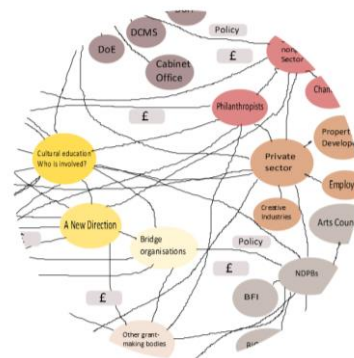


Seven initiatives  
Seven Lead Partners  
Seven Generations

## A Generational Commitment



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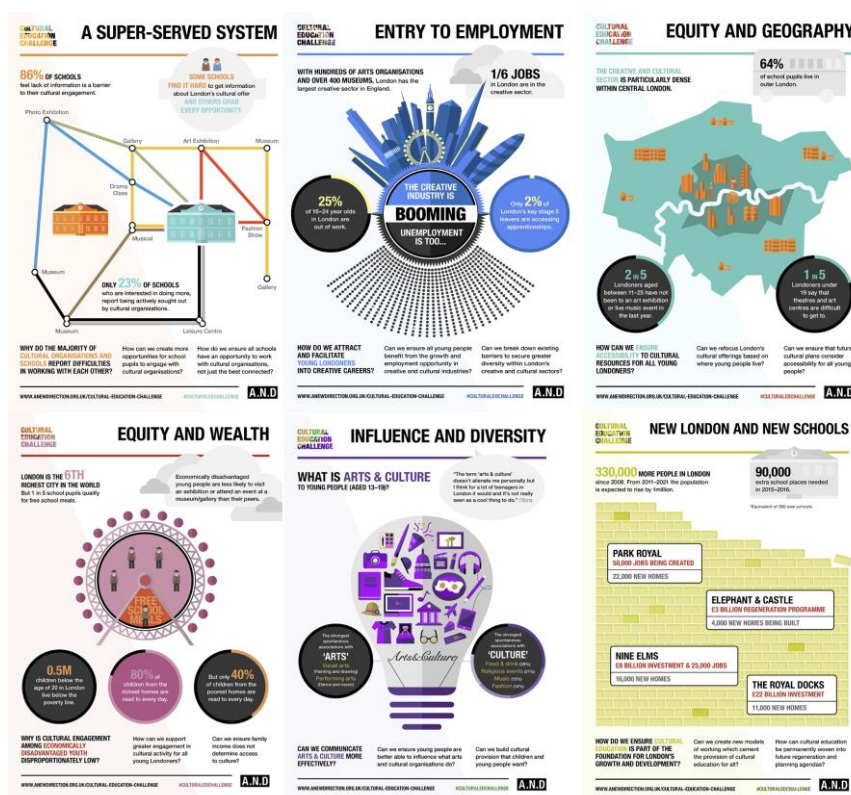
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Image credits:

1. Oval House
2. Alchemy
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Figure 1 Infographics showing the six Challenge Themes



## **Seven Generations**

The 'Seventh Generation Principle' is based on an ancient Iroquois philosophy that the decisions we make today should result in a sustainable world seven generations into the future. For many people it is challenging to think in terms of the next 150 years but Deloria has proposed this is about thinking in terms of the three generations that have gone before and the three that are to come. Through its ambition to create a step change in cultural education the London Cultural Education Challenge is arguably thinking in terms of having a generational impact.

Each person we might say is the fourth generation, and looks back to three generations and forward to three ... so instead of being a vague term for time, seven generations has a reality and precision ... (Deloria, 1999: 179)

## **Acknowledgements**

I am grateful for all the assistance and thoughtful contributions provided by AND and the Challenge partners. Particular thanks go to Corinne Bass who has patiently responded to my requests for information, endured my bright ideas and answered my sometimes random questions. Without everyone's support this action research process would not be possible.

## Executive Summary

We are meeting the needs of people who haven't been invested in for generations. We can't move faster than it needs.

Lead Partner

It's exciting to be at the point where it's becoming real.

Lead Partner

Ever tried. Ever failed. No matter. Try again. Fail again. Fail Better.

Samuel Beckett

Having cultural education enshrined in the UN Convention on the rights of the child suggests there is reason to be optimistic about children and young people having access to and engaging with arts and culture. However, there has been growing concern about the direction that cultural education may be taking. This in part illustrates why the Cultural Education Challenge ("Challenge") has come about and why it has the scale of ambition it does.

In many ways the Challenge programme is a natural progression for the work that has been undertaken by A New Direction (AND) since it came in to being in 2008. As such much of ANDs previous activity has fed into the programme development. The research work undertaken for several years prior to the launch of Challenge set the context and answers the question – 'why this, why now?'

In archetypal terms the narrative of Challenge to date is that of a quest or journey. Alongside AND seven lead projects have been selected to work towards the goal of a step change in cultural education in London. No-one is under any illusion that this is an ambitious goal and that challenges and obstacles will have to be faced as part of the journey. The overarching inquiry question for this quest is:

How do we achieve a step change in the quality and equity of cultural education for young people in London?

This is being investigated over three action research cycles with the focus of this report being the first level of inquiry:

How can the Challenge participants (and other cultural education practitioners) be supported to achieve a step change in the delivery of cultural education in London?

The context for high quality and equitable cultural education provision is a complex one with multiple influences, institutions and stakeholders (Appendix One Mess Map gives a snapshot of the complexity).

It is what could be defined as a wicked problem in that it has many interdependencies, is multi causal and has no single solution in terms of the quality and equity of cultural education. AND has therefore designed Challenge to be flexible, working across organisational boundaries, bringing in multiple perspectives, and generating new partnerships and funding.

While cultural education has been championed in the Henley Review and features in the recent government culture white paper (the first for fifty years) AND's research into the state of cultural education provision in London shows there is a very mixed picture. This evidence base has formed the opening chapter in launching Challenge and provided the framework for the business cases of the lead partners. Following a thorough three-stage application process seven lead partners were successful in gaining funding. Our heroes have been chosen and their quest is set out.

Challenge is bringing together the successful applicants as a community of practice with a strong focus on inter-organisational working. It is also rooted in social justice and activism with its desire for change in cultural education provision. While there are others working in the field, and the Arts Council has since launched its own national Challenge, no-one else is offering the same kind of programme in London.

The literature review suggests there is wide ranging research, from young people's voice to communities of practice that can help provide theories, models and additional evidence to support the lead partners in implementing their projects and making the case for change. It also supports the approach being taken by Challenge.

This discussion document is the result of an action research framework in terms of an annual inquiry cycle:

1. Planning: What was intended?
2. Action: What was done?
3. Observation and reflection: What did we discover as a result of what was done?
4. What will we change as a result of our inquiry?

In summary:

- Planning has involved recognisable project initiation and start up processes
- Action has included launching Challenge, selecting the lead partners and everyone moving into the early stages of delivery
- Observations draw out the experiences of Challenge to date
- Reflections highlight the themes that have emerged, considers what has worked well and if the process were repeated what might be done differently

Feedback from the Challenge partners suggests that the support provided was relevant and appropriate particularly in the early stages. When asking the question what support was needed a model has emerged of five areas:

- Create: structure, rules and boundaries, information infrastructure

- Connect: Clear programme leadership, trust building and knowledge/expertise sharing
- Commitment: building a sense of belonging and open dialogue
- Collaborate: shared goals, common direction, and building wider allegiances
- Change: allowing flexibility as contexts change, being responsive as obstacles emerge, providing advice and guidance, and emotional support

Lead partners have spoken positively about the flexibility and support provided by AND and have contrasted this with their experiences of other funders and their own internal structures. In some cases those outside the immediate lead partner group have made assumptions about AND's expectations as a 'funder' rather than a funding partner.

The purpose of the action research reporting is threefold:

1. To stimulate practical improvement in the programme
2. To document the process and any changes that have occurred
3. Inductive theory building and disseminating any theories or new knowledge that have emerged

In the spirit of continuous improvement there are several recommendations arising from the Cycle One research and the proposed Cycle Two question:

1. Now that the community of practice is established consider setting up an action research subgroup that is drawn from across Challenge (which could meet virtually). This will extend the process and its co-construction as well as deepening knowledge sharing. Alternatively, it could be a standing item on the Challenge partners' meeting agenda
2. Building more engagement between the lead partners. There is a definite energy for knowing more about what each initiative is doing and sharing ideas, experience and challenges. In the spirit of 'failing fast and failing well' lead partners are keen to hear about the things that are not working as much as the successes. These could be turned into anonymous exercises for lead partner meetings so see how others might have addressed the issue. Everyone acknowledges there has to be a balance in terms of time commitment but there are concerns about duplication and reinventing wheels between projects at the moment. There are a variety of formats this could take – it could be a monthly Google hangout available to those who are free at the time, a closed Facebook group, Slack or Evernote etc.
3. Time inevitably came up as a constraint and given the experience to date it might be useful for lead partners and AND to review timetables for 2016/17 and model some 'what ifs' in terms of possible contingencies needed
4. Specific theory and practice sharing is another area to develop. There are different models in use and being evolved within the projects around collaboration, CPD and evaluation and it would be helpful if these were shared as they are developed. This could take the form of themes for lead partner meetings, mini workshops or possibly YouTube/Vimeo shorts.

As we move into delivery it might also be helpful for everyone involved to be journaling or blogging to help with our understanding of collective learning models

5. As a group working in the same field there is a danger that terminology is used based on the assumption that everyone understands its meaning. Terminology such as culture, creativity, imagination and cultural education. While AND has a range of resources that can help, building a glossary of terms might be useful as much in terms of the discussions it will provoke as coming to an agreed terminology. As one of the lead partners highlighted this is also a socio-political issue in that debates about what constitutes a 'valid' evidence base are having an impact on definitions.
6. Projects are interested in having more focussed meetings on particular questions/topics. This could be introduced to the Challenge partners meetings and led by different projects. The more general updates could be done in advance via a shared space and/or use a storyboard format of posters which are in the room for updates
7. One project mentioned the possibility of forming action learning sets – AND would not have to be involved in their co-ordination but could help with a space for people to come together
8. In terms of wider dissemination and impact of the work several projects mentioned the possibility of brokering links between Challenge projects and larger cultural organisations to share the learning. This would allow for the discussion of strategies and sharing the learning from young people, which is particularly important for amplifying the voice of young people and ensuring they are active participants in the step change process
9. There has also been requests for more clarity about connections between Challenge and other AND programmes, in particular the development of LCEPs and if this growing network (London wide and nationally) can be used to gain higher profile



Image 1 Oval House Creative Youth



## The Backstory – Introducing the Cultural Education Challenge

Article 31: States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

UN Convention on the rights of the child

Opportunities for cultural and artistic activities and the provision of specialist arts educators in school are, in some countries, being eroded in favour of more academic subjects.

