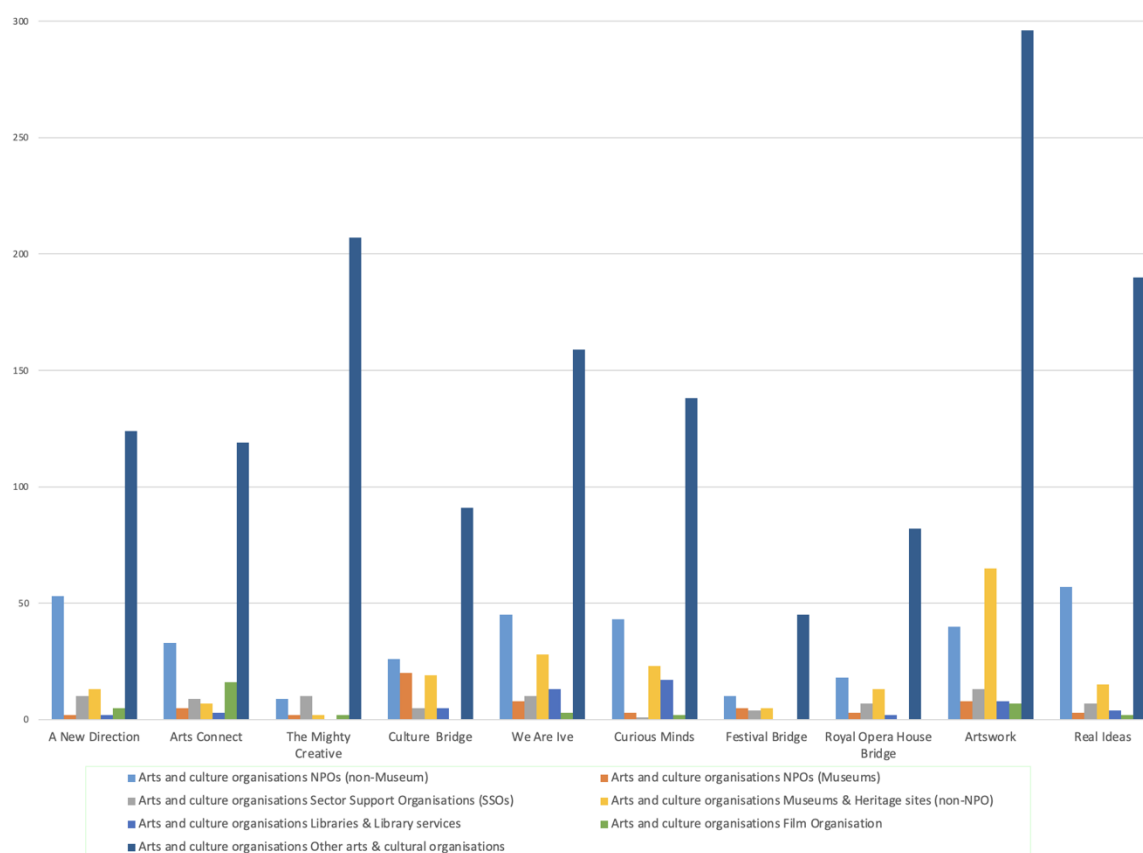
### National distribution of LCEPs by Stage of Development 2021/22\*



Graph 15: National distribution of LCEPs by stage of development, \* data from Bridges Q3, 2021 report; except for Culture Bridge and Real Ideas – available end of year 2020/21

Graph 15 shows the national distribution of LCEPs by stages of development and illustrates that the majority of LCEPs are delivering across the country. If we analyse it by region: the South West has the fewest LCEPs (11) at any stage of development and does not currently have any delivering LCEPs. London follows with 20 LCEPs in the period reported and very strong level of delivery. The Midlands has secure delivery in their LCEPs and is in the process of recruiting new partnerships. The South East and the North have very similar stages of development: strong delivery, a significant number of established LCEPs, and a few emerging. The area with highest proportion of delivering LCEPs is the North, which reported 28 out of 46 LCEPs delivering.

