

The Cultural Education Powerhouse

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What do we mean by Cultural Education?

Archeology, architecture and the built environment, archives, craft, concerts, dance, design, digital arts, drama and theatre, film and cinemas, galleries, heritage, libraries, literature, live performances, museums, music, poetry and the visual arts.

All children should be offered high quality opportunities in school and out of school.

The Cultural Education Challenge

The concept of a Cultural Education Challenge is to give every child and young person the right to:

- **Create, compose** and **perform** their own musical or artistic work.
- **Visit, experience** and **participate** in extraordinary work.
- **Know** more, **understand** more and **review** the experiences they've had.

Underpinned by the principles of:

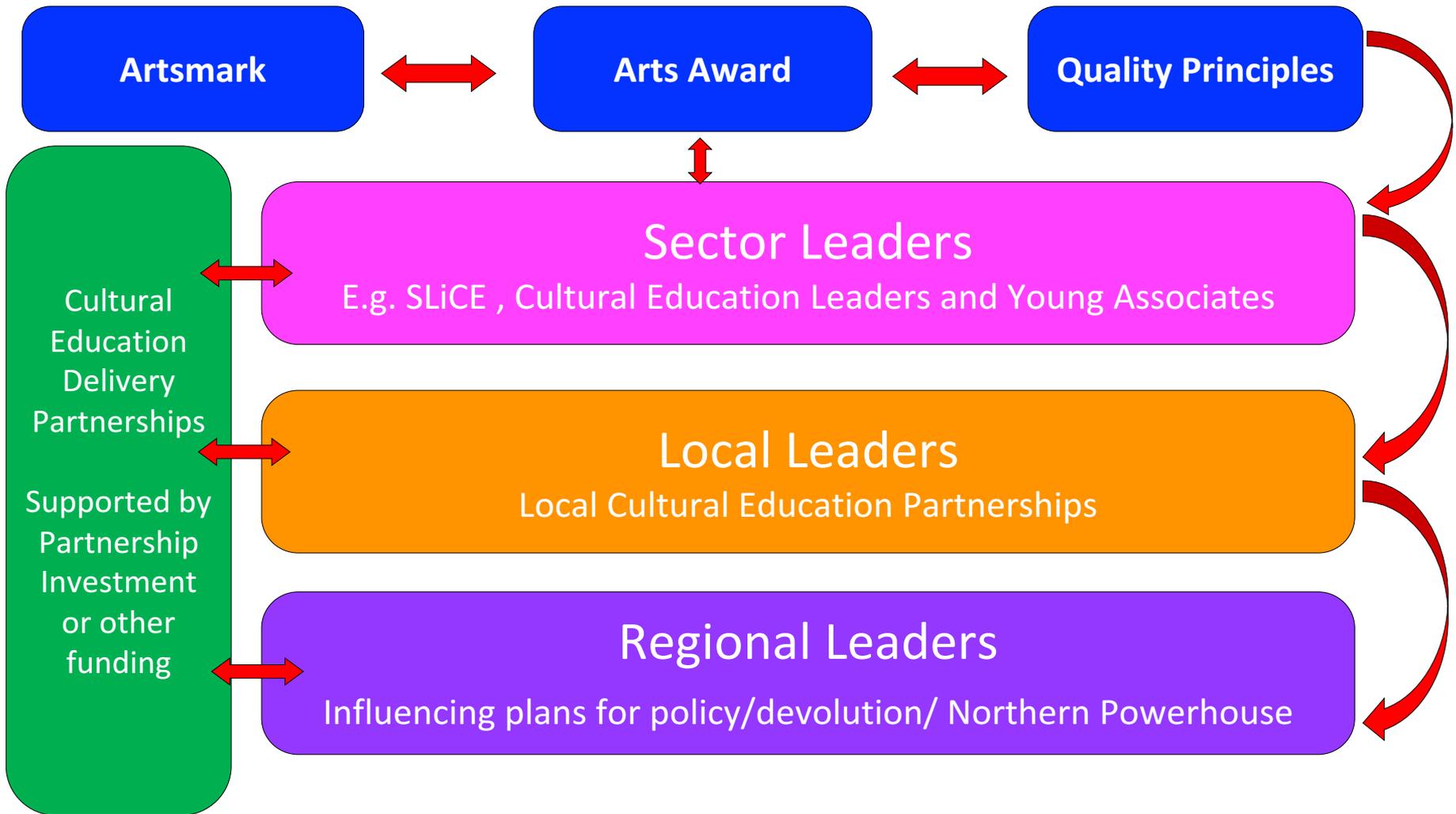
- Access, reach, diversity, quality,
- Impact/accountability, and
- Voice and influence of young people

Local Cultural Education Partnerships

- The Vehicle for delivering The Cultural Education Challenge
- Facilitate: access, quality, diversity, value for money and the voice of young people
- Audit cultural assets; identify gaps; build a co-created offer

The key challenge is to **unlock demand from those not currently engaging** with cultural activity. . .

A Curious approach to Bridge



Powerhouse Dilemmas

On the one hand → On the other hand.

LCEPs plans are locality focused → Cultural and Education strategy being discussed at City Region and County Level

LCEPs address local need and work within existing constraints → Devolution calls for ambition for the future and removal of constraints

Bridge organisations working within regional boundaries → MATs, TSAs, NPOs, MPMs, National orgs working across traditional LA boundaries.

Provocation 1: we (might) have the power . . .

Only 5% of powers it wants have been devolved to GM so far and there is an ambition to achieve devolved powers around education. Devolution is probably the best opportunity we, in the North of England, have to shape an education system for our children with cultural and creative education at its heart. What should we be doing now to make this happen before it's too late?

Good Enough isn't Good Enough

“There seemed to be between 17-28% (averaged at around 22%) negative impacts of poor quality programmes. Put crudely, this meant that in a global sense about ¼ of all the arts and cultural education a child receives is likely to have a negative impact [on a range of outcomes]”

Bamford, Anne. *Wow Factor: global research compendium on the impact of the arts in education*. Waxmann, 2006

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Provocation 2: good enough isn't good enough. . .

In your area – are the poorest kids getting the rawest deal?

- Is quality and progression a domain of just those with the will and ability to pay?
- Is your investment in free or low cost community provision really leading to positive outcomes and making up for the cultural deficit? Or is it deepening the deficit?
- What do we want parents, children and teachers them to be demanding of schools. Do they (and teachers) know quality when they see it?

'Flat offers' without the opportunity for CYP to CREATE or progress their talent are having a negative impact on educational, health and social outcomes for children and young people across the NW. **STOP or do it better!**

Provocation 3: a different role for Goal 5 NPOs

NPOs hold significant expertise and resource in relation to the Cultural Education Challenge. Most currently deliver 'projects' to relatively small numbers of YP. Working in this way there simply isn't enough of them to go around (and meet the EVERY child ambition). Direct delivery projects make for good PR opportunities but is this getting the most value out of the public investment? Should NPOs be playing a more strategic role e.g. in delivering CPD to teachers and local providers? Co-creating programmes across school networks? Offering progression, performance, exhibition opportunities for the most talented and passionate young people?

Provocation 4: LCEPs as task & finish groups . . .

What if we thought about LCEPs as ‘task and finish’ groups?

Would it change what we do and how we do it?

Arts Council England’s vision is to establish partnerships that will exist way into the future, beyond the next funding round, to create an infrastructure in which the Bridge network is no longer needed. Is this realistic? Is it likely that the partnerships will survive without someone there pulling from the front and pushing from the back? Or will they go the way of ECM partnerships and fizzle out?

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