

## LCIP Lessons Log and Evaluation

### LCIP Phase 1 Overview:

- The London Cultural improvement Programme was a cost effective operating model, well placed to support Local Authorities to respond to the rapidly changing political and fiscal environment and inevitable transformation of cultural services that resulted from the unprecedented pressure on public finance. The small core team had limited overheads and by fundraising for relatively small sums of project funding, effectively engaging local authorities and supporting networks of delivery partners, the capacity for delivering sustainable improvement and change was created from within the sector
- Aligning partners behind a strategic programme designed to address local authority needs provided additional capacity and access to new funds
- The project team had credibility with local authorities because members of the core team had extensive experience and knowledge of working within local authorities and were able to build up trust.
- A strong brand and PR for the programme helped to raise the profile by promoting achievements in regular bulletins to a wide range of stakeholders. LCIP developed a credible and trusted umbrella brand for cultural activity and effectively aligned cultural agencies behind a single programme
- A coordinated approach to highlight reporting, though the introduction of monthly reporting routines for partner organisations and project managers, made the process more efficient, reliable and accurate.
- Involvement of a group of peers in developing tools gave invaluable insight into the training needs of the sector and informed planning and rollout.
- Early advertising of training dates allowed us to engage the maximum number of boroughs in training.
- . A comprehensive communications plan assigned appropriate methods to target stakeholder groups.
- Marketing to members through London Councils was an effective way to engage members.
- Members respond well to networking element in events rather than passive presentations.
- We needed to allow additional time for local authorities to provide information, particularly over the summer.
- LCIP should not have assumed that there were pre-existing networks to engage within cultural sub-sectors such as local authority museums; LCIP had to build, develop and invest time in establishing effective networks. In the end these networks have worked very well and provided sustainability for the programme.
- We found it effective to offer relatively small grant incentives to local authorities, which ensured high levels of engagement with the programme and with partner authorities; higher levels of commitment; and that projects were completed on time and did not drift.
- Local Authorities were engaged with working up the funding bid to Capital Ambition through the establishment of the London Cultural Improvement Group and consultation with sector-led professional organisations such as London CLOA and ALCL at all stages: <http://www.londoncouncils.gov.uk/policylobbying/culturetourismand2012/lcip/group.htm>, which engendered a sense of ownership within local authorities.

### LCIP Phase 2 Overview:

- The programme needed to adapt to a rapidly changing environment, which meant changing or deleting obsolete deliverables and focusing on newly emerging priorities to support the needs of local authorities. This also involved developing a contingency plan to combat reducing capacity within cultural agencies, affecting time and resources available for project
- Rapid deletion of government policies and programmes such as: CAAs, LAAs, NIs, Diplomas, Building Schools for the Future, Find your Talent etc. meant that the team had to reevaluate objectives and deliverables of projects, which were no longer relevant

- Aligning partners behind a strategic programme designed to address local authority needs provided additional capacity and access to new funds.
- Using partner organisations and networks to take ownership of and lead discreet projects built capacity for the programme.
- The project management team had to rapidly adapt and develop a more structured approach to manage the increased number of project strands and project leads, including dealing with a growing range of partner organisations, becoming more of a programme office.
- When running free events participants need to be aware of cost despite the event being free to minimise no-shows.
- MLA London/MLA Council merger caused unexpectedly high disruption.
- The extent of upheaval caused by Election to the programme, partner organisations and local authorities was unexpected and required flexibility to timetables of projects.
- Abolition of organisations with a longstanding relationship with the programme such as GoL, Audit Commission, MLA Council caused instability and meant that external relationships had to be carefully managed to ensure continuity.
- Organisations that were having to rapidly transform became inward looking and key individual relationships were lost.
- The programme was able to be flexible and adaptable and still able to meet the needs of local authorities. LCIP was able to move more quickly than cultural agencies and other organisations.
- Local authorities increasingly looked to the programme for support in difficult times due to the foundations laid in phase one.

## **LLCP**

- Strong governance, leadership and programme management are essential in driving complex projects with multiple stakeholders forward particularly in the context of a changing environment
- Discovering how fragmented the library sector was required relationship building with organisations such as LLDA and ALCL to develop the trust of heads of service.
- The alignment of partners in supporting the programme was an important part of the communications plan.
- Refresh of LLCP Board provided expertise and local government officer and member input, which reinvigorated the board and project.
- It was necessary to manage expectations very carefully; over-ambitious aspirations in the context of rapid change and reduction in public finances were a key obstacle.
- Valuable time was lost because project management was not consistent across the three phases, which meant there were several handover periods and new project managers took time to get up to speed.
- It took stakeholders a long time to revise expectations and arrive at a consensus for a new vision.
- The programme needed to adapt to a rapidly changing environment, which meant changing or deleting obsolete deliverables and focusing on newly emerging priorities to support the needs of local authorities. It was necessary to develop a contingency plan to combat reducing capacity within cultural agencies, affecting time and resources available for project.
- The extent of upheaval caused by the National and London elections, not only to the programme, but also to partner organisations and local authorities was greater than expected. Phase 3 of the programme was significantly delayed due to restrictions of purdah.

