

barbican



Building a collaborative culture

Lessons learned on partnership working through the case study of the East London Cultural Education Partnership 2014–17

Includes a practical partnership toolkit

GUILDHALL
SCHOOL

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Introduction

Partnerships is a familiar term to many of us working across the cultural and education sectors. But turning partnerships into genuine collaboration can be difficult.

Through the generous support of Esmée Fairbairn and A New Direction, we have been able to explore, interrogate and disseminate the essence of collaborative working within the context of the East London Cultural Education Partnership (ELCEP). This has been possible not only through allocated funding, but also the generosity of time and spirit from many individuals working across east London, particularly the music hubs and local Cultural Education Partnerships. A key conduit for much of this process has been Barbican Guildhall Creative Learning, which supports people of all ages and backgrounds to access world-class arts. It has all been driven very much by Sian Bird, who managed ELCEP, and our wider Strategic Partnerships team.

In my opinion, there is a new, emergent paradigm for creative, collaborative working now beginning to happen through cultural education partnerships. It's not rocket science, and actually it's not particularly 'new'. Indeed it's based on the well-established human principles of active listening, generosity and mutual benefit. Our work in east London, catalysing, convening and occasionally curating has proven to be a valuable way of testing models of shared ownership and responsibility across the cultural education sector in order to ensure – first and foremost – that young people in east London get a consistent and high quality experience of culture.

Through this publication and by using our work with ELCEP as a case study, we hope to give visibility to the subtleties and nuances of partnership brokerage, help you to strengthen your own partnerships and encourage a wider conversation about the realities and rewards of good collaboration.

While there is no single model of partnership working and every partnership is different, we hope that our experience, key learnings, partnership-building tips and techniques will prove beneficial to you when developing collaborative approaches to creating real change.

To help ensure our learnings from the past three years are translatable and usefully applicable for others, the publication includes a partnership toolkit to act as a starting point for the further exchange of ideas and future partnership modelling.

Sean Gregory

Director of Learning & Engagement
Barbican / Guildhall School of Music & Drama

Why work in partnership?

In a climate of limited public sector funding, partnerships are increasingly coming together to save money and secure new investment.

As Heidi K Gardner notes in *Smart Collaboration* (2017): 'the increasing complexity of today's problems means that... collaboration has gone from a nice-to-have to a strategic imperative' and that 'collaborative teams of experts [are] more likely to deliver novel, advanced solutions.'

Turning the promise of partnership working into genuine collaboration is often challenging. It is messy and iterative because it is about people and personalities and working together. It requires honesty, uncomfortable conversations, new ways of working that challenge the status quo, letting go of control and overcoming organisational egos.

It is not surprising then that a recent survey of more than 1,400 executives, employees and educators across diverse sectors, called *Workplace Practices* (2011) by Fierce, Inc. showed that 86 per cent of people blame 'a lack of collaboration' for project failures. Partnership working is time-consuming and partners often just want to get stuck in to delivering and getting visible results. However, failure to ensure solid foundations for collaboration can often leave challenges unresolved, leading to problems further down the line, a false economy and unrealised potential.

We believe partnership working is about collaborative change. At its most successful, partnership working is about a desire to address complex problems, develop innovative solutions, find new ways of working, put competition aside, work more strategically and deliver deeper impacts than we could alone.

As partnerships are now plentiful, we wanted to give visibility and add to the conversation on the practice of collaboration which can often be overlooked and underestimated. We all know that the road to partnership can be rocky and we have felt the frustration of attempts to collaborate that have fallen short. We want to share our experiences and learning, offer some partnership-building tips and techniques that we have tested over the past three years, and hope to demonstrate that although the challenges are many, the rewards of collaboration are great.

Sian Bird

Strategic Partnerships Manager
Barbican / Guildhall School of Music & Drama

How this publication aims to help

Funders and policy thinkers are increasingly encouraging partnerships. However, when Barbican Guildhall Creative Learning began developing ELCEP in 2014, we struggled to find appropriate guidance about how best to broker partnerships within our sector.

Kings College London's report *The Art of Partnering* (2015) started to explore this area, and this publication aims to build on this excellent foundation by sharing learning gained throughout the ELCEP process with those developing collaborative programmes.

We hope those of you involved in partnerships – in the cultural, education sectors and beyond – will find this publication useful by:

- Reflecting upon ELCEP's Partnership models to consider the most appropriate for your partnership (pg. 7)
- Considering how we Financed a place-based model to explore potential income sources for your partnership (pg. 11)
- Using the Partnership toolkit to undertake practical activities to strengthen your ways of working (pg. 12–20)
- Understanding the ways in which access and progression were positively changed through partnership to inform your activities (Appendix A)
- Considering how we might collectively address the issues raised in our Reflections in order to strengthen the practice of collaborative working (pg. 23)

This publication is informed by research commissioned by Barbican Guildhall Creative Learning in July 2017.

Conducted by Nikki Shepperd, Director of KoKo Consulting, the research draws upon the findings of a suite of independent evaluation reports on ELCEP projects carried out over three years. These include Final report – east London Cultural Education Partnership (Jocelyn Cunningham and Jo Trowsdale, *Other Ways of Working*, October 2016) and Creative Schools Interim Evaluation (Sarah Boiling, Sarah Boiling Associates, May 2017).

www.kokoco.co.uk
www.otherwaysofworking.co.uk
www.sarahboilingassociates.com

These reports used a combination of group feedback sessions, various surveys and one-on-one interviews with teachers, young people, parents, carers and Music Hub Education and Barbican Guildhall staff to form the conclusions outlined in this publication.

This publication can be seen as a practical accompaniment to Peter Renshaw's *Collaboration: Myth or Reality? Through the eyes of the Barbican and Guildhall School*.



Calise Lewis (Creative Schools Symposium 2016, Stratford Circus Arts Centre, November 2016)

Case study: East London Cultural Education Partnership

ELCEP was a three-year programme (2014–17) led by Barbican Guildhall Creative Learning; six east London Music Education Hubs representing eight local authorities; 50+ cultural and education organisations; and A New Direction (A.N.D.). Please see Appendix B for the full list of partners.

Established as a response to policy and insight challenges outlined in key initiatives such as the National Plan for Music Education (2016), The Culture White Paper (2016) and A.N.D.'s *Brokerage: Marketing Cultural Activity to Schools* (2014), ELCEP, which delivered 40 projects in total, set out to deliver a more coherent and consistent cultural offer to children, young people and their schools across east London (specifically in the areas of Barking and Dagenham, City of London, Hackney, Islington, Newham, Redbridge, Tower Hamlets and Waltham Forest).

Partnership was identified as a key mechanism to do this, and so, while ELCEP aimed to make a difference to the access and progression of young learners across east London; it also sought to better understand how the cultural and education sectors could share intelligence, resources and work together – in essence, be better partners.

Creative Schools

Together, ELCEP developed its flagship Creative Schools programme in response to A.N.D.'s London Cultural Education Challenge (2015), which evidenced that in our current 'super served system' only 23 per cent of London schools interested in doing more with arts and culture report being actively sought out by cultural organisations.

Creative Schools was developed in response to this huge untapped demand coupled with the creative, wellbeing and regeneration opportunities transforming east London. By bringing 50+ culture and education partners together, Creative Schools joins up experience, knowledge and expertise to explore shared approaches to brokering, developing and delivering creative learning opportunities in schools and improve equity and access to east London's incredible arts and cultural offer.

Since receiving funding in September 2015, Creative Schools has proved highly impactful with 93 per cent of schools and 75 per cent of cultural partners reporting that Creative Schools either fully or mainly achieved what they hoped it would (Creative Schools Interim Evaluation Report, Sarah Boiling Associates, May 2017).

<http://creativeschools.london/>

Learnings

ELCEP demonstrated that the breadth, quality, access and impact of cultural provision can be positively changed through partnership.