Committee on the Rights of the Child, General comment No. 17  
(2013)

Having cultural education enshrined in the UN Convention on the rights of the child suggests there is reason to be optimistic about all children and young people having access to and engaging with arts and culture. However, as the Committee on the Rights of the Child General comment highlights there is international concern about the direction that cultural education may be taking. This in part illustrates why Challenge has come about and why it has the scale of ambition it does.

In many ways the Challenge programme is a natural progression of the work that has been undertaken by AND since it came in to being in 2008. As such much of ANDs previous activity has fed into the programme development. The research work undertaken for several years prior to the launch of Challenge set the context and answers the question – ‘why this, why now?’

At the core of the programme is the desire to explore the idea of ‘cultural capital,’ that is the extent to which engagement in art and culture through childhood contributes to becoming a well-rounded individual, better able to access opportunities and navigate choices as young people get older. This is about understanding which children and young people are engaging in arts and culture and which are not, and the possible barriers to entry. To help unpack these issues AND has opened up a space for debate and inquiry and Challenge is part of that process.

Amidst an ever-changing environment AND recognises there are significant opportunities for the improvement of cultural education and these have informed the development of Challenge, such as:

- The growth in the younger population in London
- The pupil premium
- Private sector partnerships
- New forms of enterprise
- An evolving creative and cultural sector

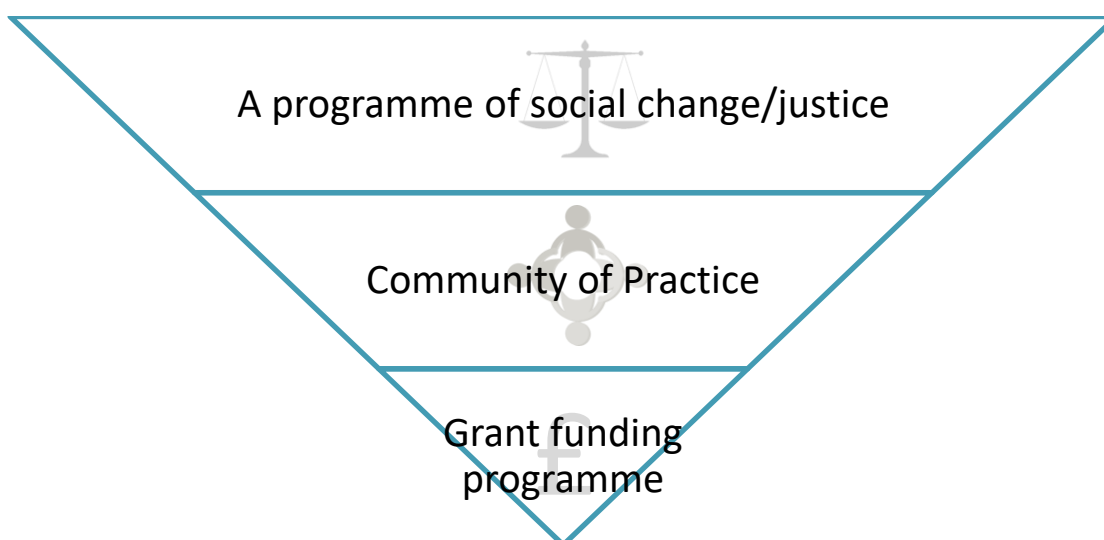
- More scope for collaboration and partnerships as schools, communities and business recognise the value of cultural education in creating life skills, building desired attitudes and behaviours and developing a lifelong, lifewide engagement with learning

In partnership with a wide range of schools, communities, organisations and individuals, AND is investing £900,000 over three years in exploring these opportunities and delivering the programme. Challenge has been designed to effect a step change in cultural education in London. AND's background research suggested that in order to answer the action research question of how to achieve a step change Challenge needed to explore six themes:

- Equity and Wealth
- Equity and Geography
- Influence and Diversity
- Entry to Employment
- New London and New Schools
- A Super-Served System

In delivering on its aims and ambition the action research shows that Challenge has been constructed and is enacted on three levels (Figure 1), which suggests different forms of support may be needed for each level. At a functional level it is a grant-funding programme, at a delivery level it is a community of practice and at a strategic level it is a significant change project. The intention being that the financial investment ultimately serves to generate an impact at a policy and societal level.

Figure 2 Cultural Education Challenge Programme levels



## Cultural Education - the context

There should be a minimum level of Cultural Education that a child should expect to receive during his or her schooling as a whole. For children to leave full-time education without having engaged in the spectrum of Cultural Education...would be a failure of a system which sets out to create young people who are not only academically able, but also have a fully rounded appreciation of the world around them.

(Henley, 2012: 56)

Enjoying and participating in cultural life should be available to all children and young people: it must not be restricted to those children whose families already participate in cultural activities. All children and young people no matter what their background or family circumstances should have the opportunity to develop their creativity, their relationship with society and to contribute to the economy in ways that are beneficial to them as individuals and to society.

(DCMS & DoE, 2012)

Between 2003 and 2013 there was a 50% drop in the GCSE numbers for design and technology, 23% for drama and 25% for other craft-related subjects. In 2012-13, only 8.4% of students combined arts and science at AS level. The number of arts teachers in schools has fallen by 11% since 2010 and in schools where a subject has been withdrawn, drama and performance has dropped by 23%, art by 17% and design technology by 14%.

(Brown, 2015)

There is a mixed view on the current state of cultural education but much of the lived experience of the lead partners, AND and the young people they work with suggests that all is not well. The context for Challenge is an important factor in its development and delivery and is considered in two parts:

1. The action context: the position of the programme within a wider community of practice and if this problem has been addressed by others
2. The research context: consideration of the literature that provides a wider understanding of the problem. It locates aspects of the Challenge programme in relation to other research, policy and practice

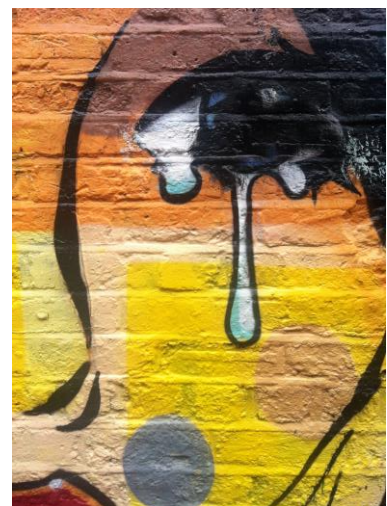


Image 2 Graffiti - near a Challenge Partner offices

## The action context

Some problems are so complex that you have to be highly intelligent and well informed just to be undecided about them.

Laurence J. Peter

The action context for Challenge is complex and at the beginning of the design process we talked about cultural education provision being a 'wicked problem.' (Rittel & Webber, 1973) In considering how best to deliver a successful Challenge we identified that the underlying problem of inequitable and unequal cultural education provision in London had a number of characteristics:

- It has many interdependencies and is multi-causal
- There is no single solution
- It involves multiple stakeholders and interest groups
- It is likely to have a no stopping rule i.e. there is not a clearly defined end point
- It is complex in three ways:
  - Socially: those involved are likely to have different perspectives
  - Generatively: it may unfold in unpredictable ways
  - Dynamically: cause and effect can be hard to understand or identify

In defining the problem in these terms, a process was designed that recognised that no single organisation or group was going to have all the solutions and that Challenge required direct action to make change happen. AND therefore, created a programme that was intended to be flexible, that brought in multiple perspectives (particularly young voices) and allowed Challenge to work in multidisciplinary and cross-disciplinary ways.

In terms of trying to understand London's cultural education context and provide a supporting framework for action AND produced a series of infographics that became the six Challenge themes and highlighted the issues the programme is designed to address (Figs one & three).

Figure 3 Cultural education in London infographics as the backdrop to the Challenge conference 2015



AND's research also revealed a range of factors and trends that highlighted the need for change in cultural education (Table one). These have formed the drivers for Challenge and many are reflected in the lead partner business cases.

Table 1 Factors and trends influencing the future of cultural education

Factors	Trends
<ul style="list-style-type: none"> <li>• Changing demography creating new pressure on services</li> <li>• Austerity budgeting bringing a new downward pressure on the public sector</li> <li>• Structural shifts that are opening up new roles, powers and alliances</li> </ul>	<ul style="list-style-type: none"> <li>• LGA predicts that spending cuts will amount to a 27% (or £7.4bn) real terms cut to local authorities across the country from 2010/11 – 2019/20</li> <li>• London councils estimate that 60% of local authority funding will go on waste and adult social care by 2020</li> <li>• 23% of schools that have dropped subjects as a result of the EBacc have cut drama and the performing arts</li> <li>• One in four economically active young adults in London is unemployed, compared to the average of one in ten for all working age adults</li> <li>• Two in five schools do not believe that pupils' families involve their children in a wide range of cultural activities</li> <li>• 40% of young people from wealthier social grades visit museums and galleries in their free time, compared to 27% from less well-off ones</li> </ul>

In summary, it was felt there was a growing need to address cultural education provision; there will be more young people generally, and more of those young people will be living in poverty or straightened circumstances. There is also less direct provision for youth services/out-of-school hours, as both local authorities and the voluntary sector are under increasing pressure. Added to which cultural education structures such as music hubs and schools improvement services are changing and, in some cases, diminishing. Nonetheless, the government has stated it recognises the value of cultural education:

Children in England can lay claim to one of the richest cultural heritages available to any generation, anywhere. Our aim is to ensure that **all** of them have the opportunity to rejoice in it. We will encourage universal access to high quality cultural education and demonstrate a stronger commitment to excellence in music, film and the arts.

