



the audience agency

## Working with Schools

Published by All About Audiences

2012

This report draws together the research undertaken during the Working with Schools Research and Development Project. The project was delivered by All About Audiences and Curious Minds, and funded by Arts Council England North West. The project aimed to explore work between arts and cultural organisations and schools. In particular it looked at the type and nature of work taking place; key criteria for schools in working with arts organisations; art form priorities and provision for schools; communication between arts organisations and schools; the challenges and barriers facing schools in accessing provision; and funding, spend and value for money.

*The Audience Agency is a not-for-profit organisation created out of the merger between All About Audiences and Audiences London Plus in 2012.*



allaboutaudiences

# Working with Schools

## Research and Development Project Report



## **Section 1**

# **Introduction**

## Overview and structure

This report draws together the research undertaken during the Working with Schools Research and Development Project. The project was delivered by All About Audiences and Curious Minds, and funded by Arts Council England North West.

The project aimed to explore work between arts and cultural organisations and schools. In particular it looked at the type and nature of work taking place; key criteria for schools in working with arts organisations; art form priorities and provision for schools; communication between arts organisations and schools; the challenges and barriers facing schools in accessing provision; and funding, spend and value for money.

The project aimed to inform the development of future programmes of work and this report makes suggestions for possible developments. These are presented in the wider context, drawing on findings and recommendations as set out in relevant regional and national documents.

The report is structured into eight sections:

<b>Section 1</b> Introduction	Page 2
<b>Section 2</b> Types of work taking place between arts organisations and schools	Page 7
<b>Section 3</b> Key criteria for schools in choosing an arts organisation or practitioner. What makes a successful experience or partnership?	Page 20
<b>Section 4</b> Art form priorities and accessibility of provision for schools	Page 27
<b>Section 5</b> Communications	Page 31
<b>Section 6</b> Challenges and barriers	Page 33
<b>Section 7</b> Funding, spend and value for money	Page 42
<b>Section 8</b> Potential areas for development and the wider context	Page 47

## Methodologies

Research methodologies employed across the project were:

- Survey to schools – sent out by email to primary, secondary, further education (FE), special educational needs (SEN) and independent schools across the North West in February 2012.
- Survey to arts and cultural organisations – sent out by email to arts and cultural organisations across the North West in February 2012.
- Focus groups with schools – 4 focus groups took place in March 2012 with:
  - Rural primary schools
  - Rural secondary schools
  - Urban secondary schools
  - Special educational needs schools
- Desk research – drew on key reports to explore the wider climate

### Note on sample sizes

The survey for arts and cultural organisations received 84 responses. The results give an insight into the perspectives, behaviour and issues affecting respondent organisations. For many questions, trends in information given by responding organisations can be seen, however because of the relatively small number of respondents for some art forms, the results should be used with care in making assumptions about that art form in general and have been reported here taking this into account.

Despite extensive follow up, only 33 schools responded to the schools survey. The survey results give interesting insights into the perspectives, behaviour and issues affecting respondent schools. However because of the relatively small number of responses, the results of the survey should not be used to make assumptions about schools in general and the results have been reported here in line with this.

The results from the focus groups have been interspersed with the survey results, providing a depth of qualitative information from participating schools.

### Note on art form

Some questions in the schools survey referred just to the arts and others referred to the wider arts, cultural and heritage sector (arts, museums, libraries and heritage organisations). Specific terminology has been used as appropriate in this report. Where the term 'arts and cultural organisations' has been used in relation to survey respondents, this refers to the range of organisations who completed the survey as presented on the following page.