## **Culture & Sport Improvement Toolkit (CSIT)**

- Long term projects like this are very vulnerable to change, such as the current climate of major economic and political uncertainty, and plans have to be flexible to adapt
- Lack of financial incentive/small grants meant that some improvement plans (CSIT) took a long time to develop as there was no impetus to complete the paperwork, particularly in the later tranches.
- The initial target of 100% take-up was revised as it was found to be unrealistic. Only 3 boroughs did not participate in CSIT at some level but they did engage with other strands of the programme.
- We needed to be aware of sensitivities that might exist where Officers involved in CSIT self assessments moved between boroughs, particularly when creating bespoke Peer Challenge teams in the later stages of the programme.

- The process of gathering results from boroughs' CSIT self assessments proved to be more challenging than expected because there was a lack of incentive for them to complete the paperwork. Unlike LAMIP, where small grants were linked to completion of the process resulting in a 100% and timely rate of return.
- Peer challenge teams need to be balanced; we used the collated peer bank to ensure all Cultural Services were equally represented.

### **Data Access Review**

- Access to data became less of a priority to boroughs in the context of responding rapidly to the change agenda despite the fact that it is still a major limiting factor for the sector.
- We needed to be more flexible than anticipated when contacting local authorities for information and needed to allow sufficient time for them to complete requests, particularly over the summer.
- Local authorities were more comfortable undertaking verbal consultation rather than completing forms and questionnaires.

### **Measuring Social Outcomes**

- Using officers who will use the tool to peer review the tools under development gave invaluable insight into their training needs and how the tool can be cascaded to colleagues.
- Early advertising of training dates allowed us to engage the maximum number of boroughs in training.
- Piloting the tool with Cultural Agency Staff were able to provide invaluable feedback and advice, which was incorporated into future training
- Feedback gathered from the first set of training days was used to make further improvements to the tool.
- The online toolkit required regular updating, to a greater extent than initially envisaged, to accommodate positive user responses and changes to NIs, LAAs, CAAs and to incorporate the LGID Outcomes Framework.

### **Advocacy**

- Marketing to Members through London Councils was an effective way to engage Members.
- Members responded well to the networking element in events rather than passive presentations.
- Utilising Member champions was an effective method of ensuring Members' attendance.
- The sensitivities surrounding key elements of the programme had to be managed carefully in the run up to elections and purdah had to be observed.
- The informal nature of events held for Members made them difficult to evaluate in depth.
- The period leading up to the election impaired our ability to command the attention of target audiences for consultation, which caused a slight delay in completion of project deliverables.

### **Local Authority Museum Improvement Programme**

- We discovered the value of 1:1 contact with smaller museum services and the importance of engagement from senior managers in the success of the self assessment process.
- We utilised the expertise that local authority Museum Officers gained in Phase 1 to support Phase 2 participants.
- Some participants fell behind, mainly owing to lack of capacity, which we combated by offering assistance from Museum Development Officers as needed.
- It was difficult for some of the museum services to access senior local authority managers, which made it hard to ensure a fully 360° self assessment process.
- It was necessary to issue reminders to participating services about the need for action on improvement projects and feedback on programme efficacy was needed.
- We needed to ensure that an adapted version of the CSIT benchmark was available for Trust museums.

### **Working with Children's Services**

- The uncertain local authority/economic climate meant that we found it necessary to rapidly demonstrate the value of the project to ensure continued participation.
- In setting up the WWCS board the Director of Children's Services was recruited via the board's CYPs regional representative. Local Authority Members on the board provided key direction for the project.

- The training offer was eagerly taken up by the sector, especially entry level or policy related training e.g. Safeguarding, commissioning. It was more difficult to recruit to more targeted activity e.g. Youth Offending.
- It was difficult to get buy in from CYPS at local authority director level. Changes in the landscape affected the levers the project could use to get attention. Going through regional structures is a solution as seen at board level.
- The Innovation groups for specific audiences weren't as successful as we had anticipated. There was an interest but not the capacity to run separate groups. These were amalgamated with the champions group.
- The removal of the LAA framework, abolition of Building Schools for the Future, removal of support for Diplomas had a huge impact on the programme. We reconfigured the support in these areas to be more general for example the Measuring Social Outcomes projects went ahead but specific links to LAA were removed, as measuring quality and evidencing impact continues to be important.
- Given the level of support for the bid, a lack of engagement from CYPS at borough level for providing champions meant we focused on existing warm contacts to identify champions.
- Working through regional structures was key, and more powerful than expected, for example using the ALDCS network to promote activity as well as secure contacts.
- Focusing on generic sectoral needs, for example proving quality is always going to deliver value. Even through many of the structures have been abolished for example LAAs and BSF, the need still exists to measure value and form partnerships.
- Activity is often personality driven and there seems no way of getting away from this. Find key contacts and work through them at a borough level.
- Training is a form of advocacy and helps develop partnerships. People will commit time to training when they won't to attend an event. For this type of work it is an invaluable part of the offering.