("Cultural Education: A summary of programmes and opportunities", 2013)

We will put in place measures to increase participation in culture, especially among those who are currently excluded from the opportunities that culture has to offer.

In particular, we will ensure that children and young people from disadvantaged backgrounds are inspired by and have new meaningful relationships with culture.

("The Culture White Paper", 2016)

The infographics and background research have provided a strong narrative thread for the programme from the initial conference through to programme application and shaping the business cases. Several lead partners have talked about their value in providing an evidence base that could be shared with others and help strengthen their case on a local level.

In terms of who else is working in this field there is the national network of Bridge organisations, and since the launch of the London Challenge the Arts Council has also launched its own national Cultural Education Challenge initiative, although this is not a funded scheme.

The Cultural Education Challenge is our call for the art, culture and education sectors to work together in offering a consistent and high quality, art and cultural education for all children and young people.

Arts Council England

Most of the current lead partners have also been working in the field for some time. A number of other funders such as Esmée Fairbairn, Gulbenkian, National Foundation for Youth Music and Paul Hamlyn also provide grant funding for projects involving the arts, young people and social justice but none of them are funding anything like Challenge in London. Creativity, Culture and Education, the Cultural Learning Alliance, and Children and the Arts also work in the field but on an international and national basis. Cultural education is complex and ever changing, several of the lead partners have experienced dramatic changes in their local circumstances, but Challenge appears to be offering something distinct in terms of its ambition and approach in the sector in London.

### The research context

In addition to considering the action context it can be useful to look to the wider research context to support theorising from practice and to have an oversight of some of the wider knowledge base already developed. This can help with ideas and strategies for improving practice. As AND already has an extensive research base around cultural education this summary research context review has focused on two elements related to the model for development and delivery of Challenge:

- Social justice, young people and 'voice': related to equity and equality in cultural education
- Inter-organisational collaboration and communities of practice: the complexities and benefits of work across organisational and sectoral boundaries

An initial literature review was undertaken for both areas using a range of search criteria (Appendix Two) this outlines the considerable breadth of the literature and as such this is a summary review focussed on elements that might help answer what support could be needed for the Lead partners.

### *Social justice and education, young people & 'voice'*

Social justice, it has been argued is an under theorised concept in education. This is an issue in terms of locating Challenge within theoretical frameworks, but it also represents an opportunity in providing scope for the programme to contribute to the body of knowledge. Social justice, by virtue of its origins, is a broad field and its definition is contested as a result. Within social justice and education (SJ/E) however there appears to be some agreement that the seminal figure was Paulo Freire (1921-1997) and his concern with praxis, dialogue and lived experience have had a lasting impact on the field. There appear to be two strands in the SJ/E literature with one focussing on how social justice is taught and the other on how it is addressed within the institution. In her synthesis of the social justice and education field Adams (2016) highlights three observations that have relevance to Challenge:

1. There is a need for a range of pathways to support politically engaged, critically aware citizens
2. There is a need for productive dialogue between policy makers, scholars and practitioners
3. It needs those engaged to continue questioning, theorising and expanding knowledge and actions for social justice. This includes critically examining the consequences of our good intentions, practices and policies (North, 2008)

A literature search for social justice and cultural education reveals a gap in the field, particularly in the terms it is understood by Challenge. This is an opportunity for the programme and lead partners in terms of cycle two and disseminating learning.

The notion of critical reflexivity is picked up by a number of authors and suggests that there are no fixed theoretical or practice based approaches, 'all social justice/educational reform efforts must be deliberately and continuously reinvented and critiqued.' (Bogotch, 2002: 154) Furman's (2012) view on the characteristics needed for leading a social justice education agenda lend weight to the approach that has been taken in constructing Challenge, in that what is required is an approach that is:

- Action oriented and transformative
- Committed and persistent
- Inclusive and democratic
- Relational and caring
- Reflective
- Oriented toward a socially just pedagogy



It is a requirement of Challenge that young people play a central part in the programme, that their 'voice' is heard in developing and implementing the initiatives, which leads to a consideration of participation and what it might mean in this context. There is a depth of literature around participation and a large number of models, 'Participation Models: Citizens, Youth, Online'<sup>1</sup> lists 36 models going back to 1969 all of which suggest that young people have degrees of voice in the participation process from passive recipients to primary decision makers. The Office of the Children's Commissioner uses an adapted version of Treseder (1997) which is based on three axes – inform, consult, involve. However, some researchers suggest that the notion of voice in gaining popular usage has potentially become diluted.

The construct 'voice' has become such a broadly used term that it is in danger of losing much of its specific meaning as it becomes disconnected from the different theoretical sources and critical praxis from which it originated.

(Hadfield & Haw, 2001: 486-487)

To address this issue a typology of different forms of voice has been proposed (Hadfield & Haw, 2001)

1. Authoritative: representative of a particular group of young people
2. Critical: challenging existing policies and practices
3. Therapeutic: young people speaking of their own experiences
4. Consumer: young people are increasingly asked for their opinions as consumers or customers (suggested by Bragg, 2010)

These differentiations appear in various forms throughout the lead partner projects but given that the original typology is now fifteen years old this may be an area of research that Challenge could contribute to in terms of knowledge building.

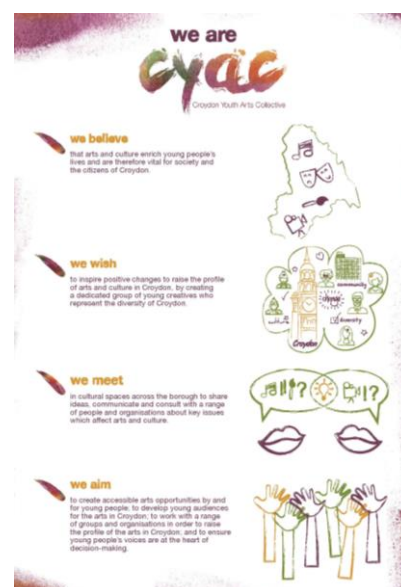


Image 3 Croydon Youth Arts Collective mission statement

### *Inter-organisational collaboration and communities of practice*

There is an extensive literature in the organisational collaboration and the communities of practice (CoP) fields in relation to organisations working collectively to a common goal. The term CoP was coined by Lave and Wenger in the late eighties and they remain the most cited authors in the field. This is an area of research that has grown exponentially since their original work, now encompassing knowledge management, organisation studies and education. The expressed desire of AND and the lead partners to collaborate and learn collectively suggests there may be value in exploring some of the key models in the CoP field and linking them to practice as Challenge matures.

<sup>1</sup> [http://www.youthpolicy.org/wp-content/uploads/library/Participation\\_Models\\_20121118.pdf](http://www.youthpolicy.org/wp-content/uploads/library/Participation_Models_20121118.pdf)



One model that might prove helpful is that of Welsh and Dehler (2004) that focuses on critical reflection. It is a model that responds to the need for resource strapped organisations to become skilled social learners. Mechanisms for supporting critical reflection can range from the structure of the programme to the strength of the connections between the partners. Building a CoP sits alongside a social justice agenda with its emphasis on democratic development, it is however a complicated and distributed activity that can challenge previous notions of structure, control and power.

Inter-organisational collaboration is a separate field to CoP and it seems to have had more of an emphasis on building theoretical models, creating collaborative advantage and developing tools for assessing collective working. The leaders in this field (although not as cited as Lave & Wenger) are Huxham & Venger and their work covers leadership, trust, ambiguity, governance and theorising practice in collaborative relationships. Their research is particularly good at highlighting the complexities and challenges of collaborative working.

There is ample evidence ... that inter-organizational arrangements are difficult to manage and often fail to meet expectations...Instead of achieving collaborative advantage, they often degenerate into a state of collaborative inertia in which the rate of work output is much slower than might be expected.

(Huxham & Vangen, 2000)

This is not to put a bleak view on the likely outcomes of Challenge so much as to highlight that the research context suggests that inter-organisational working is not an easy choice and requires ongoing attention, energy and commitment for it to succeed, in other words it needs active and continuous support.

### *Other potential research themes*

A range of additional potential research themes have been mentioned by participants during this first cycle of action (including AND) as being issues that have been discussed, or they would like further discussion/resources on. These themes included:

- Creativity: further discussion around what creativity entails, its benefits and its impact and a concern that the growing outputs/outcomes focus limits our understanding of the nature and value of creativity
- Sector and organisational change: changing attitudes and behaviours
- Policy development: how to influence policy development in cultural education and related fields
- Professional development: how best to provide development opportunities for young people and the programme partners particularly given resource and time constraints

These themes illustrate ongoing areas of support that might usefully feed into the next cycle of action research and contribute to the development of a knowledge/ resource base.

## Learning and change through action research

Action research is less a separate culture of inquiry than it is a statement of intention and values. The intention is to change a system, and the values are those of participation, self-determination, empowerment through knowledge and change.

(Bentz & Shapiro, 1998: 127)

Action research draws on influences from a number of different fields – social sciences, action learning, experiential learning, feminist and critical studies, and the liberationist movement (Appendix Three gives further background). It aims to produce findings that are directly relevant to practice. It has a number of characteristics that suggested it was well suited as an approach to understanding the development of Challenge:

1. The primary purpose of action research is the development of practical knowing and communities of practice
2. It is founded on a collaborative philosophy – research is done ‘with’ not ‘to’ those involved
3. It is rooted in in-depth and critical experience
4. It takes into account different forms of knowing – experiential, practical, presentational, and propositional
5. It aims to develop theory out of action and practical experience

Action research generally takes the form of cycles of planning, action, observation and reflection. It is usual practice for there to be at least three cycles, each building on the last with the aim of continuous improvement. Each of these cycles is effectively a discrete experiment, using an action-oriented process as a way of studying change. In discussion with the AND team and the Challenge Group it was agreed that the overarching question for the action research would be:

“How do we achieve a step change in the quality and equity of cultural education for young people in London?”