## Respondent profiles

### Arts and cultural organisations

The breakdown of organisations responding to the survey by primary arts or cultural form is as follows:

<i>What is your primary art and cultural form?</i>	<b>%</b>	<b>Count</b>
Museums	26	22
Theatre	18	15
Visual Arts	17	14
Combined Arts	17	14
Music	14	12
Literature	4	3
Dance	2	2
Film	1	1
Digital Arts	1	1
Combined Museum and Visual Arts	0	0
<i>No Reply</i>		3

Of those who specified that their primary art and cultural form is combined arts, the most common art forms represented were theatre, dance, music and visual arts. The breakdown of all responses about arts and cultural form for combined arts organisations is as follows:

<i>If combined arts, what art/cultural forms does your organisation represent</i>	<b>%</b>	<b>Count</b>
Theatre	93	13
Dance	93	13
Music	86	12
Visual Arts	86	12
Film	64	9
Digital Arts	64	9
Literature	57	8
Museums	21	3
<i>No Reply</i>		3

Location of respondents:

The largest number of responding arts and cultural organisations, at 23%, are situated in the Manchester City Council local authority area. The second largest at 16% are situated within the Lancashire County Council local authority, and the third largest at 11% within the Cumbria County Council area.

At county level, the largest number of respondents at 46% are in Greater Manchester. 18% are in Merseyside, 18% in Lancashire, 11% in Cumbria and 7% in Cheshire.

## Schools

A breakdown of schools responding to the survey by type is as follows:

Sector	%	Count
Primary	42	14
Secondary	36	12
FE	12	4
SEN	9	3
No reply		0

Three schools left additional information describing their school type as: Independent schools and day nursery; Infant; and Independent HMC.

Respondents were asked to state their individual role:

Role	%	Count
Head teacher	32	9
Deputy head teacher	7	2
Curriculum Lead	14	4
Head of Department	21	6
Arts Subject Teacher	25	7
No Reply		6

A number of respondents selected “other” and described their roles as: Assistant Headteacher (x3); Acting Deputy Art Coordinator; Head of Expressive and Performing Arts; SLT for Creativity and the Arts; Head of Year 7 and Head of Dance; Year 7/8 Literacy Numeracy Teacher – Nurture Leader; Class Teacher LGT Coordinator; Extended School Coordinator; Adviser.

Location of responding schools:

The largest number of responding schools (21%) are based in the Manchester City Council local authority area. 12% of responding schools are based in each of the Halton Borough Council, Blackpool Council and Lancashire County Council areas. Smaller numbers of schools responded from the following local authority areas: Cheshire West and Chester Council, Salford City Council, Blackburn with Darwen Borough Council; Liverpool City Council; Cumbria County Council; Bolton Council; Oldham Council; Stockport Council; Knowsley Council; and Wirral Borough Council.

The focus groups with schools took place as follows:

