

Clore Duffield Foundation: review of support for cultural learning 2022

Final report, November 2022

1. Overview and objectives

This review has been undertaken as the Foundation enters its final decade and in the context of continuing recovery post-pandemic, declining levels of cultural learning in publicly funded schools and the current cost of living crisis. The purpose of the review is to inform the Foundation how it might most effectively direct its support for cultural learning in the coming years, creating a strong legacy to ensure its investment will continue to make an impact and changes lives for decades to come.

Review objectives:

- To identify what is needed in terms of funding for projects, partnerships and small capital for equipment or refurbishment for Clore Learning Spaces; and to set out what will be helpful in terms of convening and supporting the Clore Learning Spaces as a group.
- To propose how new programmes/priorities to support cultural learning might develop, learning from or drawing on Clore Learning Spaces. This could be via funding for the cultural institutions, for other types of organisations to work with Clore Learning Spaces, or yet another model to meet the Foundation's aims.
- To consider how a dedicated programme for new Clore Learning Spaces in smaller organisations might be shaped
- To inform a business case for partnership funding to increase the impact of the programme.

This paper summarises key findings from each step of the Review. Trustees of the Clore Duffield Foundation are considering future programmes and priorities learning from the Review with more information to be shared in early 2023. A full list of review participants appears in the appendix.

2. Methodology

Our aim was to engage as many contributors as we could within the available timeframe and to gather intelligence, feedback and ideas from those both within the Foundation's funded portfolio and those outside it, and from experts and leaders in the field. It is hoped that the information gathered during the course of the review will be helpful to those who have contributed as well as informing the Foundation's focus for the coming years.

Stage I – July to August

An online survey was sent to 57 Learning Directors in the Clore Learning Space network in order to:

- establish the current state and use of existing Clore Learning Spaces
- understand current or continuing challenges or issues
- understand current resourcing of learning teams
- identify future investment needs

Interviews were held with:

- 5 learning directors with a Clore Learning Space
- 3 learning directors without a Clore Learning Space
- 6 organisation directors with a Clore Learning Space

- 3 organisation directors without a Clore Learning Space
- Primary school teacher & Secondary school teacher
- 2 cultural learning experts
- 2 cultural learning funders

Mid-stage review point

Stage I findings were presented in an interim report to inform Stage II.

Stage II – September

Two roundtable sessions were held to test and share findings with experts and practitioners and gather ideas and suggestions.

3. Overview of the online survey

The survey had an 82% response rate, representing 47 Clore Learning Spaces, and it showed that use of the spaces has largely reverted to the position pre-pandemic. Looking at the group as a whole, there was a 46% drop in the numbers of learners engaged physically in the spaces although some organisations reflected that the use of digital was supporting engagement and numbers reached through digital delivery are not included in the survey figures.

The top funding requirements flagged for existing Clore Learning Spaces were refurbishment to address general wear and tear in older spaces and improved technology equipment and facility. Further improving accessibility was also required by many as well as the ability to display work to show the value of participation through increased visibility.

We asked respondents to indicate what form of support from the Foundation would be the most impactful for their work over the next three years. Nearly half of respondents flagged the need for capital investment (covering new development, refurbishment and digital investment) and almost all signalled a need for support for core costs and ongoing programme funding. This included multi-year funding for targeted programmes, support for piloting new projects and outreach work, and funding to cover additional costs surrounding learning programmes such as food and transport.

4. Principal findings from Stage I and II

4.1 **There remains some demand for new Clore Learning Spaces although not to the level of previous investment**

- Of those interviewed in Stage I from organisations with a building but without a CLS, most said they would want a CLS. There was recognition from all consultees that CLSs serve multiple needs and are a powerful signal of commitment to young people and learning.
- Several contributors across the review stages identified outdoor spaces as being increasingly valuable as learning spaces.
- The currently funded portfolio indicates that some geographic areas (e.g. Midlands, Scotland, N. Ireland) and smaller organisations in general are less well represented. These could be areas of focus for new capital investment. Those consulted from small organisations flagged the need for guidance, however, and usually additional capacity, to successfully plan and shape an application for a capital project.

4.2 The online survey and interview sessions showed that a range of capital support is needed for existing Clore Learning Spaces

- Improved **technology** is the top area of need as hybrid and blended learning continues and is being used to increase breadth and depth of engagement. Ways to embed digital practice in learning teams is a high priority.
- **Refurbishment** to address general wear and tear, to be expected given the longevity of many spaces.
- Ensuring spaces serve additional **accessibility** needs including non-physical accessibility, e.g. for vulnerable groups.
- Increased **visibility for the work produced** in the space, for example through good quality and flexible hanging and display systems.