We have also defined three sub questions that are being considered in three phases based across the three financial years of Challenge. This report is based on Cycle One:

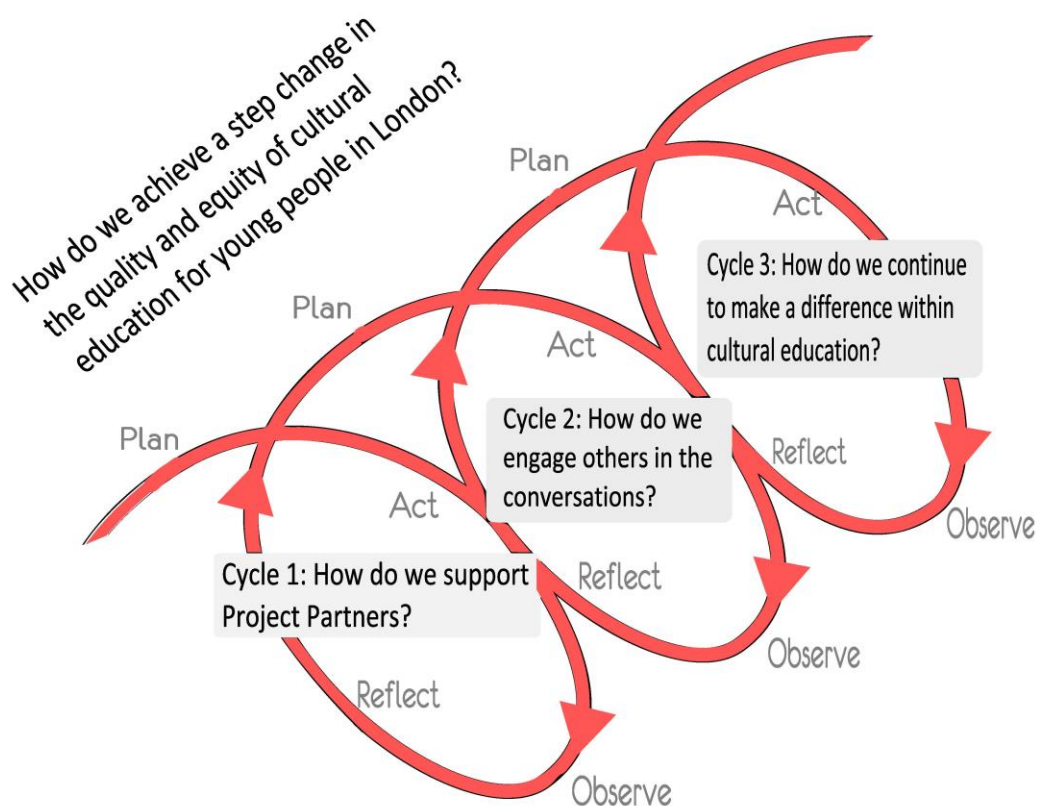
Cycle 1: How can the Challenge participants (and other cultural education practitioners) be supported to achieve a step change in the delivery of cultural education in London?

Two indicative questions have been proposed for the research in 2016/17 and 2017/18. These may be amended based on the findings of the previous year’s activity.

Cycle 2: How do we generate wider conversations about the needs and value of cultural education in London?

Cycle 3: In what way do we continue supporting the cultural education sector to make a difference?

Figure 4 A summary of the Challenge Action Research approach



The action research data collection methods for cycle one has included:

- Documentary evidence: field notes, project and programme documentation, social media and so on
- Observation (the action researcher has been a participant and non-participant at events and meetings)
- Case studies
- Semi-structured interviews
- Literature review

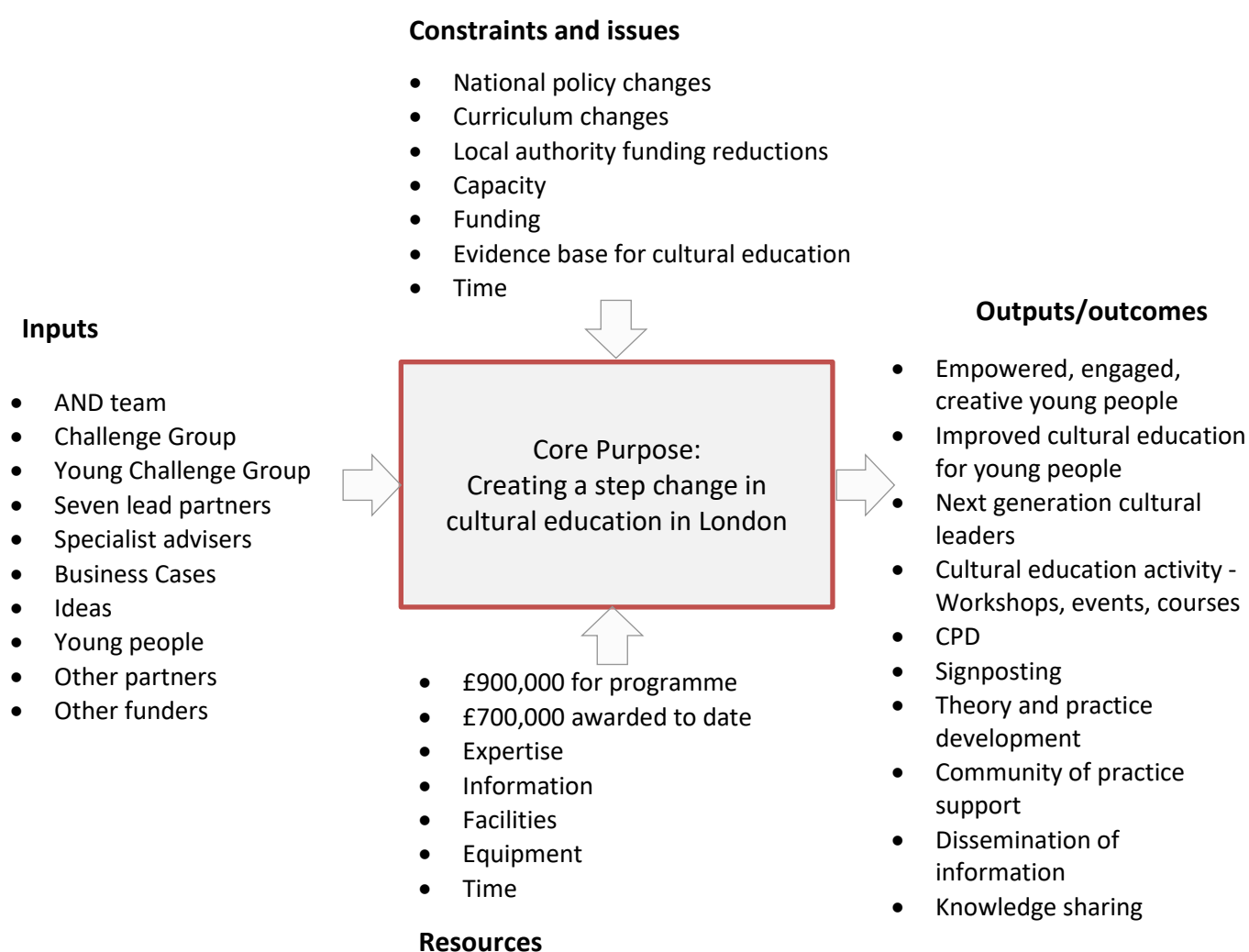
Data analysis has followed five steps from overall familiarisation to the confirmation of final themes using coding and thematic analysis (Appendix three). The literature review was synthesised based on what might inform or develop our understanding of Challenge.

## Challenge Action Research Cycle One

### Planning for action

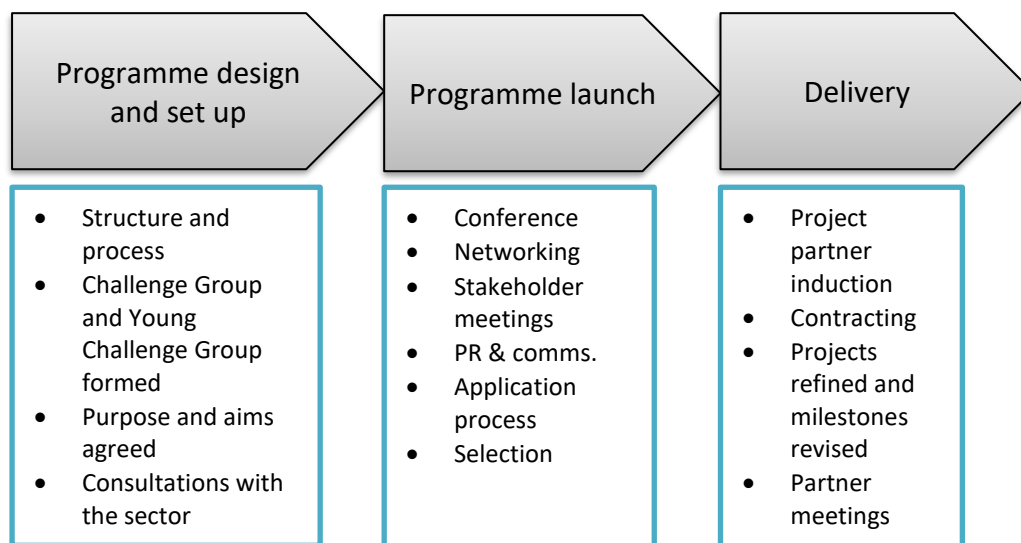
The planning stage for Challenge started in 2014 following confirmation of Arts Council funding and involved development of the programme structure and the process. The core process map (Figure five) gives an overview of the strategic direction of Challenge. Initiating and planning the programme started with identification of the constraints that have acted as drivers for change. It also shows the planning that was needed to create the appropriate structure for the inputs and the gathering of resources. We are not reviewing outputs at this stage in the action research, but they help identify the direction of travel of the processes being put in place by AND and the lead partners.