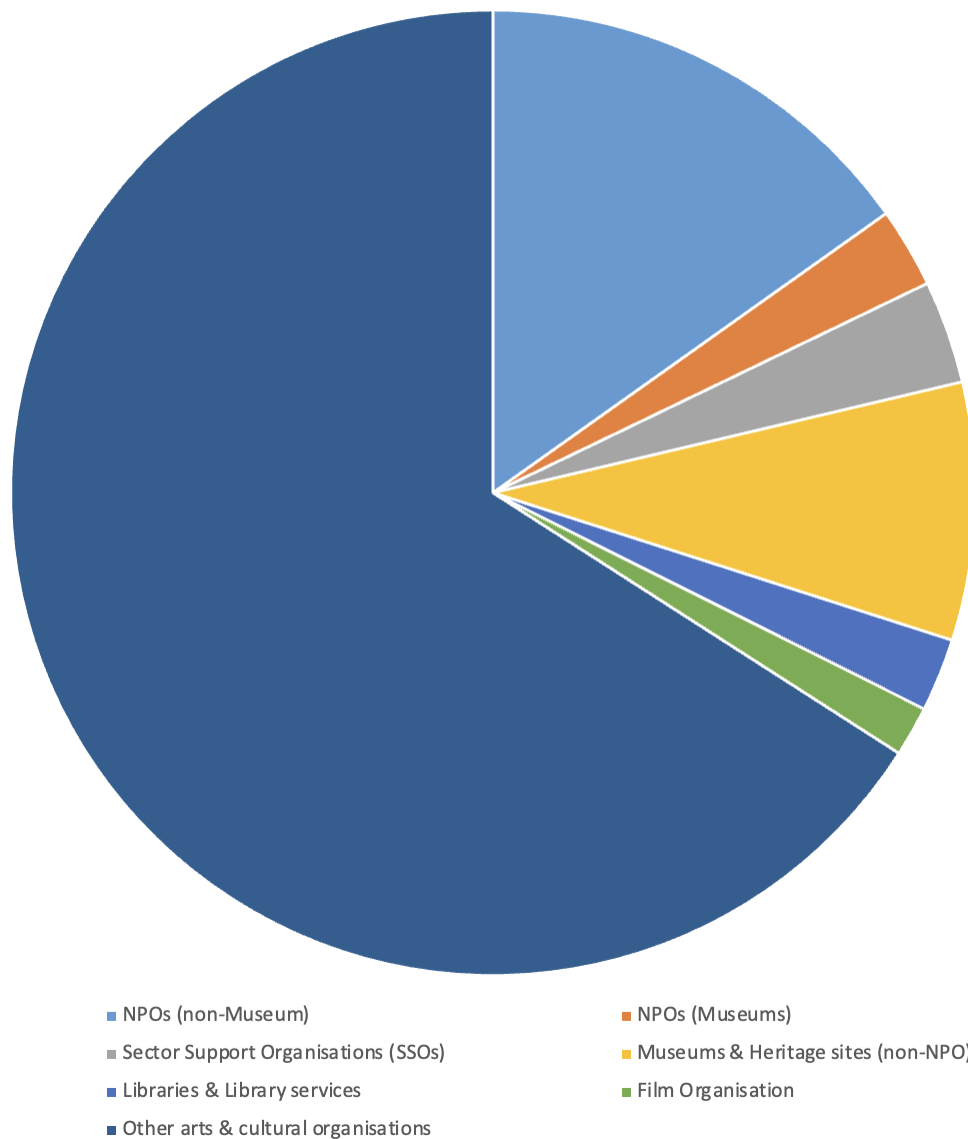
Arts and Culture LCEPs Partner Organisations, by type, by Bridge  
(2021/22\*)