- A broader range of young people can be reached through working closely with schools, profiling schools to identify those which are under-served, prioritising their needs and using a place-based model to work with clusters of schools.
- Even short activities can lead to improved technical and critical life skills. However, the most effective projects are led by the views and needs of learners and are less like traditional class-room experiences and are aimed at imbuing practical life skills.
- It is possible to positively shift perception, aspiration and realism about what working in the arts and entering higher education involves, among less advantaged groups. However, longer-term investment and commitment is needed to see an increase in applications to creative courses within higher education.
- There continues to be a risk that creative activities stand in isolation, so progression routes and sign-posting need to be an intrinsic part of all projects.

For more outcomes and learnings relating to ELCEP's impact on the access and progression of young learners across east London, please see Appendix A.

Outcomes

What we did and its impact

ELCEP PROGRAMMES

<p>Music Education Hub & Cultural Education Partnership programmes</p> <p>8 projects including:</p> <ul style="list-style-type: none"> • Sound East, • Young Jazz East Big Band, • Open Lab • Drama Juniors pilot 	<p>Creative Schools programme strands</p> <ul style="list-style-type: none"> • Schools' brokerage, • Youth Voice, • New London 	<p>Partnership development</p> <ul style="list-style-type: none"> • Creative Schools Steering Group • The Barbican, Guildhall School, Music and Cultural Education Hub Steering group • Creative Schools Collaborative Learning programme
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OUTPUT

<ul style="list-style-type: none"> • 2,490 adults and young people engaged in projects • 496 children and young people engaged on sustained projects 	<ul style="list-style-type: none"> • 2,355 children and young people engaged in arts projects • 140 children and young people engaged in consultation leadership activities • 32 projects by 21 organisations delivered in seventeen schools • 29 organisations offered 70+ projects responding to schools' needs • 16 Schools signed up to creative schools Artsmark in 2017/18 	<ul style="list-style-type: none"> • 115 cultural providers and 87 schools engaged in events and activities • 6 Music Education Hubs • Working across 8 East London boroughs • 23 regional and national networks engaged
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ELCEP OUTCOMES

<p>Young people</p> <ul style="list-style-type: none"> • Increases in arts and cultural participation for the underserved • Motivation by learners to continue creative learning/ aspiration for higher education 	<p>Schools</p> <ul style="list-style-type: none"> • Increase in teacher confidence • Schools' commitment to the arts and knowledge about creative opportunities 	<p>Partners</p> <ul style="list-style-type: none"> • More effective planning • Better and more valued partnerships • Increased arts and cultural activity • Greater range of infrastructure • Significant funding leveraged towards a mixed funding model • Shared leadership for cultural education in East London to facilitate collaborative working 	<p>The Barbican & Guildhall School of Music & Drama</p> <ul style="list-style-type: none"> • Partnership working embedded in the culture • More productive partnerships • More strategic thinking based on evidence & needs • Better understanding of the role we can play in partnerships & a new Partnerships team extending the capacity to facilitate collaborative working
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Partnership models

ELCEP encompassed many different types of partnership initiatives and used a variety of partnership models. Three examples are included here which reflect how the ELCEP partnership models evolved over the course of the partnership to develop the recommended place-based model, as used by Creative Schools.

A

Project: Young Jazz East Big Band (2015–16)

Partnership model: Hub and spoke

A hub and spoke model is a multi-stakeholder project. This version had two partner cohorts with distinct roles.

Music Education Hubs marketed and recruited participants from their boroughs. Provision partners (Barbican Guildhall Creative Learning, Jazz at Lincoln Centre Orchestra (JLCO) and to some extent National Youth Jazz Orchestra (NYJO) delivered the session content.

Project objectives

- 1) To inspire learners to progress and continue their instrumental learning.
- 2) Positively impact musical, social and personal learning.
- 3) Develop a partnership model to broaden and deepen jazz progression pathways.

Programme & outputs: Between December 2015 to February 2016 there were: eight x five hour band rehearsals, one jam session with Vincent Gardner (JLCO), two rehearsals with JLCO and a performance in the Barbican Hall.

Partners: Barbican Guildhall Creative Learning, JLCO, and six east London Music Education Hubs.

Band members: Twenty young instrumentalists aged 13–18 years. Other band members included fellows from the Guildhall School and JLCO musicians.

Positive features of this partnership model

- Partner groups identified a joint set of objectives and strong rationale.
- The provider partners (Barbican Guildhall Creative Learning, JLCO, and NYJO) deployed their individual resources effectively; benefiting from a historical track-record of project delivery and trust. Music Education Hubs successfully engaged new schools beyond those who usually respond to opportunities.
- The prevailing project communication style of fluid 'quick-check' informality worked well.

Learnings

- Clearly assigned roles and responsibilities between the strategic and operational teams did not always happen. Meetings need to take place without the 'right' people present.
- For practical reasons, (lack of capacity etc.), Music Education Hubs were relatively peripheral to delivery and their educational know-how, teaching skills and resource were not always harnessed.
- *'At the beginning when the objectives were set we wanted to feel more involved. It was a great project but... it would have been good to have more of a say.'* Partner organisation.



Camilla Greenwell (Jazz at Lincoln Centre Residency 2016)

B

Project: SoundEast (Summer 2016)

Partnership model: Co-creation

A co-creation model is a multi-stakeholder project developed collaboratively. Although there was a pre-determined goal (delivering a joint event), the activity involved all partners in the planning and delivery of the project.

Project objectives:

- 1) To inspire learners, of varying experience levels to progress learning.
- 2) To develop a 'unique collaborative concert' and quality performance.
- 3) To link schools directly to cultural providers and each other.

Programme & outputs: Young musicians took part in a one-day festival of new music development, rehearsals and performances in the Barbican foyers culminating in a mixed genre evening showcase.

Partners: Barbican Guildhall Creative Learning and six east London Music Education Hubs.

Participants: 300 instrumentalists and vocalists, from grade four Associated Board of the Royal Schools of Music (ABRSM) to those with less than a term's tuition and no instrumental performance experience. An audience of 1000+, approximately 300 of whom had never been to the Barbican before.



Camilla Greenwell (SoundEast 2016)

Positive features of this partnership model

- Significant time was invested in the rationale, objective setting, and strategy development, which encouraged 'buy-in' to the process and understanding of the value of 'learning together'. The overall quality of communication improved as a result.
- Music Education Hubs helped to develop the content of the sessions and had their own staff leading projects and working directly with the Barbican's venue team; their role went far beyond pupil recruitment, drawing on their expertise.
- The scale, quality, and ambition of the project improved with more innovative features: genre and style boundaries were crossed; ensembles and sectional groups were mixed in age and experience and music practitioners represented many different organisations.

Learnings

- Because of the collaborative processes at play the delivery phase can be comprised by the short-timescales and delayed decision making.
- Moving away from more traditional leadership structures is challenging; a dichotomy can develop between wanting a more inclusive and collaborative model, but simultaneously needing faster and more conclusive decision making.
- The roles and responsibilities of each person in the team need to be clarified from the start.
- *'Trying to meet the needs of very different local areas on the same project is a tall order. Whilst the programme might be an interesting experience for those taking part, on a local level the impact can be less strong. However, the planning meetings were inclusive and involved different people taking on different roles to support the project.'* Partner organisation
- *'There could be less emphasis on "being fair", and more on making a decision and sticking to it.'* Partner organisation

C

Project: Creative Schools (2015 onwards)

Partnership model: Place-based

This place-based model brings together partners across numerous sectors through a collaboration that is geographically-focused, and responds to local needs. Creative Schools offers a mechanism to reach under-served schools through targeted activities, sharing and strengthening of best practice. The four strands of work for this model are:

- Schools brokerage: Working with east London schools to support their school improvement needs through the arts and deliver on Artsmark ambitions by better connecting schools with creative opportunities from across the Creative Schools network of 50+ east London cultural organisations.
- Youth Voice: Empowering youth voice within the commissioning process through student consultation and leadership opportunities.
- Collaborative Learning: Strengthening practice and enhancing collaboration across east London's cultural education sector through a programme of structured learning, dialogue and experimentation.
- New London: Exploring new business models and cross-sector collaborations that support sustainable, long-term investment in cultural education in east London.