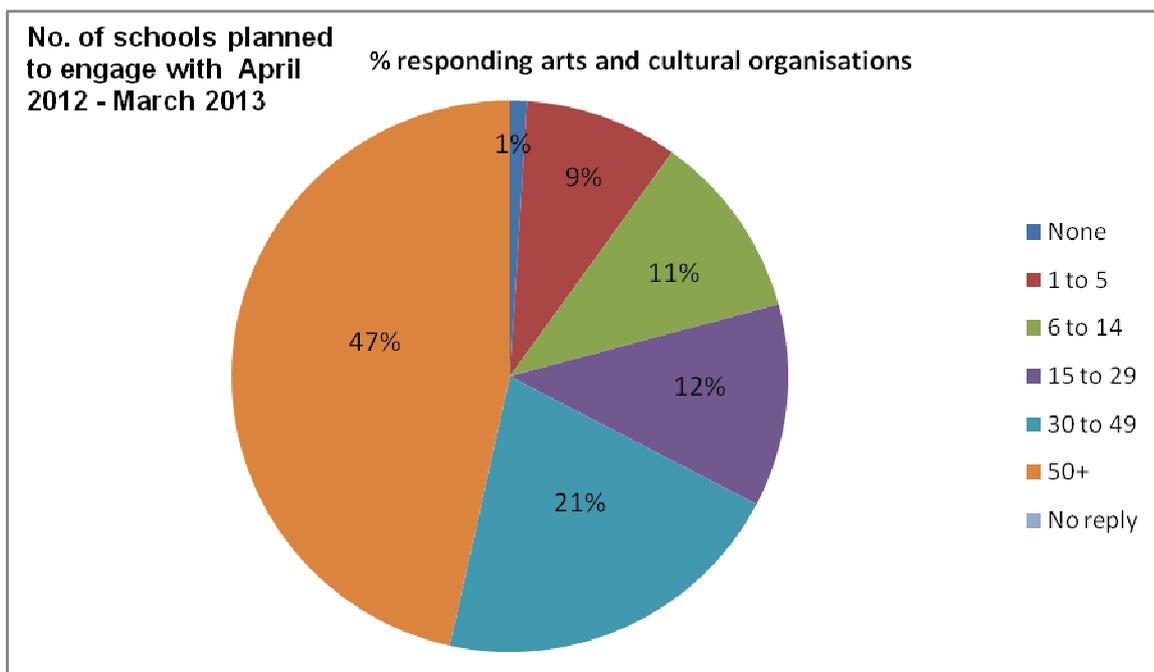
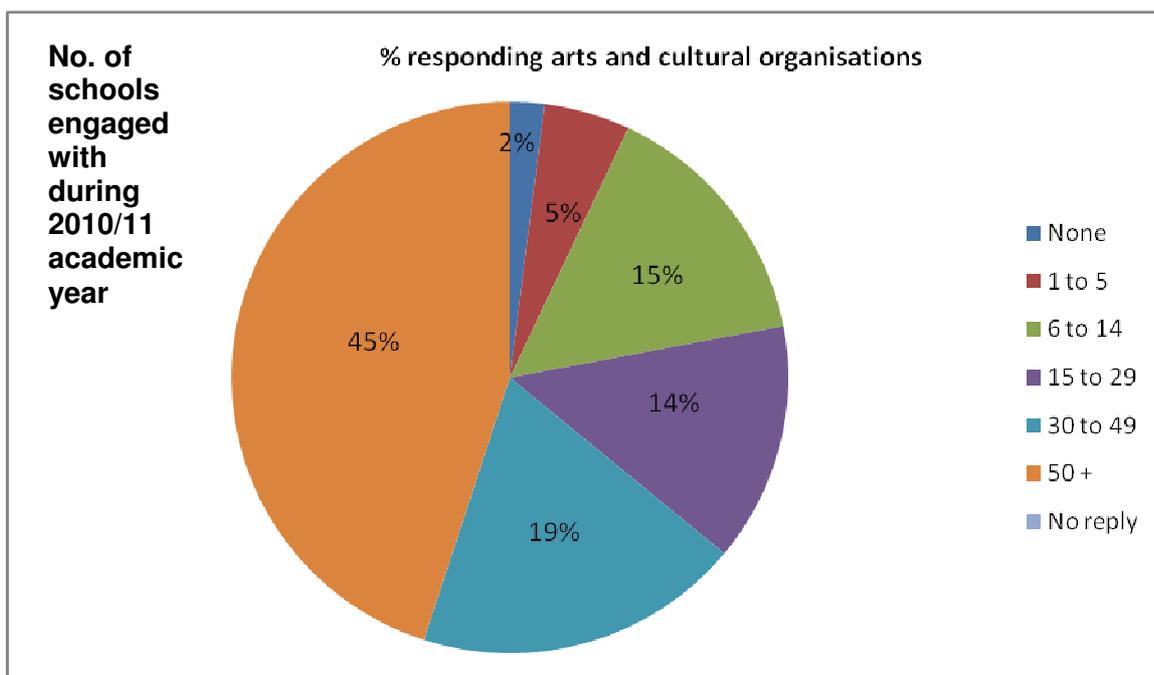
- Rural primary schools – 8 schools in Cumbria
- Rural secondary schools – 7 schools in Cumbria
- Urban secondary schools – 4 schools in the Merseyside area
- Special educational needs schools – 9 schools from Lancashire, Greater Manchester, Cheshire and Merseyside

## **Section 2**

# **Types of work taking place between schools and arts and cultural organisations**

## Arts and cultural organisations working with schools

Encouragingly, 45% of arts and cultural organisations responding to the survey said they worked with 50+ schools/educational settings in the last full academic year (2010/11), and 47% said they plan to engage with 50+ schools educational/settings between April 2012 and March 2013.