Figure 5 Challenge programme core processes

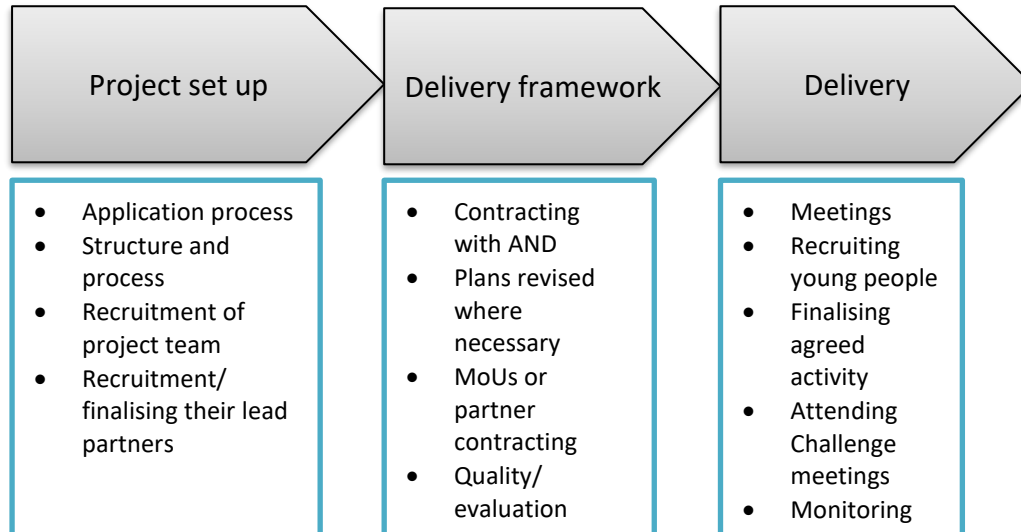


The roll out structure for Challenge has remained remarkably close to the initial planning proposal that was discussed in late 2014 and early 2015 (Appendix Four).

The Action Groups rightly became lead partners reinforcing the notion of collective action. The areas of planning AND has been required to undertake have followed three phases.



While the detail of the individual lead partner plans vary their planning milestones follow a similar pattern to AND from project set up to planning the first elements of delivery:



In developing the business cases the planning for the lead partners required the clarification of the purpose and aims for their projects. The aims of the lead partners (Figure six) have fallen into six categories with the pivotal role of young people being the most consistent (Appendix Five: full aims) across the seven initiatives.

Figure 6 The collective lead partner aims



The consistency of the aims has in part been driven by the programme criteria but has also been driven by local need. The overlapping aims between initiatives give additional scope for shared learning.

## Action

The room is all but silent and attention is focused on the speaker. This is not polite attention this is completely engaged listening. Keeley is telling us in gentle tones about the lives of the young people she works with in Hackney. She talks about the barriers they face and in particular what she describes as the restricted footprint. We hear the story of a young man who is all but housebound. For some in the room this is something they recognise for others there is visible shock. This is the lived reality of the themes Challenge wants to tackle.

In March 2015 AND held a well-attended, energetic and successful conference event to invite others into the conversation about the cultural education themes and to introduce Challenge. Following the conference potential applicants were invited to submit EoIs by the beginning of May 2015. AND received 45 applications which were shortlisted to nine for interview. Seven initiatives were awarded funding totalling £691,285 (69% of the requested funding of £1,002,241).

Of the successful applicants one received the full award requested, the average grant was £98,755 and the mid-point award was £85,000. Challenge gave a maximum award of £300,000 and a minimum of £50,000. The average timespan for the projects at application was three years, of the successful applicants two were awarded three-year funding with the remaining five receiving two-year funding.

In considering how the Challenge programme has been implemented to date a number of elements have emerged in terms of a model (adapted from D'amour 1999, Figure seven) for

community of practice building and delivery. These outline the areas of support delivered during the first year.

Figure 7 A potential framework for a community of practice delivery through Challenge



## Create

Most of the action for this cycle of research has been about lifting words from the page and turning them into practice, creating Challenge. This has meant a focus on doing the groundwork and putting the scaffolding in place to give the programme and the initiatives their shape. In the case of AND this involved communicating with the Arts Council as the core funder; creating the internal infrastructure and processes; and building relationships with a range of external organisations as lead partners.

Once the lead partners were selected AND also put in place a structure of internal support drawing on staff from across the organisation to act as lead contacts and provide one to one support as needed. At this point the lead partners went through a process of understanding the programme norms, culture and expectations. Although Challenge has a different structure to other funding programmes all partners have experienced public funding and as such this process of orientation was familiar.

The activity has been multi-layered at individual, group, organisational and community of practice levels. This period has been about group formation – the Challenge Group, the Young Challenge Group, project steering groups, partnership groups and so on. In some cases, partnerships were already formed or had been in place but for other projects they were completely new. Several lead projects have undertaken group development activities to support group formation. This is worth noting because often in collaboration work the focus moves quickly to task and group development is side-lined until issues arise.

Part of the creation process has also been about establishing the structure and rules for the programme. AND spent some months devising the structure and building the guidance notes and application materials. These went through various iterations initially with the internal steering group and then with the Challenge Groups. A handbook was created for the Challenge Group to help with its induction. The potential applicants were invited to the launch conference and then to briefing events. The AND team were also talking directly to potential applicants. In developing the materials there was a future focus in terms of anticipating what applicants might need, the questions they might ask and how best to pre-empt any issues. This process has been echoed by the Lead partners in some of their project initiation work.

### Connect

With the last-minute change of venue we are now quite snug in the AND meeting room. In some ways this will turn into a positive as we are literally shoved together so closely there is little choice about letting the conversations start. This is the first meeting of all the lead partners so there is an air of things being a little tentative.

Action Researcher

Connecting has been about establishing AND's leadership of Challenge and sharing expertise. This has involved running events, developing the Challenge Groups, and understanding how ANDs other strands of activity link into Challenge. Holding high profile events like the House of Lords reception has helped cement AND's gravitas and profile within the field of cultural education. The lead partners have now had several meetings to connect with each other and begin the process of trust building and knowledge sharing. The action stage has also been about the lead partners establishing their own leadership styles and structures for their individual initiatives.

### Collaborate

I realised the commonality of our enquiry and made mental notes on how we can share learning about youth voice and cultural opportunities in changing places.

Lead Partner

In terms of collaborating the action phase has been concerned with clarifying expectations, forming relationships, building trust and extending the dialogue across the partner projects. The lead partner meetings have provided structure and space for projects to share their experiences and activities. Dialogue has mainly flowed between AND and the lead partners during this phase but there is an expressed desire for dialogue across the initiatives to grow. In demonstrating AND trusts the lead partners to deliver it has created a space for reciprocity allowing trust to grow across the network.



## Commit

The lead partners have been working on developing team commitment and commitment to the values and goals of the programme. AND has also been building internal commitment to Challenge as evidenced by appointing specific roles and engaging members across the organisation. All the events to date are underpinned by a strong commitment to ensuring their value for the lead partners and where possible this has been an iterative process responding to feedback after the events.

## Change

All the projects and the programme are taking place in a dynamic environment that continues to transition and shift. In many ways this reinforces the need for Challenge but also highlights that ongoing support will be needed to allow the projects and programme to adapt. In the case of two lead partners the external environment has had a significant impact on the timescale and resources available for the project. They have reported appreciating the support of AND and being part of the wider collaboration. Experience to date reinforces the need for a change programme with a support structure that goes beyond mechanistic distribution of funding, but which also balances responsibility and accountability.



Image 4 London Youth Getting Ready Dance at Pineapple Studios

## Observations

The business cases and behaviours of the lead partners show that there is a clear commitment to Challenge that goes beyond merely being a new source of funding. Feedback from the partners about the application process suggests it was not regarded as either too onerous or too complicated. All the partner projects have had experience of public funding processes and as such it felt relatively familiar. The three-phase process of EoI, Business Case and Interview was felt to be useful although the timetable between the programme launch, EoI and Business Case was a challenge for some.

Mention has been made of the interview, and while some found it nerve-wracking, it was felt to be beneficial because it allowed the chance for a dialogue, which is not always a feature of other funding programmes. There seems to have been less clarity around the negotiation of the contracts once the decisions on the successful projects were made. Those projects that received less funding than they had requested were not all clear on the criteria for that decision or the expectations around any subsequent changes to the business case and milestones. These have been negotiated by the end of the cycle, but it did take time for some of the initiatives.

AND has established a warm, welcoming and supportive tone for the programme that is very much reflected in the projects. This is supporting the desire for partnership working and developing support from across the Challenge network as a whole. Much of the sharing to date is at the level of data and information and given the fact that the projects are moving at different speeds this is not surprising. There is a desire to share knowledge and that needs to be supported going into the next cycle of action research. AND is keen to encourage an ongoing questioning and inquiring approach across the programme.

In terms of what is binding people into Challenge, what they find beautiful, it is primarily relational. The lead partners are enjoying watching their teams and in some cases their beneficiaries (not all projects are delivering yet) flourish. This is what they see as being at the core of what they are doing. For some it is also about moving into a new area of work, having new ideas and thinking differently about their work. Challenge is giving its community the chance to be passionate about what they do.

It's fun, it's exciting, it's beautiful

Lead partner

There are aspects of the work that have been found to be more banal and ugly, and these seem primarily related to internal project processes and structures. Several of the lead partners have been grappling with what is described as levels of 'bureaucracy' that seem out of proportion to the task. In several cases this is to do with parent organisations finding dealing with the distribution of resources to a group quite challenging and outside of their usual processes, despite being forewarned. For some ugliness also resides in some of their relationships, particularly where partner engagement is not materialising in the way that was expected.

For others the ugliness comes at a more profound level and in many ways reinforces the need for Challenge. It is about living in very uncertain and challenging environments and seeing young people and communities under stress.

What is ugly is the uncertainty and the plans for changing the place. We have to forget about them and be optimistic and work in a space where there will be dialogue and democracy – in schools and green spaces.

Lead partner

Some aspects of the work to date are tinged with sadness: those partners who were unable to or decided not to take part sometimes without having given any explanation; the level of aspiration in some young people; and the apparent lack of awareness of the possibility of a creative career. Lead projects have commented on how small the worlds of some young people have become and how as an initiative you can even start to address these deep-rooted issues. The impact of the austerity environment on some young people has also caused sadness.

It's sad to hear the experiences of young people where they feel no-one believes in them.

It is sometimes sad to hear and see the experiences of our young people.