Project objectives:

- 1) More children and young people in east London 'intrigued engager' schools engaged in creative activities. ('Intrigued Engager' is a term coined by A.N.D. which refers to schools with reasonably low levels of cultural engagement but the desire and motivation to do more).
- 2) More schools accessing creative opportunities that meet their needs.
- 3) Increased commitment and practice around delivering high quality cultural education.
- 4) More cultural education investment available for the benefit of children and young people.

Programme & outputs: In 2016–17, 29 cultural organisations proposed 70+ arts projects in response to school priorities identified through needs assessment. Four partnership events were delivered with schools and cultural organisations at: Bow Arts, Redbridge Drama Centre, Stratford Circus Arts Centre and William Morris Gallery. There were eleven collaborative learning opportunities for providers and an Annual Symposium. At the 2016 Creative Schools Symposium 130+ arts and education leaders were in attendance, representing 85 east London organisations including schools, universities, arts organisations, local authorities, music education hubs, funders, health experts, and strategic partners. The day included a range of practical workshops and discussions with arts, health, and funding experts addressing opportunities and challenges currently facing east London schools and cultural organisations.

Partners: Delivery and strategic leadership distributed across five lead delivery partners and twelve steering group partners. Seventeen schools from four east London boroughs and 42 cultural/strategic organisations worked together as members of Creative Schools in 2016/17. 87 schools and 115 cultural organisations were directly engaged through network events and activities.

Participants: 2,355 children and young people took part in arts projects commissioned through Creative Schools brokerage (2015 – July 2017). 140 children and young people took part in youth consultation and leadership opportunities through the Youth Voice strand. 86 east London cultural/strategic organisations took part in Collaborative Learning opportunities.



Calise Lewis (Stratford Circus Arts Centre, Creative Schools project with New City Primary School, July 2016)

Positive features of this partnership model

- Time was spent identifying under-served schools and understanding their learning needs.
- Schools valued the programme highly. Schools and class/specialist teachers have been able to 'plan, reflect and apply their creativity alongside arts practitioners' (Creative Schools Interim Evaluation, Sarah Boiling Associates, May 2017). Face-to-face support in and out of projects was key, eg. were partnership events held termly with schools and cultural providers.
- There was a shift in the level of collaboration across the cultural sector in particular.
- The governance model used dispersed leadership, so responsibility was shared and the steering groups included some school representation within it.
- The brokerage has 'plugged in' to different existing levels of provision, networks, and delivery structures within each area it has worked in. It has tailored, 'flexed' and refined the model according to opportunity and need.

Learnings

- Setting up initial relationships with schools takes patience and time. Clearly, under-served schools face a myriad of barriers to engagement. Understanding, relevantly responding, and not necessarily taking a 'no' at face value has been key. For cultural providers, the economic reality of offering projects that require significant relationship building time beyond the planned budget can impact future commitment levels.
- There appears to be a gap between the rhetoric of wanting to share best practice via the Collaborative Learning forum versus reality. Busy and financially constrained cultural providers, rather like teachers, find investing in their own training and development difficult.
- Engagement with the secondary sector is increasingly challenging and reflects similar findings found from projects such as Teach Through Music (a CPD programme for music teachers in London, supported by the London Schools Excellence Fund).
- The Youth Voice strand explored a number of ways to build young people's views into project commissioning. Creating a direct link to projects has been most successful with long-term and in-depth approaches, versus one-off consultations.
- *'Really helpful and a good way for schools to see what projects are available all in one go, and then pick what would be most helpful to their school. All without having to send a million emails.'* Teacher.
- *'We have delivered workshops in a few new schools since joining Creative Schools...we have been working more collaboratively across a cluster of schools by having a joint planning meeting with the class teachers which has been really useful.'* Cultural provider.

Financing a place-based model

The place-based model proved to be the most successful partnership model utilised by ELCEP. Creative Schools continues beyond the period explored in this publication. This is a snapshot of Creative Schools' mixed funding model (2016/17), which provides insight into the potential income sources for working in this manner.

Budget

The total cost of the whole four-strand programme for 2016/2017 was £180,000

Income

A mixed funding model made up of:

Membership fees and event income (schools, cultural organisations, local authorities, music education hubs) £15k (8%)

A New Direction's London Cultural Education Challenge (15/16 carry forward and 16/17) £85k (47%)

Trusts and foundations £25k (14%)

Regeneration sources (Local Authority Planning obligation, Section 106) £20k (11%)

Project commissioning funds leveraged from schools and other sources £18k (10%)

Steering group staff time in-kind £17k (9%)

Please note numbers are rounded down for easy calculation and therefore do not add to 100%

Considerations

- Making explicit an offer of match funding in exchange for a school's investment in cultural education has been a success. It can 'open the door' and overcome initial resistance, enabling schools and providers to at least discuss costs openly.
- 69 different schools, cultural organisations, local authorities and music education hubs contributed to the financial model of Creative Schools in 2016/2017 through membership and events – representing 8% of total income.
- Schools are facing significant real-terms funding cuts from 2018/19. The schools in this project have a recent history of low-participation. Positive change is therefore easy to reverse.



Output Arts (Creative Schools project with Grove Primary School, June 2017)

Partnership toolkit

Over the course of ELCEP, we tested, refined and developed a number of different partnership mechanisms. This practical toolkit is designed to share the lessons learned and the elements of partnership development that emerged.

Top tips for partnership development

1. Take the time to develop the foundations of the partnership including investing time with the people and places involved – you will reap the rewards. It can often take at least a year, but taking the time to meet with individuals is hugely valuable for building understanding and relationships. Remember, partnerships are only ever as successful as the way partners work together.
2. Start small. Develop a small band of committed ‘Champions’ – this will then encourage others and you can build critical mass.
3. Partnerships develop quicker if they respond to a real, identified need. Develop a strong evidence base and share this with partners as the ‘Case for Change’ (term coined by A.N.D, see Activity 2). This focuses minds and gives a clear starting point.
4. Use a framework such as Theory of Change (a comprehensive description of how and why a desired change is expected to happen in a particular context) to ensure everyone is on the same page about what you’re doing, why and how. This will be invaluable for keeping the partnership on track.
5. Allow the times and space to learn through doing. Delivering together will help develop the partnership. This should unlock genuinely collaborative activity, systems, and budgets as partners start to see the benefits and prioritise the partnership over existing core work.
6. Be prepared to take an iterative approach. Partnerships are challenging, the logistics of working together mean some things don’t develop as you’d expect, the landscape changes and new opportunities arise. Stay flexible and don’t be afraid to stop things that aren’t doing what you need them to do.
7. Brokerage and co-working models require a greater investment of time initially, but the outcomes they create make it worth doing. Significant change takes years and requires long-term commitment. Partnerships are essentially collaborative change programmes – the pace of change can be slow, manage your expectations and recognise that every nudge forward is a move in the right direction.
8. Sustainability doesn’t happen overnight. Central capacity and seed funding may be required while you explore and demonstrate what can be achieved together. But if your output is truly of value to partners, ask them to invest in it. If they perceive it to be valuable it is entirely justified. Shift thinking away from traditional fundraising to income generation.
9. The role of the successful broker is far more than being just a project manager. Individual organisations often find it challenging to work together without thoughtful facilitation. Although the subtlety of the broker role means it often goes unnoticed, it’s critical to the success of the partnership.
10. All partnerships have a life-cycle. Don’t feel the need to continue beyond what’s necessary. It may be that new ways of working are now embedded and new projects are no longer needed. Celebrate the difference you’ve made, share your learning, and move on into the next cycle of partnership.

Partnership toolkit: Activity 1

These activities relate to the eight elements of partnership development as detailed on the pull-out poster.

Insight questions for LEARN element

Initial one to ones between the broker and key stakeholders can be critical to:

- Understand motivations
- Develop relationships
- Build trust and credibility
- Spot connections
- Identify next steps

Useful questions include:

History

1. What have been the biggest successes of your work together so far?
2. What hasn’t worked so well, and why?

Motivations

3. What are your priorities over the next few years?
4. How important to you is the work of this partnership on a scale of 1–5, and why?
5. What’s most exciting to you about this partnership?
6. What would you love to see it achieve?