By artform, the most common response amongst responding theatres, music organisations, visual arts organisations and museums was that they worked with 50+ schools during the 2010/11 academic year. Regarding plans for April 2012 – March 2013, intention to work with 50+ schools was the most common response from responding music and visual arts organisations and museums.

### **Schools working with arts, cultural and heritage organisations and arts practitioners**

The majority of schools responding to the survey (79%) said they had worked with arts organisations in the last two years.

The same number (79%) said they had worked with museums, libraries or heritage organisations in the last two years.

Slightly less (67%) said they had worked with individual arts practitioners in the last two years.

# Types of engagement

## Length of engagement

The surveys asked arts and cultural organisations and schools about the length of their engagement with each other – one off (one day); short term (less than a month) or long term (over a month).

Responding arts and cultural organisations engaged with the highest numbers of schools on a one off, one day basis. However responses demonstrate that there is also work taking place with smaller numbers of schools on a short term and long term basis.

Reflecting this, schools responding to the survey most commonly connect with arts organisations via one off sessions or visits. Smaller numbers of respondents expressed that they connect on a short term or long term basis.

For responding schools working with arts practitioners, one off sessions are still most common although less so than for their work with arts organisations. Short and long term engagement with arts practitioners is more common amongst respondents than short and long term work with arts organisations.

Length of engagement was discussed during the schools focus groups in relation to what makes a successful experience or partnership. Comments suggest that participants generally seek longer term partnerships and projects:

- Some [arts organisations/practitioners] want longer engagement but aware that short term interventions may be what schools want. (Rural primary schools)
- Longer term important – but a term can be too long a commitment particularly with everything else that goes on. A general feeling that half a term is long enough. (Rural primary schools).
- Embedding on-going arts projects into the curriculum.
- Work with several arts providers over a long-term period, proved successful.
- Carrying out creative work one day a week, building young people's leadership skills etc.
- Creative Partnerships makes for long standing collaborations and inspire a more varied and creative curriculum.
- Progressive and sustainable [partnership] – not just a one-off.

## **Bespoke or packaged offer?**

In the survey results there was an equal split between arts and cultural organisations offering bespoke and packaged offers for schools, and many offer both. Many respondents described the factors impacting on their offering of bespoke and packaged provision:

This relates to available resources:

*“But with the offer for bespoke activities if it’s within our capacity.”*

*“It has varied over the past 20 years depending on available resources.”*

And school demand:

*“More often than not schools will select the package which they want although we will also tailor sessions if requested.”*

*“Packaged but also tailored element if requested and where we can for each visiting class.”*

*“We do both, we package up workshops that support our theatre and gallery programmes and market through targeted emails depending on artform but we also receive lots of requests from teachers about a particular curriculum area which we design bespoke.”*

*“We do however tailor the sessions to suit the school’s requirements.”*

By artform, a bespoke offer was more common amongst the responding theatres, visual arts and combined arts organisations. A package offer was more common among the responding museums.

## Place of engagement

Responding arts and cultural organisations commonly engage with schools through delivering work in their venues (74%). Delivering workshops in schools is a common engagement tool for 57%, and schools visiting to see shows or exhibitions is common engagement for 65% of these organisations. This suggests significant schools provision across all three types of engagement.

Other settings mentioned by arts and cultural organisations in which they commonly engage schools are:

- Behind The Scenes Work Weeks. Teacher Exchange Forum. Our own Schools Partnership Schemes
- In hospital
- Schools visit to see the building
- The Loan Box Service is our main outreach service which is a self-service activity.
- We offer access to [orchestra's] performances throughout our education programme.

There were some interesting differences between art form in responses to this question. Notably, more responding theatre, music and combined arts organisations commonly deliver work in schools than visual arts organisations and museums.

For schools responding to the survey, the most common types of engagement with arts organisations are via workshops in school, and visits to shows, exhibitions or events. Fewer respondents said that they commonly engage through a workshop at the venue.