### **Heritage Change Programme**

- It was very challenging to manage a varied and complex group of key stakeholders, who were not all natural partners..
- Using an independent consultant to facilitate the inception workshop with stakeholders proved a very worthwhile approach, bringing a useful element of impartiality to help the group with decision making.
- The original ambition of the project was high and coincided with the turmoil of the spending review and the timing was an issue for many Boroughs.
- Engaging with Heritage Assets sub sector was a challenge because they are not organised into any kind of network and there are very few posts across London with these responsibilities.
- Linking into existing networks such as the London Museums Improvement Group and Archives for London was invaluable.
- Strong Project Management is important when dealing with contractors to ensure projects are delivered on time, within budget and within the specified remit.
- Regular communication with the Heritage Sector in London enabled us to maintain momentum.
- The Boroughs value support in using the tools and particularly in sharing experiences.
- It is possible to undertake a reasonable scale programme in a short time, like HCP, when all partners are focused and co-operative.

### **London Events Network and Training**

- The steering group worked well and sub groups were developed to tackle individual strands. Some of those involved found it challenging at times combining work on the project with existing heavy workloads. Christmas proved to be a period during which a significant number of local authority events staff take their annual leave.
- The development of EventApp in boroughs was delayed due to internal problems at borough level. These were mainly due to each individual borough requiring their own legal and administrative processes to be met.
- It was difficult to persuade boroughs about the need for a timely draw down of funds, possibly as borough accounting flexibilities mean that boroughs do not need to prioritise this area.

### **Marketing Culture for the Visitor Economy**

- The appetite for this kind of training was clearly demonstrated with demand outstripping what we initially planned. It became necessary to increase the number of seminars offered and tailor some to ensure event attendees represented the full range of cultural services.

## **Access to Funding**

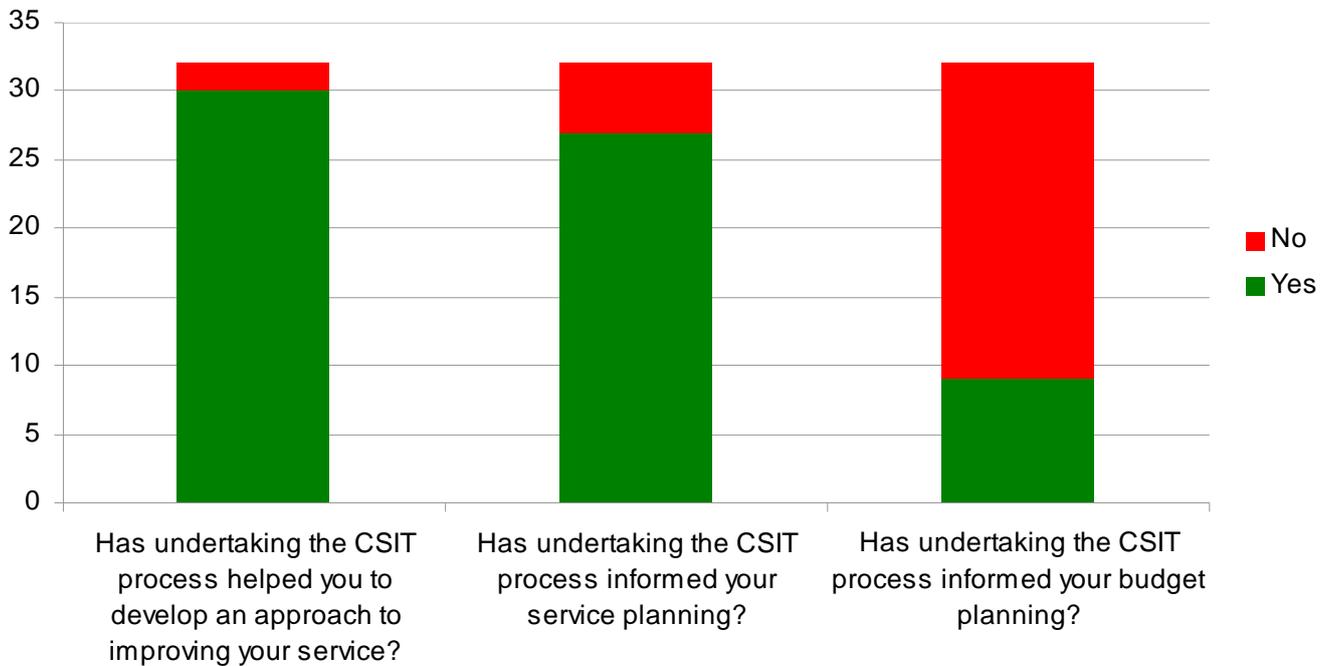
- It was necessary to delay the start of the project as we felt it would be unadvisable to raise stakeholders' expectations prematurely by progressing this project until the post election landscape was clearer and the project needed to be significantly re-scoped to effectively respond to the changing landscape.