Future

7. What are the key opportunities and the potential pitfalls going forward?
8. What are the quick wins?

People

9. How would you like to engage with each other going forward?
10. Who else should play a role?

You might like to try using these when having initial discussions with stakeholders in order to build understanding of the context and how to most effectively move forward.

Partnership toolkit: Activity 2

Presentation on the Case for Change for the GALVANISE element.

You can play back the findings of the evidence base and any one-to-one discussions through a Case for Change presentation in order to:

- Check that the partners recognise the findings
- Surface difficult issues
- Build a climate of honesty
- Develop a shared and evidence-based understanding of the issues that the partnership is responding to
- Inspire creative solutions and challenge preconceived ideas

Here is an example structure:

- Innovative practice of others
- Examples of when the partnership has worked best
- Contextual issues facing the partnership
- Needs and opportunities identified during one-to-ones

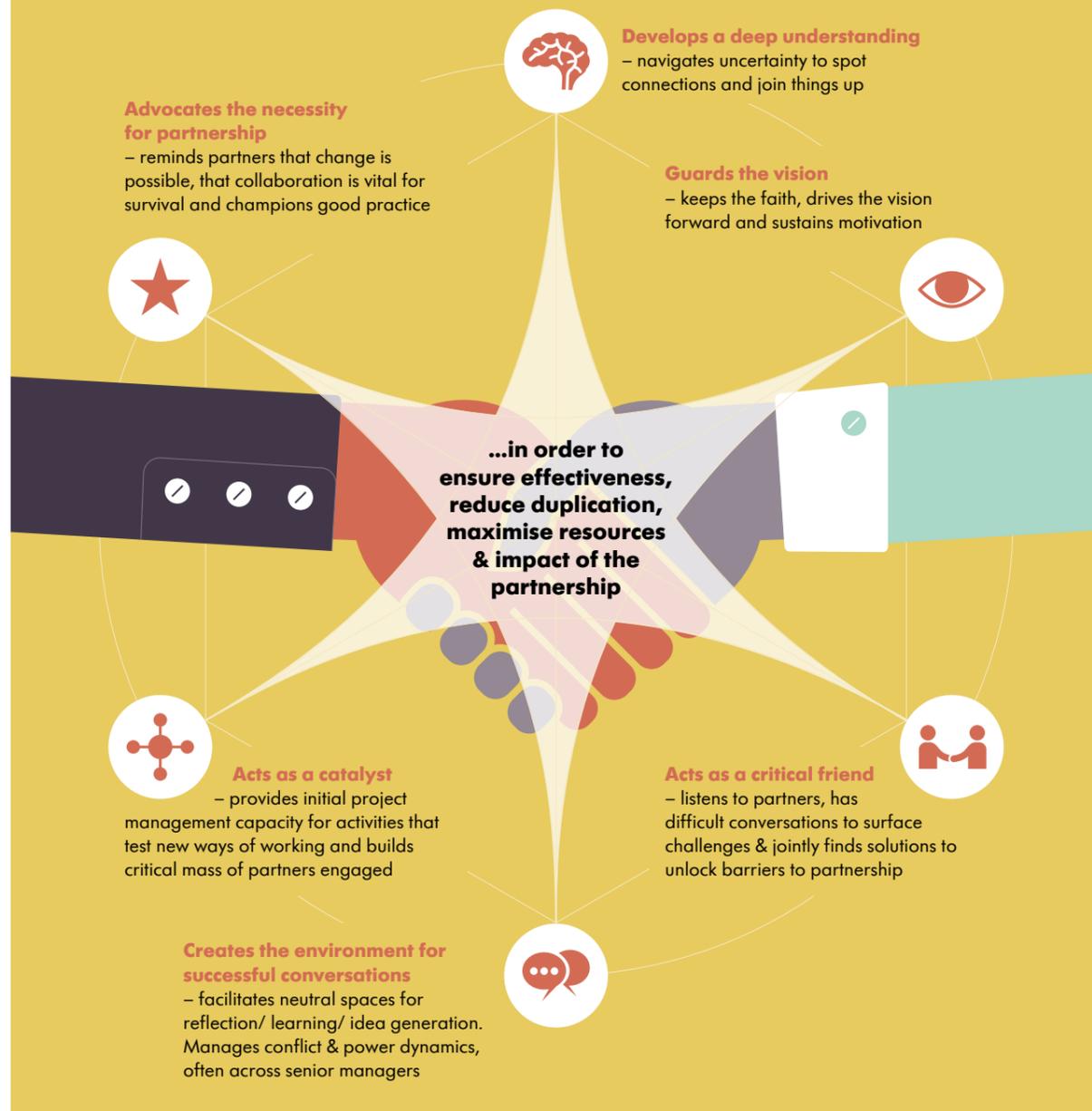
The title of this tool is taken from A.N.D who use a similar method.



Calise Lewis (Stratford Circus Arts Centre, Creative Schools project with New City Primary School, July 2016)

Partnership toolkit

Role of the partnership broker



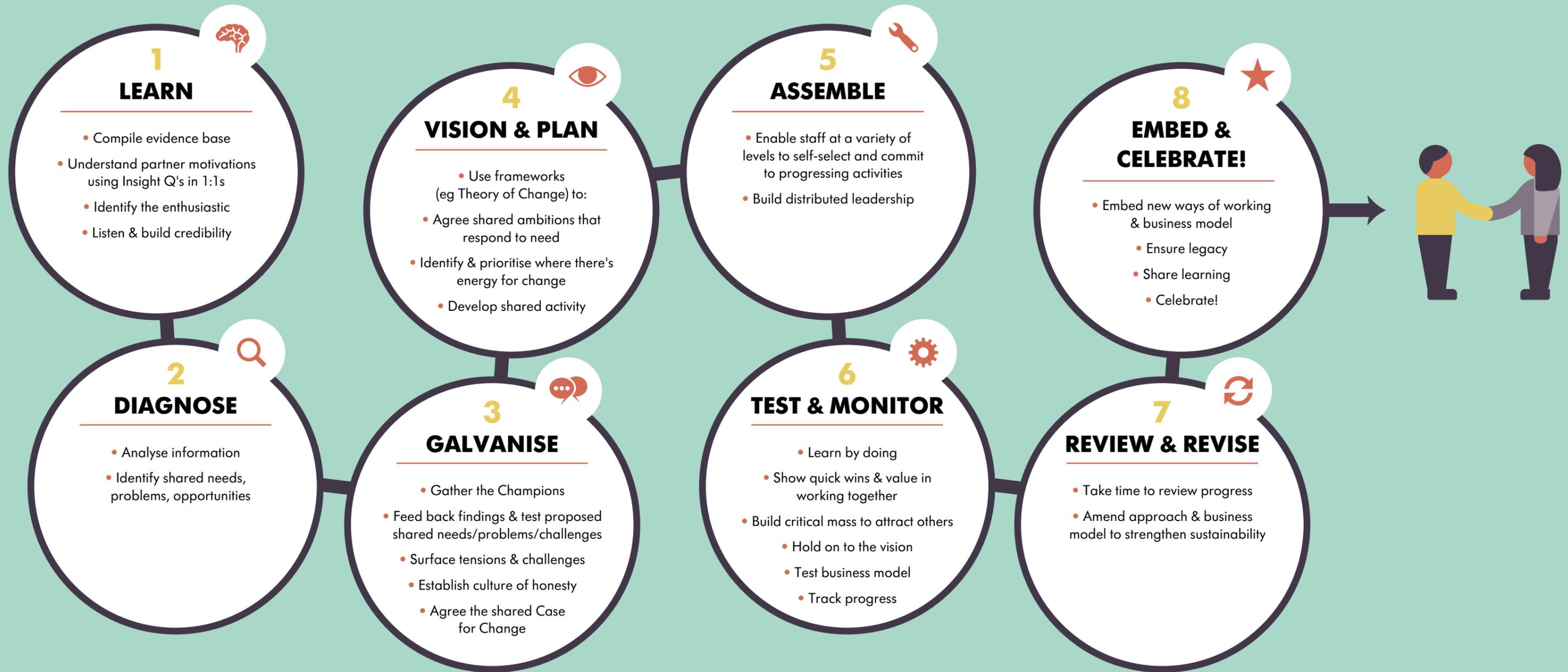
This responds to the recommendation in *The Art of Partnering* (King's College London) that **"Partnership brokering is a role that needs professionalising. The skill set for the cultural sector should be more clearly identified and nurtured within organisations or as an external network of experienced practitioners"**

This provides a starting point for discussion on the responsibilities of the broker and the skills required.