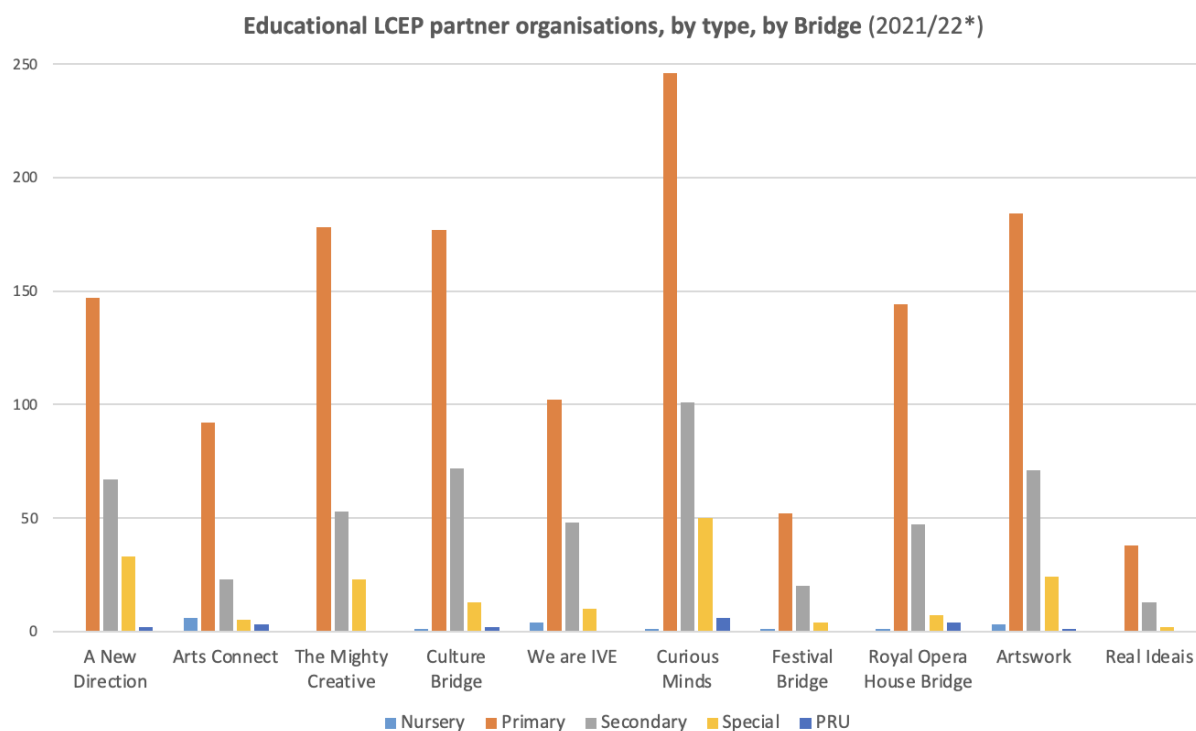
Graph 16: Arts and Culture LCEPs Partner Organisations, by Bridge, by Type, data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

In terms of arts and culture sector partners, the breakdown of these partners varies according to the Bridge Organisations. Overall LCEPs are actively working with National Portfolio Organisations, Museums and Heritage sites, and “other arts & cultural organisations” (either on a smaller scale or combined disciplines). Volume-wise, Artsworld and We are IVE have higher numbers of arts and cultural sector partners reported.

**National distribution of Arts and Culture LCEPs Partners  
Organisations, by Type  
(2021/22\*)**



Graph 17: National distribution of Arts and Culture LCEPs Partner Organisations, by Type; data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

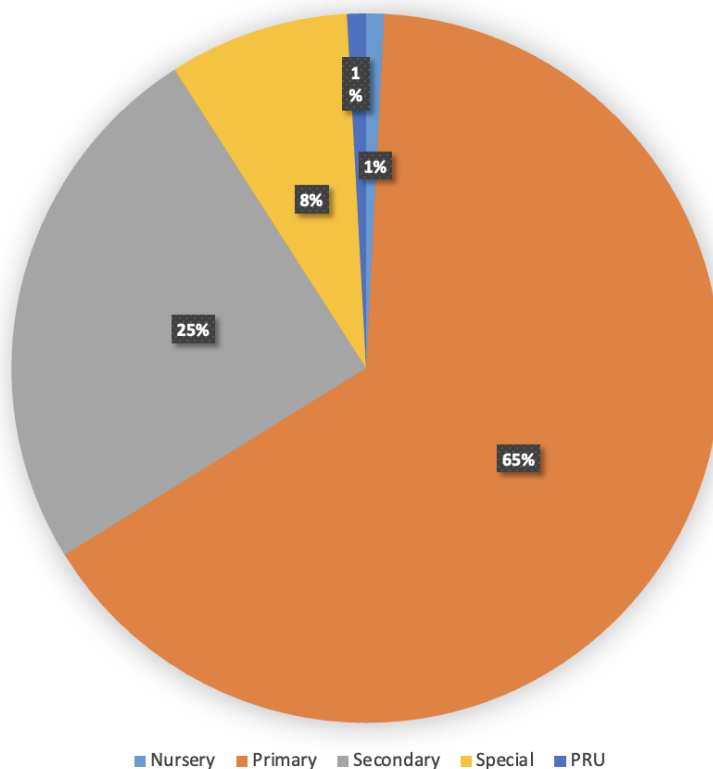


Graph 18: Educational LCEPs partner organisations, by type, by Bridge, \*data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