## **FilmApp**

- It was important to cement Borough partnerships, letters of agreement were signed by each partner, followed by a licence agreement once FilmApp was running.
- Project plans needed to take into account the fact that local authorities systems and procedures can act as a brake on progress.
- More than was planned was spent on legal advice, technical changes and some out of scope functions.
- It took more chasing than anticipated to get a high level of response from film location managers to complete the baseline survey.
- Local Authority film officers were reluctant to complete the survey as they are easily identifiable as there is often only one officer per borough.
- A significant central local authority undertook to design and develop a separate and incompatible on-line system. Initially they were reluctant to enter discussions with the FilmApp team, however with support from LCIP there was a very open and productive line of communication and we are currently exploring the possibility of the borough being a "critical friend" to ensure robust testing of the system and maintain a joined-up approach even if they do not adopt FilmApp as their online system.
- The implementation of FilmApp in boroughs was delayed due to internal problems at borough level. These were mainly due to each individual borough requiring their own legal and administrative processes to be met despite legal advice being built into the FilmApp process at all levels and considerable cost to the programme.

## Evaluation: Culture & Sport Improvement Toolkit (CSIT)

The survey asked participants involved in the CSIT process to reflect on the influence on developing an approach to service improvement, service planning and budget planning. The graph below depicts the responses given:



Respondents were asked to explain the answers they had given to each of these areas of potential impact. CSIT was identified as contributing to a wide-ranging array of approaches to improving services including providing a method that involved staff “at all levels”; building on existing improvement models “*London Borough* also uses QUEST as an improvement tool. CSIT has enabled additional improvement targets to be identified and included with a wider QUEST / CSIT improvement plan”; and systemising the approach to improvement: “We’ve also put together a detailed improvement plan with regular check-up dates. Whenever we look at business planning, we go back to the areas of strength/improvement and ensure we cover them”. Several answers focussed on engaging in a joined-up approach “Cultural services are now working together to tackle areas identified for improvement and individual service areas are focusing on key areas highlighted by the process”; and the provision of a challenge methodology “CSIT gave us time to look at our services and having critical friends really helped us realise we were doing some things well and others not so well”. One respondents who answered in the negative stated that this was because “We already had an approach” and the other because they had not yet completed the process: “We have not been able to undertake the Peer Challenge at this stage as our partner organisation have been unavailable. But the self assessment proved useful and sparked some interesting debates”.

Five individuals identified that CSIT had not informed service planning; three identified that this was due to timing: “we were already implementing service planning” and “the process will absolutely inform our service planning process to the certainty that one of the areas for improvement is more collaborative working across culture including joint service planning” and the additional two did not provide any further information.

Significantly fewer organisations identified that CSIT had informed budget planning. Those who expanded on the reasons that CSIT it had not informed budget planning fell into three categories: those who felt that budget planning was a different exercise to CSIT; those who ordinarily may have used CSIT to inform budget planning but hadn’t yet implemented it or were unable to as a result of changing situations; and those who did not explicitly specify that CSIT would ordinarily have been used but highlighted the current climate as impacting on their budgets.