The role of the broker is not to impose but to facilitate and empower others. This subtlety can often be hidden and behind the scenes. This invisibility can make it difficult for partners to see its value and result in a reluctance to invest in this perceived "nice to have", particularly at the expense of immediate front-line delivery. Given the critical role played by the broker, it is crucial that we give visibility to the position and begin to articulate the functions it provides if we are to demonstrate its worth and ensure that sufficient investment is made for partnerships to flourish.

Eight elements of partnership development

Our experiences have led us to characterise eight useful elements in developing partnerships:



While these ideally happen sequentially, the eight elements can be seen as essential ingredients for building strong partnerships rather than a cycle.

Use this tool to regularly reflect on which elements are strong in your partnership and which would benefit from further attention.

Partnership toolkit: Activity 3

Shared objectives exercise for the VISION & PLAN element.

This session is about helping a group of people to get on the same page in an efficient way. It's about agreeing the priority issues (needs and/or opportunities), based on evidence, which can be best addressed collaboratively. People often want to get stuck straight into *what* they're going to do rather than *why*. It's helpful to focus people on the issues so that there is a clear rationale to return to further down the line to remind the group why you are working in this way together. Try not to be too precious about language – this is about surfacing where the joint ambition lies. Language can be refined later. Ensure an honest tone is set by highlighting the difficult issues and tensions that have arisen in the Case for Change.

Time: 1.5 – 2 hours

Preparation: participants to attend with top three current issues facing their field.

Introduction

Aims of the session:

- 1) To share findings of the Case for Change.
- 2) To agree what we want to tackle together.

Clarify scope and any proposed definitions.

Surfacing motivations

What excites you most about what we can do together? (Participants to share).

Getting on the same page

Share the Case for Change in order to surface issues, encourage honesty and ensure difficult topics are voiced.

Identifying the issues

Participants to write down individually what resonates most with them from what they've heard, adding in any issues from their prep that haven't yet been raised.

Small groups to discuss, agree and feedback the top three things the partnership should tackle.

Prioritising & agreeing

All top issues to be grouped into key themes to remove any duplication.

Group discussion on 'which top issue can most effectively be achieved through us working together?' (as opposed to as an individual organisations). Remove any that are not best achieved through joint work.

Group agreement on which has the most potential impact/greatest urgency. Agree which quartile each falls within (low impact/low urgency, low impact/high urgency, high impact/low urgency, high impact/high urgency).

Of the high impact/high urgency issues, if further prioritisation is required this can be done through votes.

Output from session: Agreed priority issue(s) which we want to tackle together



Calise Lewis (Creative Schools Symposium 2016, Stratford Circus Arts Centre, November 2016)

Partnership toolkit: Activity 4

Theory of Change exercise for the VISION & PLAN element.

This session is about a group of people agreeing a way forward in an efficient way. It is about ensuring everyone has a clear and shared frame of reference for the work of the partnership. Participants will agree how the priority issue(s) will be addressed through collaborative activity. It is about developing a clear chain of logic between proposed activity and the identified issues. All proposed activity should be challenged to ensure it is likely to deliver the desired changes. Again language can be refined later as agreeing a shared approach is more critical at this stage.

Time: 1.5 – 2 hours

Preparation: participants to attend with ideas for activity that will address the agreed issues.

Introduction

Reminder of the agreed priority issues from the Shared Outcomes session.

Aims for the session: 1) To agree what the change(s) will be that we bring about. 2) To agree how we will do this.

Vision

Given the issue(s) we've identified, what ultimately is the change that's needed? What will success look like in five years if we've tackled the issue(s)? (Participants to individually draft a Change Statement.)

All to vote (ticks/stickers etc.) on the best articulation. This will be used as a working Change Statement. Make any immediate tweaks together so it is framed 'In five years time there/it will be...'

Preconditions

What needs to happen/be in place to achieve this? (Participants to add individually on post-its, group into themes, then vote.)

Top three preconditions to be identified.

Activities

What activities/programmes of work will deliver this? (participants to add individually on post-its, group into themes, then vote).

Top three strands of activity to be identified.

Requirements

Further brainstorming on timeframes achievable in (short/medium/long), who needs to be involved and in what way, what else is critical to the success of this work? (resources, capacity, capabilities, tools).

Output from session: A draft Theory of Change with potentially one change, three preconditions and three strands of activity. This will give participants a clear framework for the work of the partnership.

The future

The following examines the ways in which partnerships are now being developed and delivered as a result of ELCEP (at the time of concluding the three year funding from Esmée Fairbairn Foundation in July 2017).

East London

A step change in cultural sector collaboration across east London has been achieved; there has been an increase in arts and cultural activity (see Appendix A) and more strategic and impactful cultural education projects are beginning to be delivered across east London under shared leadership and a more financially viable model.

ELCEP's Creative Schools programme continues to expand into new east London boroughs embedding ways of working. Four work strands are expected to become embedded in the core business of those organisations leading their development to ensure a sustainable future model, they are:

Schools brokerage: Working with east London schools to support their school improvement needs through the arts and deliver on Artsmark ambitions by better connecting schools with creative opportunities from across the Creative Schools network of 50+ east London cultural organisations (led by Stratford Circus Arts Centre).

Youth Voice: Empowering youth voice within the commissioning process through student consultation and leadership opportunities (led by Sound Connections).

Collaborative Learning: Strengthening practice and enhancing collaboration across east London's cultural education sector through a programme of structured learning, dialogue and experimentation (led by people make it work).

New London: Exploring new business models and cross-sector collaborations that support sustainable, long-term investment in cultural education in east London (led by Foundation for Future London).

Given the increase of local cultural education partnerships across east London (where previously there were few) and the development of the Olympic Park Cultural Education District, it was felt that the ELCEP model needed refreshing. ELCEP will now transition into a wider east London Cultural Education Alliance (ELCEA), aligning with the Olympic Park Cultural Education District and further expanding the membership to fully align the interests of the area.

The vision for ELCEA will be based on the refreshed needs of the area and will draw on the specific assets of east London to become more embedded in the area's place-making vision.

The role that the Barbican and Guildhall School originally had in convening and catalysing partnerships now sits with other partner organisations in east London. ELCEA will therefore transition into a new shared model of leadership convened by Stratford Circus Arts Centre.



Calise Lewis (Creative Schools Symposium 2016, Stratford Circus Arts Centre, November 2016)

Culture Mile

In July 2017, the City of London Corporation together with the Barbican, Guildhall School, London Symphony Orchestra and the Museum of London, launched Culture Mile to animate an area of the City with imaginative collaborations and events. The learning from ELCEP is informing how partnership and collaboration is being developed as part of Culture Mile.

Alongside the five core partners listed above, Culture Mile is developing an extensive network of organisations in and around the area. These organisations share the commitment to transform the area and represent a broad range of sectors including and beyond the creative and cultural sectors (for example higher education, developers, hotels, workspace providers).

Given the extensive learning activity across the area, Culture Mile also aims to become 'a learning destination'. A cultural education partnership is therefore in development to put this vision into practice and place creative learning at the heart of place-making.

www.culturemile.london

Barbican Centre and Guildhall School

ELCEP also left a legacy on the working practices of both the Barbican and Guildhall School. There is a growing commitment to partnership working and a Strategic Partnerships team was established in January 2017, dedicated to building the capacity for collaborative working across the City of London and beyond.