Lead partners

Alongside the more negatively tone emotions at the partner meetings and in the project teams there is also laughter and smiles. Lead partners talk about their steering groups maintaining a sense of humour even when times have been tough. There is something about this collective humour strengthening bonds and providing some form of defence against the challenges (a view supported by the workplace humour literature). Sheer exasperation has also caused laughter for some lead partners as they have to grapple with nonsensical bureaucracy or jargon or politics that seem senseless given what they are trying to achieve.

These observations are a reminder that the experiences of Challenge are emotional as well as cognitive and highlight that structure and process are just part of the equation in running programmes of this complexity; the psycho-social elements need to be factored in too.

## Reflections

### Looking back on the activity phase what thoughts come to mind?

Figure 8 Word cloud from Project Partner Business Cases



Several themes have emerged in reflecting on the Challenge Programme to date:

1. Young people at the heart
2. The nature of the support provided and needed
3. Leadership
4. Sharing challenges
5. Learning languages
6. Trusting the process
7. Hope

The most resounding and uniting theme that has emerged from the first round of action research is putting young people at the heart of the programme (the Figure eight word cloud shows the highest frequency words in the business cases). Much of the activity and infrastructure development has focussed on how young people are involved as both decision makers and as beneficiaries ensuring their voice is genuinely respected and valued.

In reflecting on our action research question for this cycle it would appear that the levels of support provided were relevant and appropriate for what was required to launch Challenge and begin the delivery work. The approach has also remained flexible enough to be able to respond to new needs where possible as they arose. Asking this question has drawn out the nature of the support provided and needed to launch Challenge (Table two).

Table 2 Challenge support elements

The support provided	The support needed as described by the lead partners
<p>AND</p> <ul style="list-style-type: none"> <li>• Framework for the programme</li> <li>• Evidence base demonstrating need</li> <li>• Programme briefings and information</li> <li>• Phased application process</li> <li>• Financial support</li> <li>• Specialist support and advice from across the organisation</li> <li>• Gravitas in the sector</li> <li>• Expertise of the Challenge Group and the Young Challenge Group</li> </ul> <p>Other</p> <ul style="list-style-type: none"> <li>• Specialist advisers and supporters</li> <li>• Established networks and partnerships (for some projects)</li> <li>• Match funding sources</li> </ul>	<ul style="list-style-type: none"> <li>• Resources</li> <li>• Realistic programme demands in terms of time – related to attending meetings, monitoring etc.</li> <li>• Credible programme leadership, recognised beyond Challenge</li> <li>• Easy contact with AND as queries and challenges arise</li> <li>• Sector wide knowledge, expertise and access to networks</li> <li>• Flexibility</li> <li>• Trust</li> <li>• Opportunities to connect as a group</li> <li>• Emotional support - a shoulder to lean or cry on</li> </ul>

## Leadership

Step change is regarded as something that will happen at the strategic level, and while lead partners may feel they can contribute on a cumulative basis, there is a view that this is where AND can and should take the lead. This is about AND growing its strategic role and adding its expertise where necessary, several lead partners mentioned the benefit of being able to bring AND in as both funder and partner to add weight to their dialogues. The Challenge community has been able during this period to reconcile possible tensions between ANDs status as funder and that of a project partner; this seems to have been achieved by utilising ANDs support when obstacles at a local level are more easily dealt with by an ‘outsider.’

We think of them as a flexible funder, they’re willing to learn and that feels supportive. There has been a proper development process and it definitely feels collaborative.

Lead partner

AND can reach out across London and that adds value – being more coherent in the way they talk about that can really help.

Lead partner

### Sharing challenges, constraints and failures as well as the successes

At the recent the lead partner's meeting there was evidence that partners are becoming more able to share some of their challenges and difficulties. Three projects spoke of particular circumstances that they wanted to share with others as being challenging during their updates. Others shared their own issues during the table discussions. This is significant in that it is part of the trust building of the Challenge network. Partners have spoken of their desire to be able to share what might not be working as much as what is working. This potentially places them in a position of vulnerability so the community has to have developed enough to be able to support its members.

### Learning languages

The lead partners have highlighted one of the recognised issues of inter-organisational working and that is the need to be able to develop a common language. The partnerships are working across public, private and non-profit organisations all of which have their own structures, cultures, and languages. This is an important factor because it takes time to achieve and has the potential to cause disruption through misunderstanding and misconceptions.

Several of the lead partners also talked about the need to manage partner expectations within their own networks, particularly where these are new partnerships or cross disciplinary boundaries. This is an area where Challenge could start to build a knowledge network in terms of sharing terminology, informal and formal contracting issues and managing multiple communities of practice.

There are different ways of working – councils, schools, developers, artists and we're trying to bring them all together. We're at the centre trying to bring the different languages together...!

*Lead Partner*

### Trusting the process

At several points participants have talked about having the need to trust in the process and that this can be hard because it creates uncertainty. This is one of those expressions where there is an assumption of shared meaning. It is worth trying to explore what this means in order to take the philosophy into the next action research cycle. It does not mean that anything goes, or we just step back from taking any responsibility for guiding the process. In the way it has been described and looking at other definitions the following characteristics are involved (McNiff, 1998):

- Keeping flexible – AND, the lead projects and young people
- Sharing your curiosity
- Being prepared to let go of the things that are not working
- Sharing resilience
- Putting young people first
- Embracing the unknown
- Enjoying and sharing the bright spots, celebrating the successes

## Hope

The ability to act on a wicked problem is linked not only to the political and social context in which the activity operates but also to the emotional field of the organisations concerned. Hope is usually invoked when an individual or an organisation is facing some kind of trouble. (Lazarus & Lazarus, 1994: 72) In times of trouble recognising the role of hope is important because it brings with it the possibility that things will get better.

Hope can be described as a bi-dimensional construct, which is to say it is concerned with both agency and pathways, 'willpower and waypower.' (Snyder, 2002) This is a useful distinction because it suggests that hope is more than simply wishful thinking. Having a sense of agency gives those involved a sense that it is possible to work towards a specific goal and be able to stick to it.

The pathways are therefore about being able to perceive options and be able to continue to work towards a goal even if the initial plan is blocked. On this basis hope is seen as something which allows for not only the setting of goals but also in determining the necessary resources to get there. Challenge needs participants with good pathway thinking and that are 'not stymied by obstacles but instead look for alternative means to achieve a desired goal or outcome.' (Luthans & Jensen, 2002: 306) While this may seem a tangential point for Challenge it is closely related to the support structures needed for the Project Partners and AND to be able to tackle the complexities of the cultural education step change goal. The partners need to be able to think and feel it is possible to make a difference.

## What has worked best for Challenge to date?

In terms of providing support to the lead partners there are a number of positive things that Challenge has achieved to date. AND has worked hard to set an appropriate tone, culture and ambition for Challenge. A tone has been created that is warm, open and approachable and this is encouraging trust building across the collective. Everyone recognises there are formal requirements to meet but modelling flexibility has been important.

Establishing a clear infrastructure and building the processes has helped lay the foundations for creating the CoP. Everyone is clear about the ambition for the programme and recognise this needs a balance of tactical and strategic activity. AND is very much seen as adding credibility and being able to undertake the strategic role connecting the programme into other networks and activity.

AND has been prepared to work with lead partners to meet with others in their networks helping explain Challenge and adding credibility. It has also been important that lead partners have seen members from across the AND team at events including senior managers. This has helped reinforce the importance of Challenge and that the work is being respected and valued.

Several lead partners have noted ANDs willingness to be flexible. AND has demonstrated it has been willing to experiment and try different approaches.

While elements of the programme are familiar AND has introduced an unusual structure in its Challenge groups. It was especially important that young people were part of this process and that they are genuinely part of the decision-making process. The lead partners have all shown they are willing to grapple with the challenges and are committed to engaging young people in the process.

Feedback suggests that AND has been successfully building trust and is implementing a programme that is based on social justice, integrity and clear ethical principles. Challenge has also been providing a space for bringing in appropriate cross-sectoral expertise and ensuring that everyone feels they are benefitting from contributing to the process.

It was incredibly useful for me to hear about the challenge programme and individual projects in a real-life way to really set the scene and embed my understanding of the initiative. Great to hear the other challenge projects and consider the synergies between them and to open up conversations between partnerships

Lead partner feedback from the first Challenge partners meeting.

### **If you were to repeat the process, what would you change?**

In reflecting on the first round of action research there are several things that might be improved on if we were to repeat the process:

- Time has been mentioned as a constraint for both AND and the lead partners. At the outset of the process this might have been addressed in two ways:
  - Allowing a longer lead time for brokering relationships, needs analysis and organising matched funding
  - Extending the period between EOI and the full business case. This would have given AND more opportunity to develop the contracting process and might have allowed the partners the opportunity for more information gathering to refine their business cases further
- There is research that suggests we tend to be overoptimistic about delivery timescales in projects. The 'team scaling fallacy' (Staats, Milkman, & Fox, 2012) suggests that we particularly underestimate the impact of growing a team. There may be mechanisms for adding time as well as financial contingencies to project plans. This could also have been an early sharing exercise to look at how lead partners had estimated their time requirements
- There have been gaps identified in the programme applicants such as schools led partnerships and while it is recognised considerable effort was made to attract new partnerships there was a tendency for those projects that had previous experience of public funding to apply. Although resources were limited it might have been possible to run a two-level programme with a smaller solicited scheme for very new or formative groups or early R&D ideas, this would also have supported the desire for innovation in addressing the step change



- Accepting there are time and funding constraints in terms of starting to spread the conversations it might have been helpful to have held an event/s where senior leaders in the relevant sectors were brought together with AND and the lead partners both to extend the network and potentially create ongoing relationships
- It might also have been possible to have started to build a resource base early in the process for the sharing of resources, models and theories. This would also have been useful for testing assumptions and surfacing any taken for granted perspectives

### What is surprising about Challenge to date?

It is perhaps less of a surprise than a reminder that given the right support individuals and groups can be incredibly resilient in the face of significant obstacles and challenges. All the lead partners have been subject to internal and external changes at the same time as trying to make their Challenge projects happen. In some cases, this has been significant in terms of issues such as losing resources, community mistrust and infrastructure changes. Having the support of AND and the wider lead partners has gone some way to helping keep hope alive.