Schools responding to the survey were also asked about the number of visits per year they make to arts, cultural and heritage settings. Encouragingly, the largest proportion of schools responding (47%) visit 2-3 times a year and the second largest (28%) 4 or more times a year.

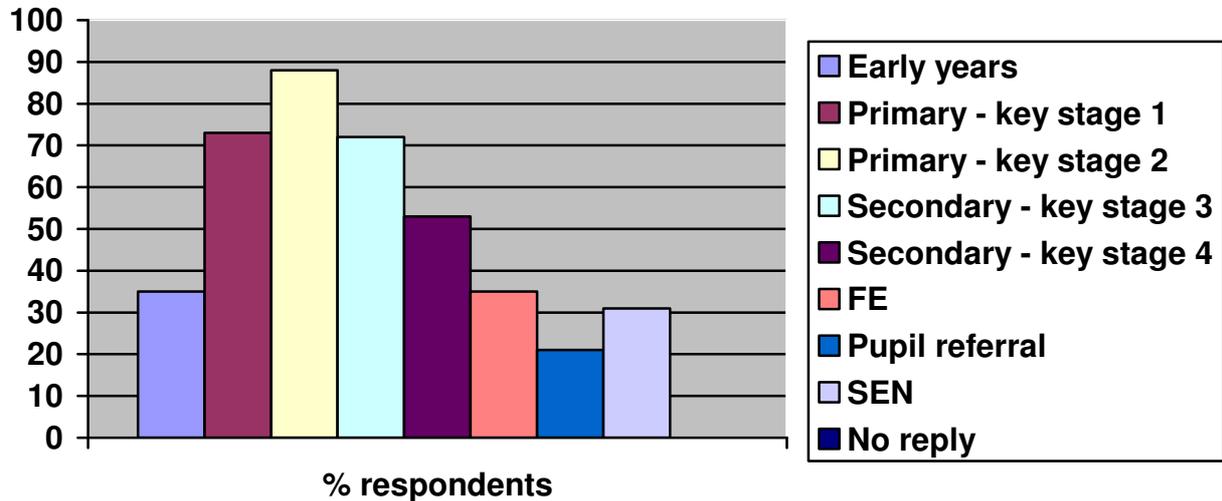
Participants in the urban secondary focus group discussed their preferences for engagement in the arts, considering the classroom; a mass venture; in a cultural venue; and outdoors. Participants felt there was mileage for all, depending on the situation. It was also suggested that taking pupils away for a weekend allows focus.

Participants in the rural schools focus groups feel the long distances they need to travel to access activity, and the subsequent high transport costs, are a significant issue which makes visits more expensive:

- Organisations coming into school would be good as parents not going to take children – schools very important in this role – transport costs make visits very difficult.
- Suffer as don't have big, prestigious organisations – need organisations in Manchester for example to come further a field.
- Have to travel at least a couple of hours to anywhere.

## Educational settings

Arts and cultural organisations responding to the survey most commonly connect with Primary – key stage 2, although as can be seen from the table below there is work taking place across all settings.



## Geographical relationships with schools

Arts and cultural organisations were asked in the survey about the local authority areas in which they have the strongest relationships in their work with schools.

Unsurprisingly, respondents tend to have the strongest relationships with local authorities within the county in which they are based. There are, however, instances amongst respondents from all county areas of strong relationships with schools outside of their own county area, demonstrating that a number of responding organisations are working with schools across a wide geographical area.

## **Planned schools provision to be run by arts and cultural organisations from April 2012**

The section includes a selection of responses from arts and cultural organisations about their plans for work with schools from April 2012, broken down by art form.