Key developments include:

- ELCEP has provided clarity on the Barbican and Guildhall School's role when working in partnership to deliver Creative Learning.
- Barbican Guildhall Creative Learning (BGCL) will continue building its capability to deliver and facilitate cultural education provision through distributed leadership models. This fundamentally changes the 'hub and spoke' leadership style more traditionally used.
- A new Schools Engagement Manager position was created within BGCL in recognition of the particular skillset and resourcing required to deliver a truly collaborative approach to partnership working.
- During the 2016/17 academic year, BGCL launched two new key partnership initiatives. A primary school, secondary school and a SEN school have all signed-up for a three-year in-depth partnership with BGCL as part of the new Associate Schools programme to widen access to the arts for pupils and teachers; and BGCL have successfully piloted their flagship schools programme Barbican Box outside of London for the first time, working in partnership with HOME and UAL Awarding Body with a Box curated by theatre company Complicite.
- A new evaluation and insight group, formed of both Barbican and Guildhall School staff, representing six departments now regularly meets. The Guildhall School aims to place student work experience activities within under-served schools.
- The Strategic Partnerships team has developed a partner network for the Culture Mile, established a City Cultural Education Partnership, facilitated partnership working on music education and an under-eighteen cultural education offer, and supported the development of an even stronger alliance between the Barbican and Guildhall School.



Calise Lewis (East London Dance, Creative Schools Project with Dagenham Park School, July 2016)

Reflections

- The terminology in this field still requires clarity. The terms 'partnership', 'collaboration' and 'brokerage' are often used interchangeably and would benefit from further definition.
- The realities of partnership working should not be underestimated. Funders, investors and partners themselves must recognise that successful collaborations require strong foundations. It is only by adequately investing in the time to build these foundations, as well as the vital brokerage and management capacity, that partnerships can be truly impactful.
- Further insight and learning into the process and 'how' partnerships work would be beneficial. A national discussion on the practice of collaborative change is welcome – sharing learning, understanding what good partnership working looks like, exploring the specific challenges of bringing about change through partnerships, and better understanding the subtle role of the broker.
- Public sector funding has traditionally been contingent on tightly defined project outcomes. It is recommended that funders and investors explore how they can best support partnerships in testing and refining innovative solutions to identified needs rather than pre-determined outputs. This programme has made clear the necessity of supportive, flexible investors interested in the learning from ambitious partnership programmes.
- Further investigation into what it takes to be a good partner organisation and the implications of partnership working would be useful. Partnership working can highlight areas of duplication or missed opportunities between organisations – the challenges this poses for core business would benefit from further consideration.
- As cultural education partnerships develop across the country, it is recommended that the place-based model adopted by Creative Schools is explored further – how can cultural education partnerships build upon their unique assets and capabilities to put cultural education at the heart of place-making in their area?

Appendix A

ELCEP was focused on making a difference to the access and progression of young learners across east London, and gaining insight into how the cultural and education sectors could share intelligence, resources and work together – in essence, be better partners. Included here is information relating to the outcomes and learnings of the access and progression objectives.

Access

ELCEP reached a broad range of schools (primary and secondary) and learners from nine to eighteen years. It engaged under-served areas and schools, using a geographically dispersed and ‘place-based’ approach. Many projects improved both the number of learners and their engagement level – particularly those learners with protected characteristics*, and from under-served schools.

* In the context of Creative Education the characteristics referred to are; age, gender, disability, race, ethnicity and religion, and socio-economic status.

- Between September 2015 and July 2017 the Creative Schools project engaged 200+ organisations in events and projects (87 schools and 115 cultural and strategic organisations). By the end of the 2016/17 academic year, 2,495 children and young people (CYP) were involved in creative opportunities brokered through Creative Schools.
- The eight ELCEP Music Education Hub and Cultural Education Partnership projects targeted those at primary and secondary school. Over 2,500 young people took part in performance projects, with 496 involved in longer duration activities.
- Creative Schools has developed a new network of east London cultural and education partners, mainly targeting the comparatively under-served primary sector in outer London boroughs. 50% of schools self-identified as ‘intrigued engager schools’ – wanting to do more but not knowing how – rather than better served schools. Furthermore, during 2017/18 a joined up ‘Creative Schools Artsmark’ was launched. Eighteen schools have signed up to take part in the process of brokerage and accreditation.

- Sustained ELCEP Music Education Hub and Cultural Education Partnership projects attracted participants with a wide range of experience. The age range of the Barbican Young Jazz East Big band extended from thirteen to over eighteen years; 15% had ABRSM grade one or below, 45% had ABRSM grade four-five and 10% grade six-seven.
- Although there is generally an under representation of BAME groups at mid and advanced levels of performing arts training, ELCEP Music Education Hub and Cultural Education Partnership projects attracted a relatively high proportion of under-represented groups to several projects, particularly drama projects.

Participants from minority ethnic groups

Project	BAME	
	#	%*
Drama Juniors pilot project	10	50
OpenLab 2016 Theatre Project	6	35
Young Orchestra East	11	28
Barbican Young Jazz East Big Band	5	25

* % percentages rounded up

Three partner questionnaires among ELCEP Music Education Hubs and Cultural Education Partnerships suggested 100% of respondents felt projects had been above average in ‘Accessing pupils from all backgrounds’ and 80% of respondents felt that the projects had ‘delivered new opportunities to underserved schools and pupils.’

Progression

Progression and improved motivation to continue creative learning were seen on all ELCEP Music Education Hub and Cultural Education Partnership projects measured. Aspirations and interest in different higher education opportunities were improved, even among projects with the most disadvantaged participants.

- Progression and motivation can be measured by project attendance; there is usually a correlation between absence and lower attainment in many educational settings. Most ELCEP Music Education Hub and Cultural Education Partnership projects retained a large majority of learners throughout.
- Assessments of learning impact between the start and end of projects showed positive progression in all projects measured
- Increased levels of implicit motivation and aspiration were identified. For example, within the Barbican Young Jazz East Big Band, 86% of qualitative questionnaire feedback indicated participants wanted to continue their musical journey. With the Open Lab 2016 project, nearly 60% of participants felt either ‘very’ or ‘super’ confident that they would ‘continue to learn about how to be creative no matter what’.

- Interestingly, teachers interviewed about those attending the 2016 Drama Juniors pilot saw a better performance in school drama classes than peers who had not attended. One teacher at a large FE college reported six of her students applying for drama school compared to one in the previous year and one teacher commented that ‘a number of students who attended the project brought exercises ‘back to class’ that they themselves offered to lead for their classmates’.
- *‘I would like to pursue a career in acting and now I feel a lot more confident about creating and being in a piece with a lot of tech.’* Participant, Open Lab drama project
- *‘I stopped (practice) because of my work at school and this has kicked me in the back, and I’ve started to play a bit more again.’* Participant, Barbican Young Jazz East Big Band
- Aspiration levels regarding learners’ interest in higher education and studying at a conservatoire also increased. Several projects sought to familiarise participants and to de-mystify perceptions regarding future study at HE level, particularly at the Guildhall School, one of the world’s leading conservatoires and drama schools. This had a positive impact, particularly for mixed ability groups and ensembles where the average experience was relatively low.