4.3 There is increasing need for non-capital funding, across a range of issues, where the Foundation's support would be welcome

- **The cost of living crisis is acute and is affecting all organisations and their audiences in multiple ways.** This includes ongoing funding cuts from public sector funders, escalating core costs, increased transport costs, food poverty and digital poverty.
- **There is more demand for multi-year programme funding** as well as support for research, strategic development and capacity building. Organisations continue to build back and re-engage audiences which takes time and effort. There are varying needs for training, skills and capacity building: for theatres the deficit is in technical and production skills; elsewhere staff training is needed to cope with additional needs (mental health) and new ways of working (digital).
- **Programming is a more effective means of reaching young people and learners in rural areas** than fixed physical spaces. This is also true for some performing arts organisations who may not have their own buildings and even for those with a CLS, learning programmes continue to be delivered outside the dedicated space.
- **Young people have additional needs** to support their mental health which organisations are responding to where possible, including through engaging with the third sector e.g. healthcare and youth work sectors. This has created a different context for the work (with implications for how learning is evaluated), additional responsibilities for staff usually requiring training and, of course, there are additional costs incurred to accommodate these needs.
- **Cultural learning programmes have an important part to play in creating career pathways for young people.** While cultural learning will continue to support skills development and employability for young people generally, there is opportunity to contribute to growth across the creative industries as well as addressing the need to diversify the workforce in the cultural sector, including artists and musicians in the performing arts. The sector is currently relying on a younger and less experienced freelance workforce post-Covid. A fundamental step is to overcome parental reluctance for their children to pursue arts careers.
- **Giving young people a voice and agency is important** including making learning spaces widely accessible to use as they choose, including outside of school time. This is particularly important for those who are in the older age range (16-18) and in the context of limited dedicated spaces for young people generally. Artistic commissions and bursaries are being used to enable young people to become makers and creative producers.

4.4 There is a need to strengthen the infrastructure of cultural learning through support for schools and other providers

- Contributors across the review emphasised that cultural organisations need commitment from schools leaders to unlock the involvement of teachers and build sustainable relationships and activity. Multi Academy Trusts could serve as an effective conduit towards creating an alliance of committed leaders and teachers, and teachers should be involved in the design of shared programmes.
- Support for activity that takes place in school settings is helpful and avoids the need for schools to cover travel costs and staff resource. Schools are focused on catching up post-Covid amid the acute financial climate and there is little time or money for learning activity outside the classroom; the situation is exacerbated by the political disregard for arts in schools.
- Enabling practitioners and activity to operate out in communities is the best way to reach new audiences and young learners not already aware or interested. Those already working in this way are often coupling this with activity that also brings young people back into the organisation as a next step. Several contributors raised the suggestion of mobile or even nomadic Clore Learning Spaces.
- A place-based approach through sustainable partnerships is needed: organisations will need support to collaborate with different sectors in their community to make a lasting difference to people's lives. CLSs are assets and there is potential to build out effective partnerships from this base. Partnerships with youth sector and healthcare sector are proving very impactful and have been developed by many organisations in the CLS network over the last two years.

4.5 Deploying the CLS network

- The CLS network has enormous potential (and there is willingness) to bring positive change through the practical application of its collective skills and knowledge on key topics of best practice, including around evaluation. The network could also be used to build effective alliances across formal education at all ages and youth and community services.

Report prepared by:

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Magdalen Fisher

Review consultant

1 November 2022

Appendix: review participants

With thanks to all participants for being so generous with their knowledge and ideas.

Online survey respondents

Organisation	Education Contact
BAFTA	Tim Hunter - Director of Learning & New Talent
Birmingham Royal Ballet	Pearl Chesterman - Director of LEAP
Bristol Old Vic	Lucy Hunt - Engagement Director
British Museum	Sarah Saunders - Head of Learning and National Partnerships
Camden Arts Centre	Neil Debnam - Head of Development
Cartoon Museum	Steve Marchant - Learning & Outreach Officer
Ditchling Museum of Art + Craft	Lucy Jenner - Learning and Public Programme Manager
Donmar Warehouse	Phil McCormack - Head of Participation
Foundling Museum	Emma Middleton - Creator, Artists' Projects
Great North Museum	Adam Goldwater - Learning, Engagement and Research Manager
Hay Castle	Mari Fforde - Learning & Activities Manager
HRP: Hillsborough Castle, Hampton Court Palace, Kensington Palace	Alison Lightbown - Head of Schools and Community
Kent Mining Museum	Alice Watson - Learning & Engagement Officer
Kettle's Yard	Karen Thomas - Learning and Engagement Officer
Leach Pottery	Libby Buckley - Director
LSO St Luke's	Andra East - Head of Learning
Museum of Liverpool	Claire Benjamin - Head of Learning and Participation
Museum of London	Frazer Swift - Head of Learning and Engagement
National Gallery of Scotland	Siobhan McConnachie - Head of Learning and Engagement
National Museum Wales & St Fagans	Nia Williams - Director of Learning & Public Programmes
National Theatre	Alice King-Farlow - Head of Learning
Natural History Museum	Beth Stone - Head of Learning & Audience
Old Royal Naval College	Claire Kirk - Head of Learning, Interpretation and Collection
Old Vic	Hannah Fosker - Education & Community Director
Pegasus Theatre	John McCraw - Creative Learning Director
Pitt Rivers Museum	Andrew McLellan - Head of Public Engagement and Programming
Polka Theatre for Children	Polly Simmonds - Head of Creative Learning
Porthcurno Telegraph Museum	Kay Dalton - Engagement Curator
RIBA	Jenny Russell - Head of Learning
Roman Baths	Lindsey Braidley - Learning and Participation
Roundhouse	Tina Ramdeen - Head of Youth Policy and Engagement
Royal Horticultural Society & Wisley	Sue Moss - Head of Education & Learning
Royal Shakespeare Company	Jacqui O'Hanlon - Director of Education
Tate Britain & Tate Modern	Clare Gill - Head of Projects
Tate Liverpool	Louise Shannon - Head of Programme Delivery
Tate St Ives	Louise Connell - Head of Programme Management
Turner Contemporary	Toby Parkin - Head of Learning and Audience Engagement