### **Combined arts**

- We work directly with schools, colleges and other education providers (including Home School, Studio Schools, Academies) to provide outreach and on-site creative experiences for young people. We deliver schools Link-in projects, creative curriculum projects and Arts-Days and Arts-Weeks. We are also an Arts Award venue, including participating in the pilot 7-11 Arts Award. From April 2012 we will continue to do all this work, as well as increasing our programming of children's theatre and performance, supported by ACE.
- Bespoke programmes for schools (continued bespoke programme delivery in two primary schools). Projects to engage children and young people with heritage to compliment our visual arts programme 'Contemporary Heritage'. Inset and teacher training opportunities. Bespoke programmes for schools on behalf of town and borough councils. Bespoke projects with extended services and clusters.
- ....specialises in education programmes for 14 to 19 year olds and their teachers and lecturers...introduces students to the latest concepts in contemporary art & film, and brings creativity and innovation to the classroom. Events are aimed at GCSE, AS and A2 students.
- ...a subscription service for 3 network meetings per year, e-bulletins and online phone signposting. The meetings include policy updates, presentations from a wide range of cultural providers...to support schools to strategically plan their cultural engagement and to keep up to date with government policy and local, regional and national initiatives. In addition we offer projects (package and bespoke) CPD, primarily in Art and Drama and engaging in the cultural offer.
- Often local schools exhibit at our September event an open air art gallery, one of the largest in the North West.
- Teacher CPD: we are an Apple Regional Training Centre and specialise in projects that utilise ICT across the curriculum.
- Schools Linking Days (community cohesion)

## Literature

- We offer a schools programme for KS2 and upwards. These include a wide variety of pre-planned workshops and tailor-made sessions, special projects and competitions.
- CPD creative writing sessions for teachers, writers and youth workers

## Theatre

- Reduced price tickets for all performances. Part of a creative media course at a local school allowing the students to learn on the job within the theatre.
- We can also provide after school drama clubs if schools have the budget to pay for this. We did a lot of this delivery until this year's budget pressures. There may be one-off drama projects created by Arts Council or other funding.
- Curriculum enrichment project with primary schools across Manchester. Literacy and drama project in local primary schools with an additional collaborative film event.... Primary project based on our Christmas show.
- We provide a range of opportunities for learning, participation and performance that have a positive effect on personal development and are an alternative way to engage with the theatre. Creative programmes and workshops can be tailored to enhance language development, improve literacy, develop social and cultural awareness and team building skills.
- Working with teachers and other youth leaders to enable them to work with children in connection with our shows...An outreach animation programme working with local primary schools...Tailor-made seminars for secondary school students about admin/management aspects of the arts...
- The department has a thriving 'Schools and colleges' strand which provides young people with workshops and learning opportunities linked to [the venue's] productions along with bespoke projects developed in partnerships with schools designed to support creative curriculums...an associated schools programme, working in formal partnership with a Secondary School...and a primary School...These formalised partnerships enable a more consistent and regular creative offer for young people in these areas.

## Museums

- Our half day Living History workshops use performance, interactive drama activities and gallery exploration to bring learning to life. Our sessions provide lots of opportunities for cross curricular learning and link directly to the National Curriculum.

We use professional actors, writers and directors to deliver our Living History session.

- Artist-led sessions inspired by our unique collections and link directly to the National Curriculum.
- City Centre Trails - Explore Manchester's hidden history on a half day guided walk looking at the buildings, streets and monuments that tell the story of the world's first industrial city.
- We run educational sessions, linked to the History and Science curriculums. We have approximately 3000 school children visiting each year. We offer, Victorian, Tudor, General, Past & Present, Home Front, Egyptology, Art, Pond Dipping, River Studies, Woodland Walks, Mini Beast Safari, Habitat surveys.
- The Museum has developed a new Learning Team consisting of volunteers who have the necessary skills and experience to deliver our new Learning Programme in 2012. As well as offering the usual educational tours, we will be introducing brand new loan boxes and on-site workshops for various ages.
- Literacy project for schools - KS2...Numeracy project for schools - KS2 + A range of curriculum linked workshops. Self led trails.
- The schools programme will cover topics in the RE, History and Citizenship curricula.
- A range of guided and self guided sessions for groups of all ages from SEN to primary to high schools and further education.
- Our learning offer is very much under development and we hope it to develop into the following: Formal learning: - Learning sessions based on Victorians, World War 2, Remembrance, Toys and Games and hopefully on more sessions. - Outreach with school assemblies for trying on clothes and based on Heroes and Fantastic Fusiliers.
- A range of school sessions ranging from Evacuees and Victorians to science and fieldwork sessions. Some trips involve a ride on a steam train, while others are based in the award winning museum.
- We facilitate visits to the Museum by school pupils and other students of all ages. This generally involves a short classroom session followed by a tour of the museum. The most common topic being studied by primary children which involves a museum visit is "The Great Fire of London," though we are flexible and will facilitate classes studying "people who help us," local history, textiles/uniforms, science-related topics, Victorians, the Blitz etc. We have a number of lesson plans relating to these topics. We can also offer loan boxes/handling boxes related to these topics.