Calise Lewis (Creative Schools Symposium 2016, Stratford Circus Arts Centre, November 2016)

Additional benefits for learners, teachers and schools

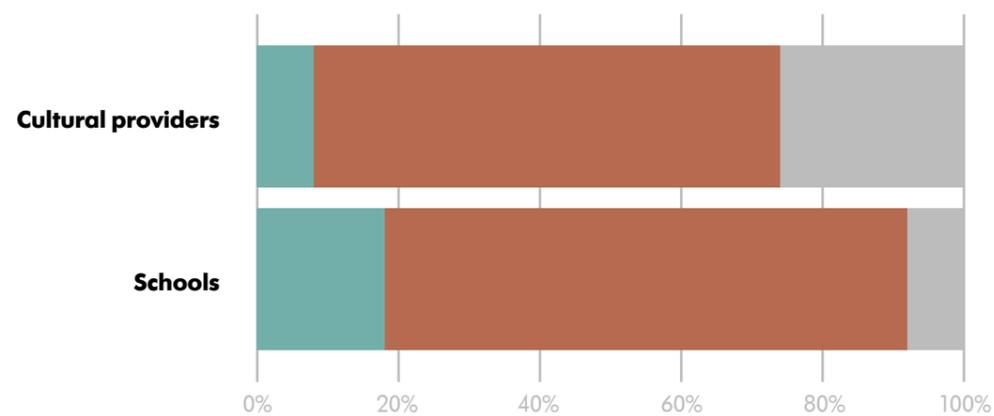
ELCEP Music Education Hub and Cultural Education Partnership projects have positively impacted learners and schools in ways that go beyond just access and progression. Satisfaction with the Creative Schools programme was high and it has increased teacher confidence, schools' commitment to the arts and knowledge about arts opportunities. Learning impacts in Music Education Hub & Cultural Education Partnership projects included social and personal changes as well as improved art-form specific know how. The seemingly more unstructured, cross-arts and 'messy' projects were the most impactful.

Impact on your school

- Learners highly rated their experience within the ELCEP Music Education Hub and Cultural Education Partnership projects, regardless of the project and art form. For example, 75% of the 103 surveyed learners on SoundEast, rated it as 'excellent' and when learners on three other projects across theatre, visual arts and music were asked to rate the impact, approximately 60% claimed it 'will have a long-term effect on me'.
- Learning impacts showed changes extending beyond specific artform skills in music, drama, or visual arts, e.g. devising new work, improvising, or using technology creatively, to a range of personal and social impact.

- *'I met some very interesting people and learned a lot. I learnt a lot more in these three days than in two years of my media GCSE.'* Participant, Open Lab drama project.
- *'You can't underestimate the social advantages of being in a band and working together as a group. Maybe that's the most important part of all of this. You arrive in a room of people with different races, ages and you come together with Jazz and all difference falls away.'* Music Leader, Barbican Young Jazz East Big Band.
- Projects such as Barbican Young Jazz East Band (targeting 13–18 year olds) built transferable skills of value for employment and enterprise. These included 'working to a deadline', 'developing self-management', 'leading others', 'managing risk' and 'communicating with others from different cultures.'
- School teachers particularly valued being part of a larger creative community, learning from observing other practitioners and other school performances.

Is Creative Schools delivering for you?



- Fully – The scheme achieved everything I hoped it would
- Mainly – I'm confident there will be benefits, but they haven't happened yet
- Partly – I'm not sure the scheme will be that useful for my school
- Not at all – I don't think the scheme will be useful at all for my school

For 93% of schools and 75% of cultural partners, Creative Schools has either fully or mainly achieved what they hoped it would.
(Creative Schools Interim Evaluation, Sarah Boiling Associates, May 2017)

Lessons learned

Access

- The direct engagement with schools, FE colleges, community venues, cultural education partnerships and music education hubs can help to target 'harder to reach' participants and schools.
- Profiling schools to identify and locate the culturally under-served is vital. Use a clear methodology – our profiling criteria included Ofsted rating, Artsmark and Arts Award accreditation, presence of a cultural custodian/external practitioners and school trips involving culture.
- The traditional geographic provision boundaries of local government and cultural partnerships are changing as a result of new funding and governance models. Cultural providers are often physically located away from under-served schools and areas. New delivery and investment models need to be found to help address this.
- Targeting groups of local schools using a 'place based model' can offer greater equity and access between the super and under-served.
- Continue to question if learners in more advanced activities come from diverse backgrounds. There is evidence that these learners are already very cultural engaged and encouraged to pursue cultural activity by their families.
- While levels of participation from BAME groups, and those from disadvantaged backgrounds is improving (particularly for 'first access' projects), it could still be increased with more advanced training projects, groups and ensembles. Removing barriers for the 'hard to reach' requires high levels of investment, sustained backing (further than three years) and committed leadership.
- Overcoming gender imbalance is an ongoing challenge. Question its appearance and any implicit process encouraging it.

Progression

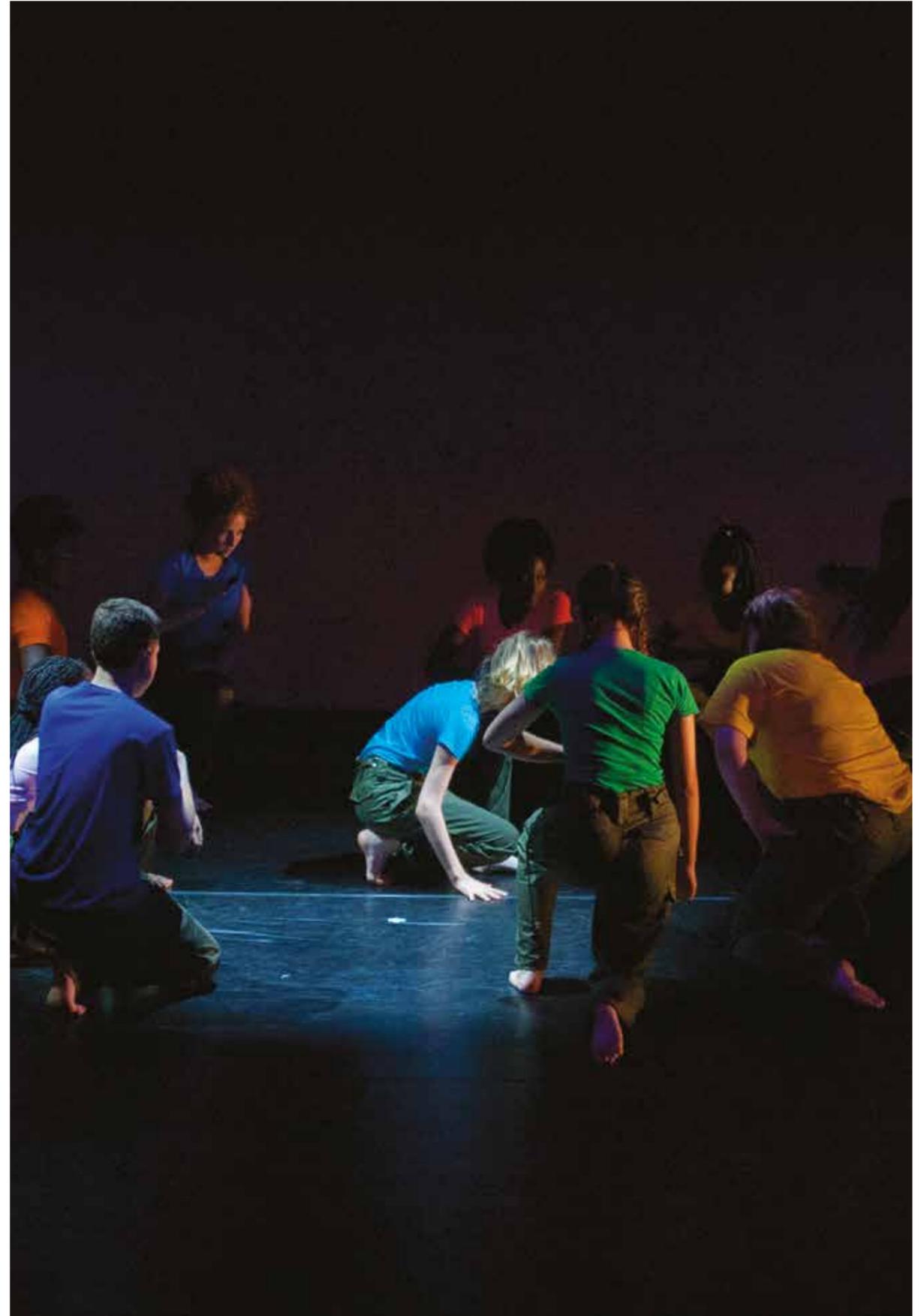
- Even short activities lead to improved technical skills, as well as better skills and knowledge in social and emotional areas (critical life skills). Sustained interactions are likely to have deeper effects.
- Young learners, with lower levels of previous cultural engagement, are particularly motivated.
- There is a risk that activities can stand in isolation. Projects did not always explicitly join up the needs and aspirations of individual learners with their more frequent cultural experience (eg. weekly music lesson, or drama class). Consider explicitly how your activity joins up with other provisions. Make signposting and awareness-raising of 'where next' an intrinsic part of all projects.
- It is possible to positively shift perception, aspiration and realism about what working in the arts and entering higher education might involve amongst disadvantaged groups. Even in this comparatively short initiative potential talent was identified. Connect your work with the world of enterprise, further and higher education from KS3 onwards. Your project can develop intrinsic motivation to consider a conservatoire or university even among inexperienced learners.
- Sector reports have highlighted poor investment levels in effective data collection across creative education and this was a challenge for ELCEP activities. Effective data collection, in particular how to build a comprehensive picture across multiple partners, needs to be addressed.