Curious Minds Bridge reported the highest number of education sector partners. In terms of levels of education, primary school partners are the most constant and regular across all LCEPs. Graph 19 shows that 65% of education sector partners are primary schools. Nurseries and Pupil Referral Units have very limited engagement across the board. Analysing data from pre-pandemic we could identify that there are some shifts across levels of education. For example, LCEPs supported by Festival Bridge had 16 early years partners in 2019/20, which was reduced to only 1 partner in 2021/22. In a similar way, LCEPs supported by Real Ideas worked with 5 Pupil Referral Units before the pandemic, and those partners are no longer reported.



**National distribution Educational LCEP partner organisations  
by type (2021/22\*)**



Graph 19: National distribution of Educational LCEPs partner organisations, by type, \*data from Bridges Q3, 2021 report; except for Culture Bridge, End of Year 2020/21

## **4. National Forecast for LCEP development and delivery 2021-24**

### **Key opportunities**

- Depth and breadth of networks-partnerships-sustainability
- Joining up of government policy
- Mapping good practice across LCEP, such as lead partners as universities, local authorities, charity status, or strategic direction.
- Funding alternatives such as the UK Government Levelling Up or Shared Prosperity funds, or local Covid recovery funds
- Focused knowledge-sharing such as around topics, on issues or challenges, or cross-regional locations that are geographically close
- Promote alliances with local Further Education / Higher Education Institutions to support the building of sustainable knowledge of needs, evidence, and evaluation of practices

### **Challenges**

- Largely reliant on staff from partner organisations who contribute their time above and beyond their existing work duties and/or 'the energy' and enthusiasm or interests of individuals.
- Keeping up to date with education/learning issues and current research etc. This is because of a lack of knowledge, input from educationalists, of the wider education context.
- Relying on project-based funding that is time-limited
- Attempts to create partnerships across sectors which have no real understanding of the impact of arts and culture in their practice and the potential of joint action or are already under pressure to deliver (e.g., health)
- Not having capacity to apply for funding

### **Funding needs**

- Core infrastructure funding to fund key roles longer term. This is based on responses from all the interviewees- LCEPs need teams to manage the partnership, fundraise for future activities etc., and deliver the activity.

### **Support needs**

- Need more connections with other LCEPs – all interviewees said they learned so much from sharing experiences with fellow LCEPs and this was valuable to them in their development and progress.

## 5. Considerations for ACE's approach to LCEPs

This section outlines considerations for ACE's approach to LCEPs based on the synthesis and analysis of the data captured in this programme of rapid research. We have organised the considerations into four themes: *Who are we? / Where is the energy coming from? / What is the money for? / How can we learn from and with each other?*

### Who are we?

LCEPs have evolved and changed in the last 10 years, and there is a perceived need for a transparent, more active, and understandable purpose and scope.

A consideration in this context would be for ACE to work consistently in delivering the message that creative skills are fundamental skills for life, and more transferable than any other in academic / professional context. This could be achieved by defining what the social-economic and financial outcomes are - allocating funding to systematise this information and make it visible to all stakeholders.

*"From my point of view, there's a huge degree of frustration. We're entering the end of this phase of this funding agreement and to be doing this research now...is like what are you doing? Quite frankly, it could have done 18 months ago and preparing for whatever comes next. I know there's a pandemic, but there is a massive lack of communication about this. We're in the dark and it's hugely frustrating. Everybody is guessing." (Anonymous)*

*"One of my worries is this uncertainty. We are feeling like we've been abandoned, the forgotten child. There's nothing in the Let's Create strategy about LCEPs, maybe mentioned once in a sentence in the delivery plan." (Anonymous)*

As stated above majority of LCEPs are informally structured, with no obligation to be legally established to access the support from Bridges, and this gives value to the potentiality of the programme. While the scope of this report is to draw a characterisation of the LCEPs, a further investigation on the specificities of the value of legal constitution and the performance of the LCEP would be advised to understand its best practices.

### Where is the energy coming from?

Interviewees consistently communicated the need for succession planning to support the sustainability of LCEPs, particularly in the areas of human resource and increased knowledge and funding to support and enable long-term progress and impact.