### Further Evaluation:

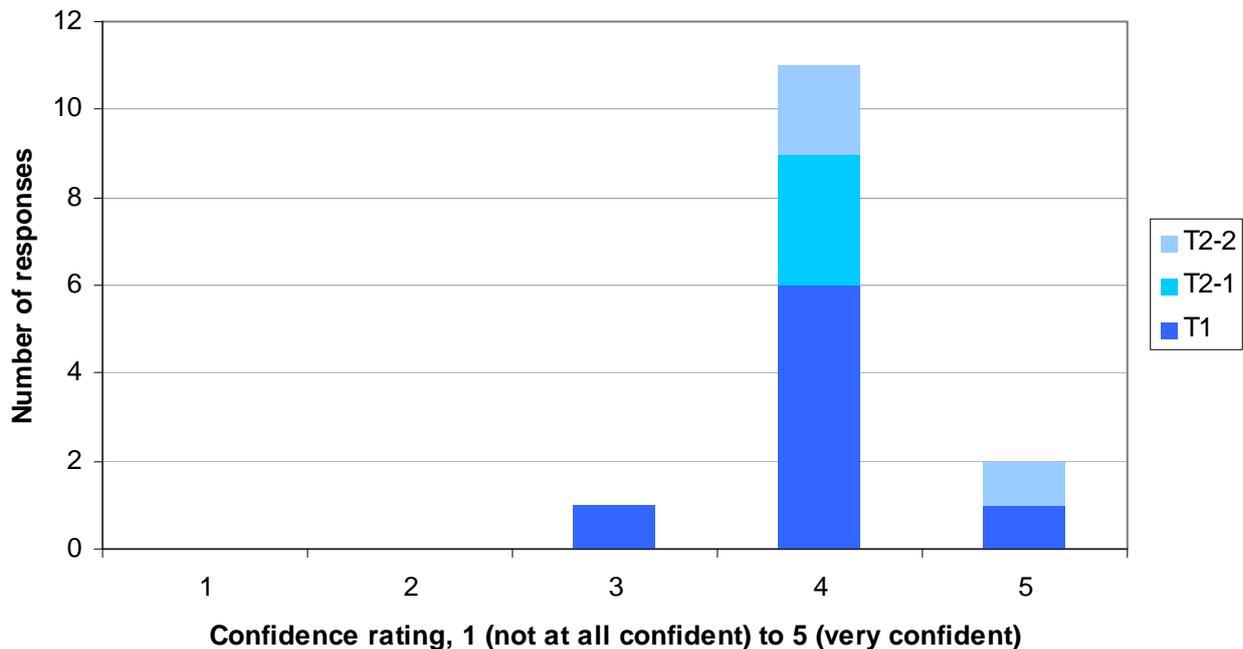
CSIT training evaluation: [http://www.londoncouncils.gov.uk/London%20Councils/Evaluationsummary%20\(3\).pdf](http://www.londoncouncils.gov.uk/London%20Councils/Evaluationsummary%20(3).pdf)

CSIT longitudinal evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/CSITOverallEvaluation.pdf>

### Measuring Social Outcomes

In response to the question “Using the the scale below, please indicate how confident you feel measuring social outcomes, from 1 (not at all confident) to 5 (very confident)” four people commented that they needed time and/or practice to feel confident measuring social outcomes but overall there was a very positive response to this question, as demonstrated in the chart below. The colour bands indicate responses from tranche 1, tranche 2 day 1 and tranche 2 day 2.

**How confident do you feel measuring social outcomes, from 1 (not at all confident) to 5 (very confident)**



Only tranche 2 were asked to rate their confidence analysing data and disseminating training. All three respondents rated themselves as 4 or above on the confidence scale for analysing data and all three rated themselves as 4 on the confidence scale for disseminating training. Two responses to objectives for attending MSO training made reference to disseminating the learning, which, despite the positive scores received above, does appear to be a concern amongst some participants. One participant commented: “I feel that I understand the tool, but would struggle to train someone else on using it”.