Additional benefits for learners, teachers and schools

- Activity which is led by the views and needs of learners has the most impact. Often projects can be led by the assumptions or objectives of cultural providers.
- Mixed projects combining art forms, genres, styles, learners from different key stages and technical abilities, appear to have the best impact, possibly because they are different to the silo, target-driven learning experiences young people are familiar with. They encourage exploration, innovation, and experimentation but implicitly demand high standards. However, these can be more challenging to run and manage.
- Multi-school projects (eg. shared CPD) can lead to better connection and practice sharing between schools. Professionally isolated teachers particularly value observing the outputs of similar schools and other practitioners working with their pupils; it's an informal means of professional development.
- Mixed teams that include practitioners from a range of partners (cultural as well as educational) appear to generate the most significant impacts.
- The Creative Schools programme prioritises the learning needs of schools first and then matches appropriate cultural providers/projects to these, rather than the other way around. This is an important distinction and ensures that school requirements are addressed from the outset.



Ollie Harrop (Creative Schools launch event, Redbridge Drama Centre, April 2016)



Calise Lewis (East London Dance, Creative Schools Project with Dagenham Park School, July 2016)

Appendix B

Organisations involved in ELCEP programmes, events and activities:

A New Direction
 Academy of Saint Martin's in the Fields
 Aldersbrook Primary School
 Apples and Snakes
 Arcola Theatre
 Arts Council England
 Arts First
 Association of London Chief Librarians
 Avenue School
 Barbican
 Barking & Dagenham College
 Barking & Dagenham Community
 Music service
 Barking & Dagenham Cultural
 Education Partnership
 BBC Performing Arts
 Beat Goes On
 Blink
 Bow Arts
 Bradbear Arts
 Brampton Manor Academy
 Brampton Primary School
 Break in Convention
 Britannia Village Primary School
 Broadway Theatre Barking
 Calverton Primary School
 Canal and Rivers Trust
 Candoco Dance Company
 Canonbury Primary School
 Caterham High School
 Cause 4
 Central Park Primary School
 Challenge 59
 Chingford Academies Trust
 Chingford Hall Primary Academy
 Churchfields Infants School
 Churchfields Junior School
 City of London Corporation
 Cleveland Road Primary School
 Colvestone Primary School
 Community Music
 Connaught Girls School
 Crafts Council
 Cranbrook Primary School
 Create
 Creative & Cultural Skills
 Creative Islington
 Cubitt Artists
 Cultural Institute – King's College
 London
 Curwen Primary School
 Dagenham Park School
 Dance Umbrella
 Decoda
 Discover Children's Story centre
 Drum Works
 East London Dance
 Eastbury Community School
 Eastbury Manor & Valence House
 Museum
 Eastlea Community School
 Eastside Educational Trust
 Edinburgh Primary School
 Elizabeth Garrett Anderson School
 Elmhurst Primary School
 Enable
 English National Ballet
 English Touring Opera
 Estorick Collection
 Fairlop Primary School
 Five Elms Primary School
 Forest Hill Boys School
 Foundation for Future London
 Fourth Monkey Theatre Company
 Fran Gkotsi
 Fredrick Bremer School
 Fullwood Primary School
 Gallions Primary School
 George Tomlinson Primary School
 Glade Primary School
 Greater London Authority
 Godwin Primary School
 Goodmayes Primary School
 Grafton Primary School
 Green Candle Dance
 Greenwich and Lewisham Young
 People's Theatre
 Green Shoes Arts
 Grove Primary School
 Guildhall Art Gallery
 Guildhall School of Music & Drama
 Gwyn Jones Primary School
 Hackney Learning Trust
 Half Moon Theatre
 Hawkswood Group
 Henry Green Primary School
 Highlands Primary School
 Hoxton Hall
 Iniva
 Islington Cultural Education Partnership
 Islington Arts and Media School
 Jazz at Lincoln Center Orchestra
 John Bramston Primary School
 John F Kennedy School
 Kensington Primary School
 Kuumba Youth Music
 Lammas School and Sixth Form
 Laycock Primary School
 Leyton 6th Form College
 Little Angel Theatre
 London Borough of Barking &
 Dagenham
 London Borough of Islington
 London Borough of Newham
 London Borough of Waltham Forest
 London Borough of Redbridge
 London Bubble
 London Legacy Development
 Corporation
 London Symphony Orchestra
 London Youth Film Awards
 Los Angeles Philharmonic Orchestra

Lullaby for the World
 Magic Me
 Manorfield Primary School
 Manford Primary School
 MB Associates
 Ministry of Stories
 Mimbri
 Mission Grove Primary School
 Monteagle Primary School
 Mossford Green Primary School
 Mousetrap Theatre
 Mulberry School
 Museum of London
 National Centre for Circus Arts
 National Youth Orchestra of Great
 Britain
 NESTA
 Nelson Primary School
 New City Primary School
 New York Philharmonic Orchestra
 Newham Music
 Newport Primary School
 Not Dead Fish
 One Dance UK
 Our Lady and St George Catholic
 Primary and Nursery School
 Our Future City
 Output Arts
 Parkhill Junior School
 Paul Hamlyn Foundation
 People Make it Work
 Poet in the City
 Punchdrunk
 Ranelagh Primary School
 Ray Lodge Primary School
 Rebourne (Matthew Bourne New
 Adventures)
 Redbridge Drama Centre
 Redbridge Music Service
 Redbridge Primary School
 Redbridge Vision
 Rich Mix
 Riverley Primary School Academy
 Robert Blair Primary School
 Roman Road Primary School
 Rosetta Art Centre
 Royal Concertgebouw Orchestra
 RSA
 Sadler's Wells
 Salmagundi Films
 Sarah Bonnell School
 Scarabeus Aerial Theatre
 School 21
 See it Working Trust
 Serious
 Shaftesbury Primary School
 Sir Thomas Abney Primary School
 Sound Castle
 Sound Connections
 Sound UK
 Sounds Creative Projects

SoundSPARK
 South Park Primary School
 Southwold Primary School
 Space Studios
 Spitalfields Music
 Spread the Word
 St Edwards RC Primary School
 St Mary's CE Primary School
 Stratford Circus Arts Centre
 Stratford Renaissance Partnership
 Stratford Rising
 Studio 3 Arts
 Studio Wayne McGregor
 Sydney Russell School
 Tea Dance for Little People
 The Bomb Factory
 The Yard Theatre
 Theatre Centre
 Theatre Royal Stratford East
 Tower Hamlets Arts and Music
 Education Service
 UCL Culture
 University of East London
 University of the Arts
 Uphall Primary School
 Urban Development
 Valence Primary School
 Vestry House Museum
 Waltham Forest Music Service
 Walthamstow School for Girls
 Whitechapel Gallery
 Whole Education
 William Morris Gallery
 William Tyndale Primary School
 Willow Brook Primary School Academy
 Wilton's Music Hall
 Winns Primary School
 Wired4Music
 Young Actors Theatre Islington

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