The BOP Consulting Final Report of Research into Local Cultural Education Partnerships (2019) stated that 'Bridge Organisations have done a huge amount of work to develop the number and scale of LCEPs. Feeling that they can now take more of a 'noses in, fingers out' role' (p. 25). While in 2021-22 this statement still holds true the Bridge Organisations have also been focussing on the planning and preparation for their obsolescence.

*"...everything we are doing now is about being sustainable. We're on a 3-year funding agreement and we didn't expect to get renewal. So, what can we do that will ... give us some sort of legacy to the work we do?" (Bridge Organisation)*

This has manifested in the preparation for sustainability-succession planning of LCEPs through capacity building and leadership supporting not only the depth and breadth of strategic positioning of the LCEP within place but also on identifying 'Where is the energy coming from?'

*"it's about the most relevant individuals to be having that conversation, and it's largely to do with where the energy is. There are definite commonalities, you know, in terms of some of the things, structures etc. that we help put in place, but there are patterns in terms of where the energy is, ... place based cultural education partnerships- is about where the energy is." (Bridge Organisation)*

Building community capacity supports successful implementation and supports the responsiveness to local needs and issues. While flexibility and inclusivity of the local specificities and needs is one of the LCEPs' strengths, the possibility of a shared common ground of experiences and guidelines was one of the major foci across our interviews, a sustainability of knowledge.

The opportunity to learn from others is at the centre of the LCEP concept of partnership, moving beyond its hyper-locality and supporting ongoing capacity building and leadership. The players in LCEPs change, and so to support sustainability there is a need to support the 'energy' in places- the people- and not relying on the same people all the time. Additionally, sustainability of resources through financial longer terms can then support the operation of indicators of performance and impact which are more aligned with the nature of local partnerships, community building and educational outcomes.

### **What is the money for?**

To ensure that LCEPs are agile and flexible in responding to a place's interests and needs, proactive core funding is needed.

In the interviews, participants consistently communicated the importance of core funding to proactively support LCEPs. Core funding (rather than project based) would enable the LCEPs to be agile in responding to local interests and needs. Creating positive change in local communities means working across different functional areas (health, social care, employment, and training, etc.) and across the different sectors (voluntary, public, and private). The provision of core funding, in a place where finances are scarce, is to mobilise and make the most of all available local resources. This is what the LCEPs are doing, they are leading on the brokering of relationships between different sectors and services to the benefit of local people and/or developing initiatives aimed at leveraging investment activities in under-invested areas.

*"It's about strategic development, and this has made some real inroads and I think I would be saddened to see just getting project money. Because it would turn them into something else, but if they had money to continue that strategic development to keep building partnerships and relationships, testing out ideas, doing action research and then when things happen quite locally, you're able to respond to them rather than project oriented that had specific outcomes."*

*If you hand people bags of cash they're focused on the bags of cash, it's overwhelming. But when we say, 'OK, we've got no money, what are we going to do?' it changes the conversation entirely. It's about a balance. I think throwing money at LCEPs would be a mistake but giving them enough money to survive is key to innovating and creating something for a long time" (Bridge Organisation)*

Core funding can support and increase the resilience in communities as the funding can be a catalyst to the change that local people aspire to but need support to achieve. Core funding can also have a generic purpose; for example, improving quality of life in a particular area or a more specific purpose such as reducing poverty or giving children a better start in life etc.

Core funding that supports:

- proactive ongoing sustainable strategic positioning and planning but also responds to a place's interests and needs as they occur/happen.
- a Network Manager and Creative Education Officer in each LCEP, so that there is a dual focus between developing the network of partnerships and the cultural learning activity.
- training and support for LCEPs to enable Children and Young People agency in their roles in the partnership. Offering placements for CYP and training for LCEPs in how this can be achieved. i.e., role on the committees-LCEPs- enable the voice- agency.

### **How can we learn from and with each other?**

To recognise and acknowledge what LCEPs are achieving, how it is being achieved and to support progressive impact (cultural, socio-economic, health and wellbeing) and learning, the 'right questions' need to be asked, analysed, and shared.

To fully support an understanding of place-based initiatives in terms of purpose, needs, successes and impact etc., information is needed that garners knowledge of the relational understanding of the specificities of place and consequently each LCEP i.e., different places, different relationships-meanings of place and different place interests and needs etc.