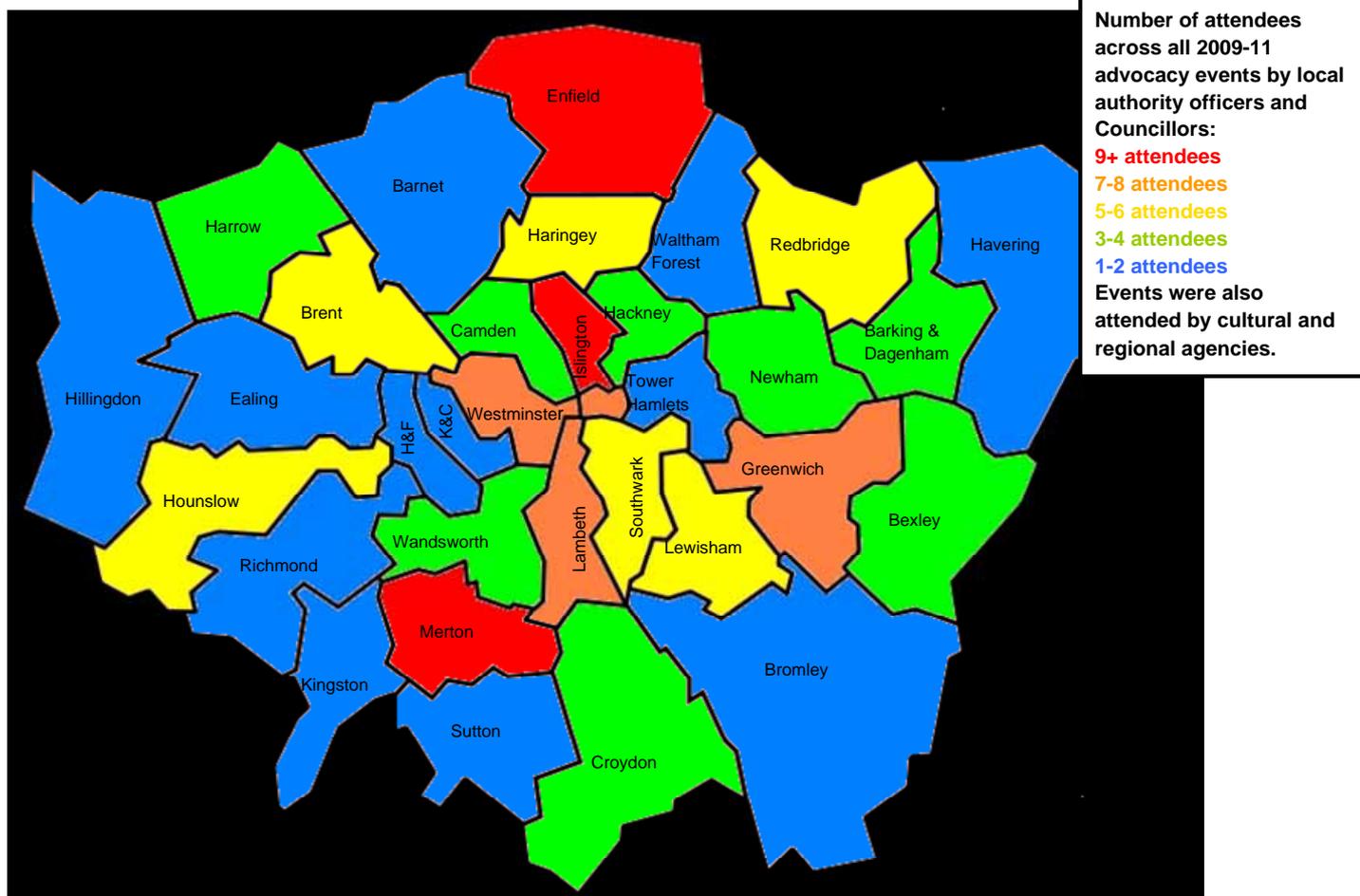
### Further Evaluation:

MSO training evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/EvaluationsummaryMSOT12.pdf>

### Advocacy

This heat map depicts the level of attendance by local authorities (both officers and elected members) at advocacy events run through LCIP 2009-11: Community Engagement & Public Consultation, 23 March 2011; The Future of Cultural Services, 29 September 2010; Improving Libraries, 1 December 2009; The Case for Tourism, 17 September 2009; Regeneration & Culture: Shaping London's Future, 10 June 2009; and Understanding Strategic Commissioning, 28 April 2009.

## Advocacy Events Heat Map 2009-2011



Due to the poor response levels to evaluation forms and survey monkeys across the events it is difficult to draw any meaningful conclusions about the overall impact of these advocacy events but we have had informal and anecdotal feedback that suggests they were well received and useful. The combination of lack of take-up by some boroughs; the unpredictability of take up and last minute cancellations; and the difficulty of evaluating these events prompted the London Cultural Improvement Programme team to review the choice of running so many large-scale events as the best form of advocacy. Part of the advocacy budget was repurposed to develop case studies. "The Future of Cultural Services" was largely delivered through match funding from GLA and MLA Council and "Community Engagement & Public Consultation" was delivered using combined funding from the advocacy and the CSIT budget as it was an area of development identified in 20 CSIT self-assessments. We have also developed an interactive map of best practice, which acts as a repository for case studies broken down by borough:

<http://www.londoncouncils.gov.uk/London%20Councils/LCIPBestPracticeMapv2.pdf>.

### Further Evaluation:

Events evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/AdvocacyEvaluationSummary.pdf>

### Local Authority Museum Improvement Programme

Based on the evidence available the Local Authority Museums Improvement Programme has achieved three of its four goals.

- Goal one - increased partnership working and a commitment to sharing best practice and skills through the Improvement Network - Achieved
- Goal two - increased profile of museum services within Councils and enhanced understanding within the Council and Local Strategic Partnership of the impact of the service on wider goals and targets - Not achieved
- Goal three - improvement projects which demonstrably improve services and address improvement priorities - Achieved

- Goal four - demonstrable understanding and commitment to the values and habits of continuous improvement and excellence amongst the participating museum services - Achieved.