Some projects have been surprised about just how long it has taken to set up their infrastructure and that their own internal processes had to be adapted to allow for collaborative projects. This is not necessarily something that could have been avoided because it needed the experience before these issues were surfaced but it is useful learning for any future projects.

At least one project mentioned being surprised by the extent of the institutional politics involved in working with some of their partners. While this was not unexpected the surprise was in the extent to which they had to be navigated and how radically they vary across institutions, particularly local authorities.

Some of the extended partnership relationships for the lead partners have also caused surprises in terms of learning about how they worked and the nature of their expectations. Some surprise was expressed about the level of some partner commitment and in two cases potential partners who appeared enthusiastic then disappeared without any further contact.

## Looking to Cycle Two

You can do anything. We see, accept and sometimes invent restrictions to what we believe we can accomplish. We can also remove them, and that is the work of creative, enlightened, disciplined minds. So, do the best that you can imagine, and view every obstacle along the way as a creative opportunity.

Cheryl Heller, Chair, MFA Design for Social Innovation

Change happens when it wants to, not always when we'd like it.

Speaker, Cultural Education Challenge Conference 2015

The challenge in the next phase will be holding on to the strategic ambition and not getting too far into the detail of the projects.

Project Partner

In the original outline for the action research the proposed question for cycle two was:

How do we generate wider conversations about the needs and value of cultural education in London?

Given that this next phase takes Challenge further into delivery activity, shifting the focus away from the programme design and partner support to a wider network remains appropriate. This will help with deeper exploration of what a step change in cultural education means and who needs to be involved. It may be appropriate to refine the question further to:

How do we engage others in conversations about the needs and value of cultural education in London beyond the Challenge partners?

This suggests a more active dialogue with others beyond the immediate grouping of Challenge funded initiatives and will highlight the role of young people in building the conversations. This question requires AND and the lead partners to be keeping the programme narrative public and creating a 'voice' as a community of practice. It needs Challenge to answer a number of sub-questions such as:

- Why should people care?
- Who can help spread the conversations?
- What channels should be used?
- How do we keep building the evidence base?

## Recommendations

In the spirit of continuous improvement there are a number of recommendations arising from the Cycle One research and the proposed Cycle Two question:

1. Now that the community of practice is established consider setting up an action research subgroup that is drawn from across Challenge (which could meet virtually). This will extend the process and its co-construction as well as deepening knowledge sharing. Alternatively it could be a standing item on the Challenge partners' meeting agenda
2. Building more engagement between the lead partners. There is a definite energy for knowing more about what each initiative is doing and sharing ideas, experience and challenges. In the spirit of 'failing fast and failing well' lead partners are keen to hear about the things that are not working as much as the successes.

These could be turned into anonymous exercises for lead partner meetings so see how others might have addressed the issue. Everyone acknowledges there has to be a balance in terms of time commitment but there are concerns about duplication and

reinventing wheels between projects at the moment. There are a variety of formats this could take – it could be a monthly Google hangout available to those who are free at the time, a closed Facebook group, Slack or Evernote etc.

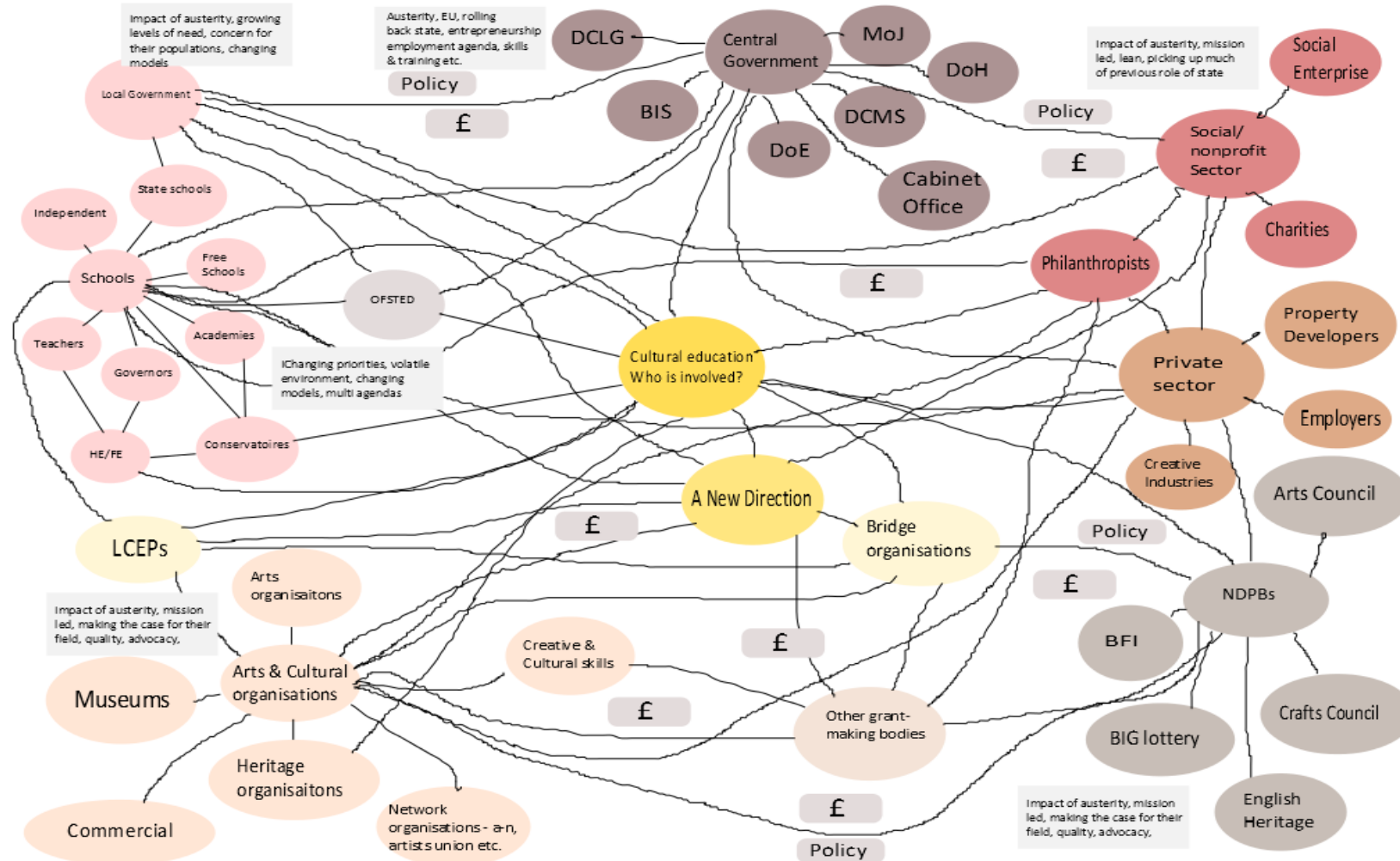
3. Time inevitably came up as a constraint and given the experience to date it might be useful for lead partners and AND to review timetables for 2016/17 and model some 'what ifs' in terms of possible contingencies needed
4. Specific theory and practice sharing is another area to develop. There are different models in use and being evolved within the projects around collaboration, CPD and evaluation and it would be helpful if these were shared as they are developed. This could take the form of themes for lead partner meetings, mini workshops or possibly YouTube/Vimeo shorts. As we move into delivery it might also be helpful for everyone involved to be journaling or blogging to help with our understanding of collective learning models
5. As a group working in the same field there is a danger that terminology is used based on the assumption that everyone understands its meaning. Terminology such as culture, creativity, imagination and cultural education. While AND has a range of resources that can help, building a glossary of terms might be useful as much in terms of the discussions it will provoke as coming to an agreed terminology. As one of the lead partners highlighted this is also a socio political issue in that debates about what constitutes a 'valid' evidence base are having an impact on definitions.
6. Projects are interested in having more focussed meetings on particular questions/topics. This could be introduced to the Challenge partners meetings and led by different projects. The more general updates could be done in advance via a shared space and/or use a storyboard format of posters which are in the room for updates
7. One project mentioned the possibility of forming action learning sets – AND would not have to be involved in their co-ordination but could help with a space for people to come together
8. In terms of wider dissemination and impact of the work several projects mentioned the possibility of brokering links between Challenge projects and larger cultural organisations to share the learning. This would allow for the discussion of strategies and sharing the learning from young people, which is particularly important for amplifying the voice of young people and ensuring they are active participants in the step change process
9. There has also been requests for more clarity about connections between Challenge and other AND programmes, in particular the development of LCEPs and if this growing network (London wide and nationally) can be used to gain higher profile

## Appendices



Image 5 Music for Change early years music workshop

## Appendix One: Cultural Education Indicative Mess Map



At the first Challenge partner's meeting lead partners were invited to make Mess Maps for their initiatives. This map gives a snapshot of some of the complexities they surfaced.

## Appendix Two: Literature Review sources

Social justice, young people and voice: results per search criteria

Source	Social justice networks	Nonprofit activism	Social justice young people	Young people activism	Cultural education	Arts education
Google scholar (all time)	2,190,000	191,000	1,740,000	349,000	3,800,000	2,930,000
Google Scholar (since 2012)	21,700	17,600	211,000	23,800	643,000	385,000
Springerlink	71,077	1,692	90,676	18,355	302,179	216,125
ERIC	259	42	8,298	182	83,059	64,832
Researchgate	100+	50+	10,000+	100+	10,000+	10,000+

Communities of practice

Source	Communities of practice	Inter-organizational working	Knowledge networks	Knowledge sharing
Google Scholar (all time)	3.2m	75,400	2,930,000	3,060,000
Google Scholar (since 2012)	677,000	17,000	966,000	673,000
Researchgate	10,000+	1,000+	10,000+	10,000+
Sage publications	327,597	1,299	132,819	73,836
Organization studies Journal	1,132	2,886	1,070	480

## Appendix Three: The Action Research Approach

In recent years there has been a growing debate about research methods, evaluation and how best to understand impact in the arts, culture and educational fields. Action research can encompass a range of methods but is primarily located within the qualitative domain and as such its rigour is dependent on relevant and appropriate criteria:

- Defensibility
- Educative and practice value
- Trustworthiness

There are several methods built into the Challenge action research approach to ensure the process is as rigorous as possible:

- Repeating the cycle – repeating the cycle allows practice to build and improve over a period of time. Often the first cycle is concerned with exploring the situation, the second cycle allows the action and the third cycle is the overall evaluation
- Working closely with AND to build the action research approach and apply it in a credible manner
- Ensuring those involved have credibility in their fields and trust is built in the action research process

In terms of data collection there was a process of refinement in agreeing what the action research would focus on and the questions were developed in consultation. Data collection has been systemic and sustained throughout the year. Data has been drawn from different sources to allow for cross checking of findings and to draw out any anomalies. The report is being issued in draft form and will be presented to the lead partners to allow for additional comment and change.