Collecting information/data on relational variables/factors such as perception of area, perception of difficulties, challenges etc. can enable the mapping of a place, a sense of place and can facilitate a depth of learning of not only the needs of these places, but also a sense of place/belonging. This can result in a strong step forward to rethinking geographic distribution and new geographies (categories/descriptors of place) to support the distribution and focus of funding.

This would also result in a richer, deeper understanding and knowledge of the interests and needs of these places, and the impacts that LCEPs have.

*"Understanding of what cultural education is across the country and how you would measure and how you track participation and change? How you track change in all these places is one of the biggest things we need to do. We then can learn from that and build on it." (Bridge Organisation)*

Additionally, consistent data capture (including qualitative data), analysis and critical engagement with findings was communicated as a need. This would enable a deeper understanding of what success is and a more holistic picture/narrative of how relationships are developed managed and maintained.

*“The challenge with the monitoring and reporting is that the questions that are being asked, are the wrong questions, and the holding of the data has not been managed for five years. There's something so much more subtle and nuanced happening that is just not being captured.”  
(Anonymous)*

A lot of the work that LCEPs do can be perceived as ‘under the radar’.

*“They are having an impact and when they put so much effort in and it's all voluntary. Where is the recognition, where is the national recognition for what they've achieved? Where is that moment of celebration? there just isn't an end. All they need is at least a moment in time, to say wow, look what you've done.” (Bridge Organisation)*

Formal/official recognition of the impact/work that is going on would also enable a sharing of practices- knowledge exchange as the work becomes more public-known. i.e., website with case studies- this would also contribute to a holistic knowledge and understanding of LCEPs and the progressive impact they are having.

## **6. Methodology**

Our approach was based on four streams of activity that ran concurrently. The four activity streams were: (1) interviews with 10 x Bridge Organisations and 9 x LCEPs, (2) a national survey of LCEPs, (3) a literature review of quarterly monitoring reports, and (4) mapping LCEPs' partners geographically on a digital map.

### **6.1. Interviews**

Interviews were conducted with the ten Bridge Organisations and nine LCEPs (see appendix for list of interviewees).<sup>8</sup> LCEPs were selected for interview based on suggestions from Bridges and the activity they reported in the quarterly management reports. We ensured that a range of LCEPs were interviewed, and aimed for diversity in stages of development, geographic location, and size of LCEP.

We based the research questions for the interviews on the ACE Scope of Requirements. We also took a Feminist Research approach that empowers both the interviewee and interviewer through supporting 'talk back.' Discussion follows whatever direction may be appropriate, as opposed to solely following a predetermined agenda.<sup>9</sup> This enabled flexibility in the interview process, where interviewees 'funnelled' the conversations through asking their own questions and probed ideas that they thought were relevant or problematic in terms of their understandings and experiences.

### **6.2. Survey**

The online survey was disseminated to LCEPs by Bridge Organisations and was open from 7 December 2021 - 7 January 2022. It had an outstanding response rate with 112 respondents. We also developed a survey for wider partner organisations. However, due to time constraints the analysis provided in this report focussed solely on the LCEP lead survey responses.

We made the survey accessible through using plain language, testing in advance, clear formatting, and simple layout. We also used software with a screen reader function. ACE provided feedback on the content of a draft survey, and this feedback was incorporated into the design.

### **6.3. Literature review**

We reviewed quarterly management reports from Bridge Organisations, which were provided by ACE in the first few weeks of the project. The initial analysis of reports from 2021 provided content for the survey and the interview questions with Bridges and LCEPs.

The following was provided by ACE: quarterly management reports from Bridge Organisations; interim, year-end, and final evaluation reports; and other relevant reports as identified by ACE. There were gaps or variations in the reporting, and this resulted in our use of mapping.

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<sup>8</sup> We aimed to interview 10 LCEPs, but this was not possible due to the short timeframe of the research.

<sup>9</sup> see Further Reading (section 8)

#### **6.4. Mapping**

To gain a more relational understanding of the LCEPs location, we undertook a mapping process. We used data from quarterly management reports from Bridge Organisations to geographically locate 1,408 LCEP partner organisations. The map visually identifies the reach and positioning of LCEPs across the country, giving a sense of their scale and scope.