The Improvement Programme has delivered service improvements in museums across London that will bring real added value to individuals and communities. It has supported and benefited individual museum officers and teams and encouraged a culture of continuous improvement. New partnerships have been formed and relationships are in place that will benefit the public in the future.

There is a better understanding in many museum services of the contribution their service makes to wider goals and priorities and of how this can be demonstrated. Keeping this focus will be important in the future. In a small number of authorities the museum service now has a higher profile across the Council and senior officers and elected members have a better understanding of how it can contribute to corporate priorities and targets, but this is not universal. The Improvement Programme has not managed to raise awareness and get the support at senior levels or in Local Strategic Partnerships that it had hoped would be achieved. The context for public services and for museum services has significantly changed during the period of the Improvement Programme and challenging times lie ahead for most museums. The learning from the Improvement Programme and the delivery of some of the latest round of improvement projects will undoubtedly help museums to position their service in the new landscape, and the continued provision of the Improvement Network will provide a source of ongoing advice and support.

#### Further Evaluation:

LAMIP Evaluation 2009: <http://www.londoncouncils.gov.uk/London%20Councils/MITEvaluationReportFinal.pdf>

LAMIP Evaluation 2010: <http://www.londoncouncils.gov.uk/London%20Councils/LAMIPEvaluationReportFinalNov2010.pdf>

#### Working with Children’s Services

WWCS delivered Makaton training in July 2010. In response to the question “What did you hope to learn from this workshop?” it is very clear that many participants intend to implement their learning at work: over half the group specifically mentioned identified links with work activity. One participant specifically mentioned developing an understanding in relation to working with those already using Makaton, stating that they wanted “a better understanding of Makaton and its uses, and some signs/symbols to help me deliver learning to those audiences that may use it.” Four other respondents viewed it in a broader setting with one stating that they wanted to “be able to introduce this into my everyday work”; other participants had identified groups outside of the Makaton-user group who may benefit from supported communication for “effective delivery of story/learning sessions with primary school aged children and adult learners”. This is further demonstrated in participants’ responses to the question “how do/will you use Makaton in your work”, where 14 out of 15 were identified areas of their work where they could incorporate Makaton, such as storytelling, lectures, ESOL classes, working with volunteers, art therapy, poetry, as well as identifying specific groups they could use it with: hospital schools, SEN schools, SEN groups, adult learners, and users where English is a second language. One participant mentioned using Makaton for “signage around our centre”.

The below Wordle™ image represents responses to the question “What did you hope to learn from this workshop?”; the larger a word appears the higher the frequency of use. All respondents stated that their goals were met:



#### Further Evaluation:

Makaton evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/MakatonEvaluationsummary.pdf>

Safeguarding evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/SafeguardingEvaluationsummary.pdf>

Training Brochure download stats: <http://www.londoncouncils.gov.uk/London%20Councils/Trainingbrochuredownloads.pdf>

## Heritage Change Programme

Workshops were delivered to introduce the guidance and toolkits developed through the three Heritage Change Programme strands. Evaluation was carried out by issuing forms on the day of the training and the results summary for each workshop can be downloaded below.

Workshop 1:

<http://www.londoncouncils.gov.uk/London%20Councils/HCPNewWaysofWorkingQuestionnaireFeedback11Feb2011.pdf>

Workshop 2:

<http://www.londoncouncils.gov.uk/London%20Councils/HCPNewWaysofWorkingQuestionnaireFeedback17Feb2011.pdf>