‘Writing, or otherwise reporting the work of the project will often be an individual activity but confirmation must always be collective.’

McTaggart, 1997

Data analysis has followed a number of steps:

Data familiarisation	Data transcribed where necessary, reading and re-reading the data, post-it initial ideas
Generating initial codes	Coding of key features and organising data
Thematic analysis	Gathering coded data into themes, developing vignettes
Theme review	Mapping the analysis and checking for anomalies or gaps
Themes defined	Narrative development, themes finalised and written up in appropriate form

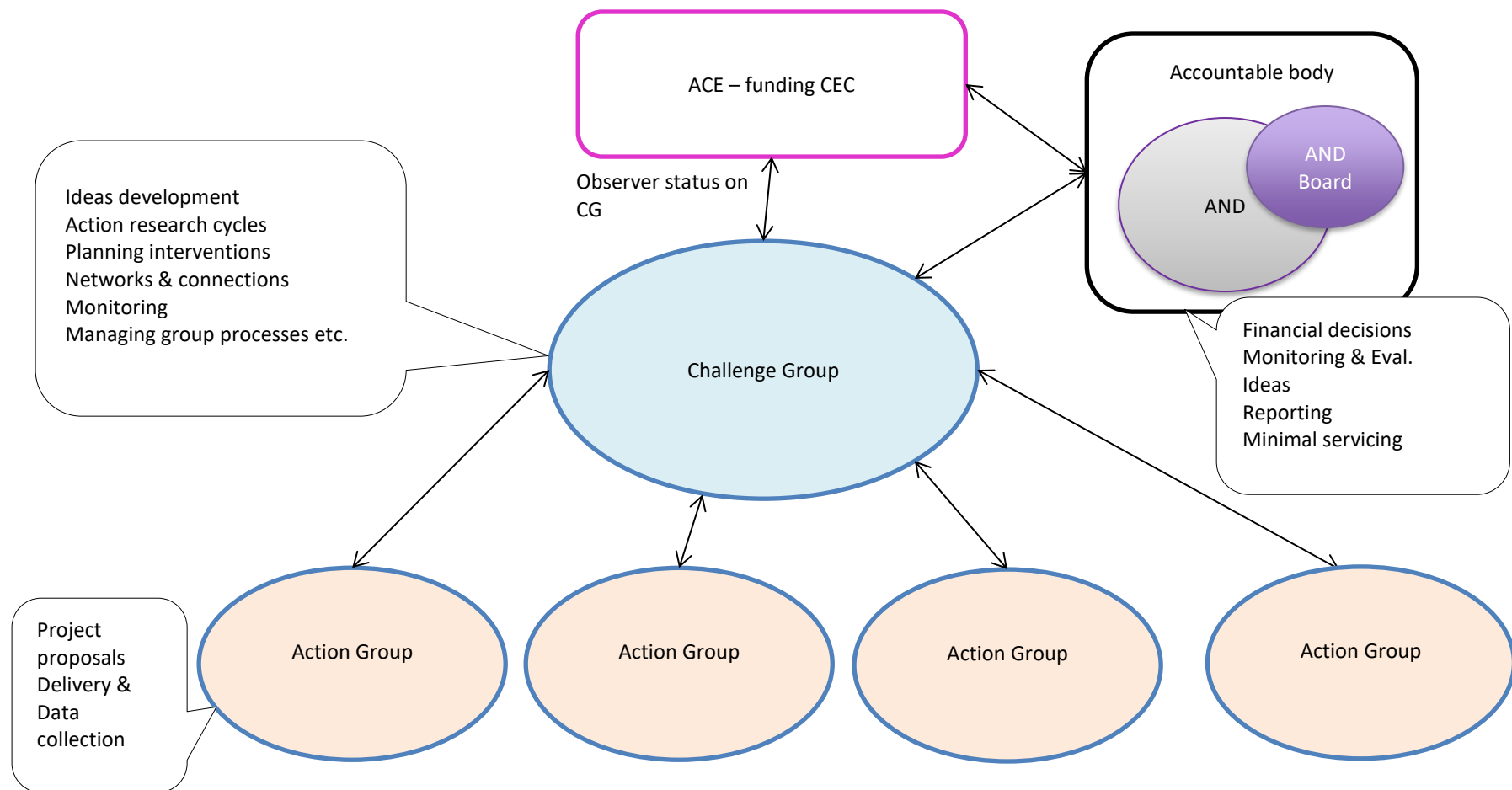
A literature review has also been included to aid theory building and demonstrate how the practical findings are located in a wider field. A range of sources were reviewed in appropriate fields. The literature review was developed from the core themes and asked:

- What do researchers know about the theme?
- What gaps are there, if any?
- How does the literature inform or develop our understanding of Challenge?
- How might Challenge contribute to the body of knowledge now or in future?

In addition to the author analysis this review is issued in the spirit of action research as a discussion document and it is expected that feedback from the Challenge community will then be fed into the final version.



## Appendix Four: Draft Challenge Delivery model - 2015



## Appendix Five: Project Partner aims

Project	Aim/outcome	Aim/outcome	Aim/outcome	Aim/outcome
Creative Croydon	Putting the voice of Croydon's young people at the forefront of cultural decision making	Serving Croydon's communities	Creating new and innovative ways of working together	
Oval house Challenge	Disadvantaged YP living in social housing gain greater employability skills and experience	Disadvantaged YP living in social housing benefit from increased opportunities and develop confidence to positively engage in arts and culture	Disadvantaged YP living in social housing are better equipped to successfully advocate for change in the arts and cultural sectors	

Project	Aim/outcome	Aim/outcome	Aim/outcome	Aim/outcome
West way Trust #Culturemakers	Young people – outcomes: <ul style="list-style-type: none"> <li>• Improved self-confidence and resilience</li> <li>• Increased engagement with and understanding of arts &amp; culture</li> <li>• Increased motivation to engage in cultural experiences</li> <li>• Increased access to arts and culture for peer groups</li> <li>• Improved awareness of career opportunities in creative industries</li> </ul>	Cultural organisations – outcomes: <ul style="list-style-type: none"> <li>• Partnerships created between cultural organisations</li> <li>• A sustainable network of well-informed creative cultural organisations who can work with young people from a wide range of backgrounds</li> <li>• Insight on how incentives and rewards can enhance young people's engagement with culture</li> </ul>		

Project	Aim/outcome	Aim/outcome	Aim/outcome	Aim/outcome
London Youth – Getting Ready Dance	<p>Young people</p> <ul style="list-style-type: none"> <li>• Greater opportunities for young people to engage in cultural education</li> <li>• Young people will gain greater confidence, resilience and relationships, with the opportunity for them to lead healthier lives, be more socially responsible and enjoy fulfilling careers in the long term</li> </ul>	<p>Communities</p> <ul style="list-style-type: none"> <li>• Stronger partnerships around cultural education: combining effective and structured youth work with technical expertise to create a more cohesive offer across communities</li> <li>• Youth workers better skilled to support young people in cultural education; arts and cultural professionals and programmes better adapted to meet the needs of young people facing barriers</li> </ul>	<p>For London Youth and London’s cultural infrastructure into the future</p> <ul style="list-style-type: none"> <li>• Throughout the programme we will match the resources from the CEC with additional funds that we will generate from strategic supporters who recognise the importance of high quality work with young people</li> <li>• The longer term network of provision and partnerships will foster stronger links with formal education, as well as between youth groups and arts institutions</li> </ul>	

<b>Project</b>	<b>Aim/outcome</b>	<b>Aim/outcome</b>	<b>Aim/outcome</b>	<b>Aim/outcome</b>
Barbican - ELCEP	More young people in East London 'intrigued engager' schools engaged in creative activities	More schools able to access the wide range of East London's cultural offer to meet their needs	Stronger commitment and practice in delivering a young people's cultural guarantee	More cultural education investment available for the benefit of young people schools
Cultivate – Wandsworth	Cultivating young people and their learning capacities, as well as those of their teachers	Cultivate the green realm through cultural interventions	Growing the economy of Wandsworth and Lambeth and projecting possible futures for design, skills and enterprise	
Cultivating capacities				
Developing skills and knowledge around design	Developing an ethos of creativity, skills in place-making, and confidence to engage with local cultural opportunities by working in situated ways with cultural organisations, artists, designers and architects	Young peoples' ideas applied to their environment, improving the ecology, aesthetics and liveability of local places as they change. Learning green skills to sustain the long horticultural heritage of the area	Playing an active part in creating new and sustained cultural experiences of the Nine Elms area, helping it to thrive. In addition, boosting young people's skills for future employment and enterprise.	

<b>Project</b>	<b>Aim/outcome</b>	<b>Aim/outcome</b>	<b>Aim/outcome</b>	<b>Aim/outcome</b>
Music for Change	To enhance children's early musical awareness and development, including rhythm skills, singing and vocalising, communicating through music and listening.	To enhance the learning and development, across a range of speech, communications, language, physical co-ordination, social and emotional aspects for children aged 2-5 in the most challenging circumstances including EAL, SEN and pupils with speech and language delay.	To enhance the workforce's skills: first those of the music practitioners in the development of innovative new material devised with speech and language therapists; and second with early years professionals, increasing their confidence to embed music into their teaching practice, Embed a more musical ethos across each setting	

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