The mapping process revealed that there were inconsistencies in reporting. For example, we supplemented the reporting data with information from Bridge / LCEP websites, and by using registered address information from Companies House or the Charity Register.

Link to map: <https://tinyurl.com/mapLCEP>



## **7. Author information**

Goldsmiths has a long history of partnering with local, national, and global education institutions and cultural organisations. Together, this experience, expertise and vision underpins the robust methodology of the project, that is mindful of the organisations and young people at the heart of LCEPs' mission. The research team consists of: Anthony Crowther, Sara Martins, Tara Page, Becca Rose Głowacki, Tom Steer.

**Sara Martins** is a social researcher and trained arts manager with considerable experience in academic consultancy for private agencies and public sectors. Sara's expertise lies in the cultural policies spectrum. Sara's recent work includes analysis of European, national, and local arts funding programmes; measuring institutional performance and audiences; production of indicators for socio-economic impact of arts; evaluation on the diversity of the arts; international comparison for the fashion industry; survey on festival audiences and evaluation of impacts of artistic education. Sara is currently working as a data and performance analyst for a local youth sector organisation, in parallel with her current PhD, where she is analysing the evolution of cultural policies in articulation with the processes of institutional decolonisation.

**Dr Tara Page** is a senior lecturer in Goldsmiths' department of Educational Studies, member of the Research Centre for Arts and Learning, and Academic Director of International Development and International Partnerships (IDAP). Tara is an experienced academic successfully working with communities, arts organisations and funding bodies as a researcher, practitioner, and assessor. Tara's artist researcher teacher praxis brings creative philosophy together with practice and theory advancing new ways of understanding the importance of 'where' to who we are and how we are and how both the presence and absence of matter teaches us, where pedagogy is conceived as an open, continuously made, and remade praxis that is embodied, placed, material, generative, emancipatory and enables social and educational change.

**Becca Rose Głowacki** is a lecturer and programme lead for the MA Designing Education in Goldsmiths' department of Design. Głowacki is currently carrying out an AHRC-funded PhD specialising in community computing-arts education. Becca has worked extensively with third sector organisations such as Knowle West Media Centre and Watershed in Bristol to develop computing-arts learning activities and has a background in graphic design with extensive knowledge and skills in illustration and visual communication.

Goldsmiths' Research and Enterprise Team supports research and knowledge exchange activity across Goldsmiths. The team, including **Tom Steer** and **Anthony Crowther**, have worked on several contract research and consultancy projects in recent years, notably: Evaluation into the needs and challenges of creative businesses in Lewisham Creative Enterprise Zone; Evaluation of EY Foundation employability programme; Evaluation of Lewisham Covid-19 Emergency Response Hub.

## 8. Appendices

### ***Bridge Interviewees***

Michael Corley	Festival Bridge - East
Sally Manser	Royal Opera House Bridge - East
Kelly Matthews	Royal Opera House Bridge - East
Emily Bowman	The Mighty Creatives - East Midlands
Nick Owen	The Mighty Creatives - East Midlands
Steve Moffit	A New Direction - London
Hannah Newman	A New Direction - London
Bill Griffiths	Tyne & Wear Archives and Museums (Culture Bridge) - North East
Derri Burdon	Curious Minds- North West
Louise Hesketh	Curious Minds - North West
Richard Beales	Artsworld - South East
Louise Govier	Artsworld - South East
Lucy Marder	Artsworld - South East
Beatrice Prosser-Snelling	Artsworld - South East
Ruth Taylor	Artsworld - South East
Lindsey Hall	Real Ideas Org - South West
Lucy Carlton-Walker	Arts Connect - West Midlands
Rob Elkington	Arts Connect - West Midlands
Pepita Hanna	Arts Connect - West Midlands
Clare Mitchell	Arts Connect - West Midlands
Verity Clarke	We are IVE - Yorkshire and the Humber

### ***LCEP Interviewees***

Philip Aves	Lowestoft Rising LCEP
Greg Bond	Evoke (Kirklees) LCEP
Francesca Skelton	MAKE (Milton Keynes) LCEP
Heather Walker	Tees Valley LCEP
Cathy Mahmood	ChalleNGe (Nottingham) LCEP
Alice Edwards	Elevate (Lambeth) LCEP
Jess Rotherham	Wigan LCEP
Sally Smith	Wigan LCEP
Roxie Curry	Thurrock LCEP

### ***References and Further Reading***

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