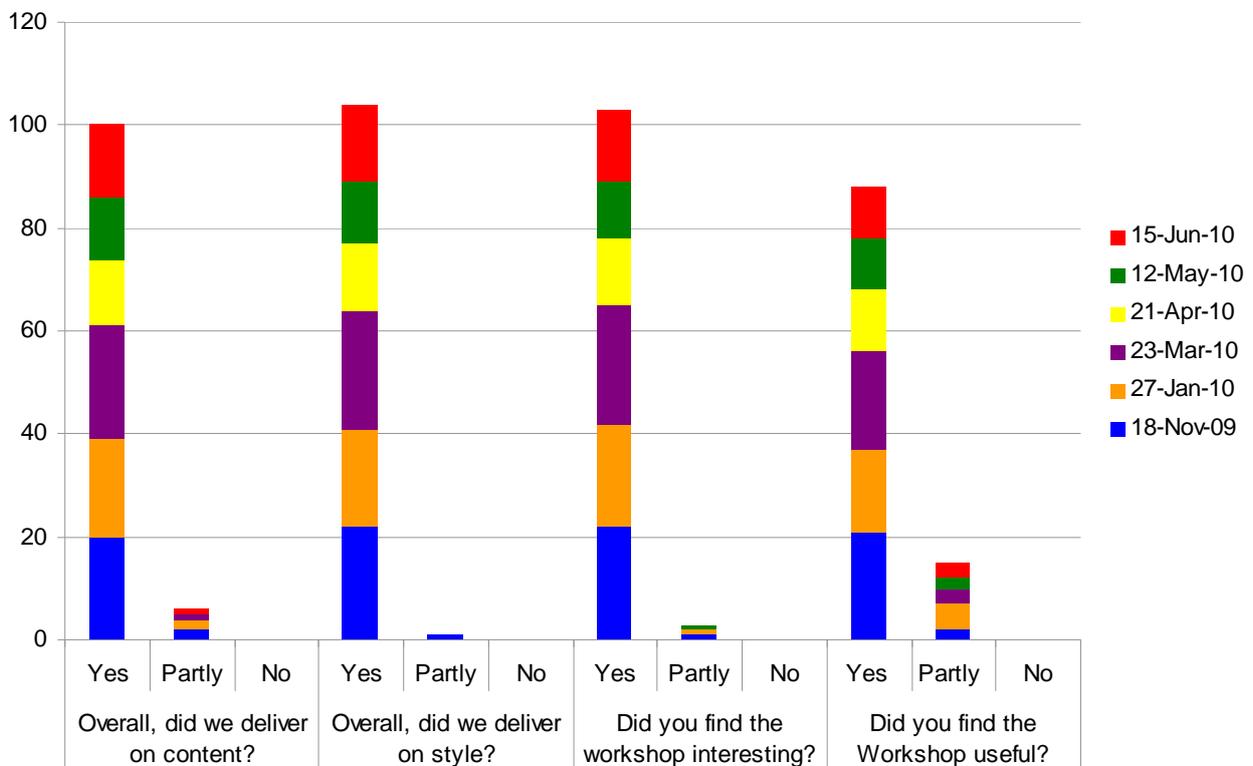
Workshop 3:

<http://www.londoncouncils.gov.uk/London%20Councils/HCPFutureServicesandKeyCompetenciesQuestionnaireFe.pdf>

## Marketing for the Visitor Economy

The graph below represents the responses to the marketing workshops and seminars delivered through the London Cultural Improvement Programme:

### Marketing Workshops & Seminars



### Further evaluation:

Training Evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/MarketingEvaluationSummary.pdf>

Seminar Reports:

November 2009: <http://www.londoncouncils.gov.uk/London%20Councils/WorkshopReport18Nov09.pdf>

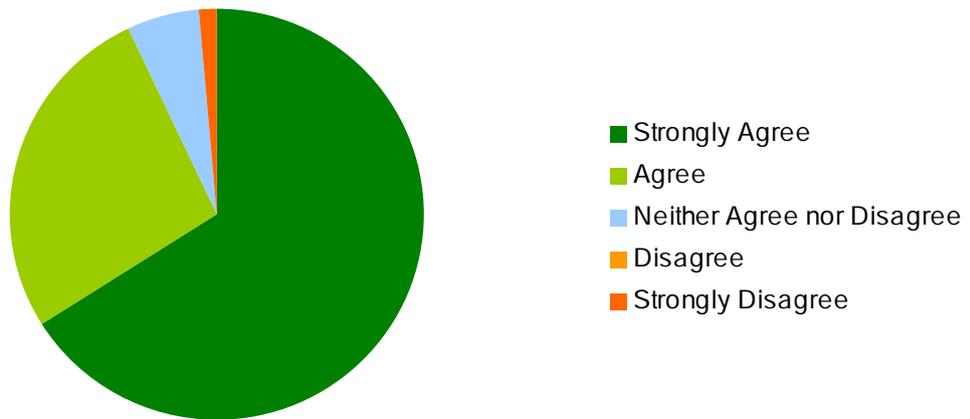
January 2010: <http://www.londoncouncils.gov.uk/London%20Councils/VLCultureMarketingWorkshop27Jan10Summary.pdf>

June 2010: <http://www.londoncouncils.gov.uk/London%20Councils/UnderstandingTargetMarketsseminarreport.pdf>

## FilmApp

66 out of 71 Location Managers who responded to the survey agreed that a streamlined and standardised application process was preferable. Just under half of respondents provided additional comments on this question with several referring to the possibility of replicating or avoiding models adopted by specific boroughs which Location Managers have found to be particularly successful or unsuccessful. Specific suggestions were: to make the application process online, to consult Location Managers in the design process, to ensure that the forms reduce in size, to ensure that the application is quick, and to remove borough specific boundaries that force multiple applications.

Currently each borough has its own film application method. FilmApp aims to standardise and streamline this process. How far do you agree that this will improve the film application process in London?



**Further Evaluation:**

Baseline Evaluation: <http://www.londoncouncils.gov.uk/London%20Councils/FilmAppEvaluationsummary.pdf>