Unicorn Theatre	Georgia Dale - Engagement Director
Young V&A & V&A	Helen Charman - Director Learning and National Programmes; Leanne Manfredi - Team Leader: Schools & Colleges
Watts Gallery	Sarah Jarvis, Learning Curator
Whitechapel Art Gallery	Richard Martin - Director of Education and Public Programmes
Whitworth Gallery	Ed Watts - Head of Civic Engagement and Education
Windsor Castle	Richard Williams - Learning Curator, Windsor Castle

Consultation interviews

Category	Name
Learning Dtr with CLS (Galleries)	Molly Bretton, Head of Access, Families, Schools, Royal Academy of Arts
Learning Dtr with CLS (Galleries)	Karen Thomas - Learning and Engagement Officer, Kettle's Yard
Learning Dtr with CLS (Museums/Heritage)	Mari Fforde - Learning & Activities Manager, Hay Castle
Learning Dtr with CLS (Museums/Heritage)	Sarah Saunders - Head of Learning and National Partnerships, British Museum
Learning Dtr with CLS (Performing Arts)	Pearl Chesterman, Director of LEAP, Birmingham Royal Ballet
Learning Dtr without CLS	Joce Giles, Director of Learning & Engagement, Sadler's Wells
Learning Dtr without CLS	Jill Adamson, Director of Participation, Northern Stage
Learning Dtr without CLS	John Orna-Ornstein, Director of Culture and Engagement, National Trust
Organisation Dtr with CLS	Julia Twomlow, Creative Director & CEO, PK Porthcurno
Organisation Dtr with CLS	Chris Stephens, Holburne Museum
Organisation Dtr with CLS	David Anderson, National Museum Wales
Organisation Dtr with CLS	Peter Glanville, Artistic Director & Joint CEO, Polka Theatre
Organisation Dtr with CLS	Charlotte Geeves, Executive Director, Bristol Old Vic
Organisation Dtr with CLS	Keith Merrin, Tyne & Wear Archives & Museums (Great North Museum)
Organisation Dtr without CLS	Keith Merrin as above
Org/Learning Dtr without CLS	Deirdre Grant, Team Leader Public Programmes & Rachel Thibbotumunuwe, Learning Manager, Aberdeen Art Gallery
Organisation Dtr without CLS	Tony Butler, Executive Director, Derby Museums
Primary school teacher	Kerri Sellens, Assistant Head (curriculum & art coordinator), Lansbury Lawrence primary school
Cultural learning expert	Sam Cairns, Cultural Learning Alliance
Cultural learning expert/funder	Anne Appelbaum, Director of Children and Young People, ACE
Funder cultural learning	Catherine Sutton, Paul Hamlyn Foundation

Funder cultural learning	Paul Burns, Head of Dance & Interim Director of Arts & Engagement and Colin Bradie, Head of the Creative Learning and Young People, Creative Scotland
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Online roundtable, 12 September 2022

Ronan Brindley	Head of Learning, Manchester City Art Gallery
Ross Burnett	Director, Business Development, Arts Council England
Holly Donagh	Director, Strategic Learning, Insight & Influence, Paul Hamlyn Foundation
Andra East	Head of LSO Discovery, London Symphony Orchestra
Mari Fforde	Head of Learning, Hay Castle
Steve Moffitt	CEO, A New Direction
Jacqui O'Hanlon	Director of Learning, Royal Shakespeare Company
Tina Ramdeen	Head of Youth Policy & Engagement, The Roundhouse (part session only)
Paul Simpson	Participation Manager, Oxford Playhouse

In-person roundtable, 21 September 2022

Hilary Carty	Executive Director, Clore Leadership Programme
Joe Hallgarten	Chief Executive, Centre for Education and Youth
Lucy Heller	Chief Executive, ARK schools
Alice King-Farlow	Director of Learning, National Theatre
Eilish McGuinness	Chief Executive, National Lottery Heritage Fund
Tina Ramdeen	Associate Director of Young People, Roundhouse
Axel Rüger	Secretary & Chief Executive, Royal Academy of Arts
Moira Sinclair	Chief Executive, Paul Hamlyn Foundation
Dr Paul Thompson	Vice Chancellor, Royal College of Art
Esme Ward	Director, Manchester Museum
Andria Zafirakou	Founder, Artists in Residence and Global Teacher 2018