## Visual arts

- The gallery supports self-guided visits for schools with a range of resources and also offers artist led gallery workshops. Special study days are also available for AS/A level and Btec students.
- Formal Schools programme for Primary, Secondary and FE. Teacher's Notes, Educator's Evenings, Inset.
- From April 2012 we will continue to offer a range of contemporary and traditional Chinese workshops out in schools and within our education suite at the centre. We are also working on a major arts education programme...which works with four schools across the region on a major project where the pupils get to create their own art work and exhibition in response to our main arts programme here at the centre. This is supported by the Princes Foundation for Children and the Arts.
- We have a diverse education programme for both formal and informal education. All the activities are linked to [the venue's] changing exhibition programme and Natural History, Social History and Fine and Decorative Art collections. The formal education programme predominantly consists of a menu of 2hr workshops that schools can bring classes to as well as other talks and events.
- We have a core offer of workshops for primary schools that include WWII, Victorians, Portraits and Landscapes, as well as offering tailored visits for any school/college/university group. We work in partnership with...Steam Railway and offer the Evacuee Experience between May - July, this is for schools all over the north west.
- Life drawing for A Level students.
- We provide a bespoke service for schools and young people – enabling responsive creative projects based upon school needs. We work with teachers to support schools through a 'complete process' from project inception, fundraising & delivery, through to effective evaluation.

## Music

- Adopt-a-Player programme
- ...offers primary aged children the chance to 'Be a Chorister for the Day'.
- Come and Play - Wider Opportunities schools' concerts
- Schools' concerts and associated school project for primary schools.
- Partnership Schools projects.

- Early Years project.
- Gifted and Talented Opportunities for gifted and talented young instrumentalists and singers [youth ensembles].
- Orchestra Schools' Concerts for Key Stage 1 with free accompanying specially produced CD Rom curriculum scheme of work, audio CD recording of music...INSET training for non-specialist teachers.
- Range of bespoke projects and programmes for schools across key stages including Musician in Residence, Adopted Musician, Composer in Residence and Ensemble in Residence.
- Rehearsal visits and building tours of [venue] for school and educational groups.
- Half day cross-curricular workshops. Creative cross-arts school residency projects using a non-music stimulus for the creation of a new piece in music and visual art. Opera based projects - drama, music, visual arts. Bespoke projects designed in conjunction with school needs and requirements.
- Primary Schools: The orchestra has developed a range of in depth curriculum linked projects for primaries. These contain materials for KS1 & KS2 and include online resources for teachers in partnership with [www.tuned-in.org.uk](http://www.tuned-in.org.uk). Secondary Schools: The orchestra regularly appears in schools for open rehearsals. Sometimes musicians and soloists even return to their old schools. This gives many young people their first taste of live classical music.
- Paid for workshops and tours for primary and secondary schools, with a focus on different musical styles and instruments as well as building design and acoustics, and storytelling with music. Longer-term schools projects and performance opportunities - in 2012, these will include composition projects with primary, secondary and college students all culminating in public performances...and linking into international artists, including early choral music and Debussy.
- Meet the [Orchestra] – offers schools, colleges, universities and community groups the opportunity of visiting...and listening to the...rehearsal for a concert or a recording. We try to select repertoire that is being studied at KS3, GCSE, AS/A level and under-graduate studies if we can, or that offers some historical context to specific curriculum needs during the academic year. We currently host around 2,000 students per year to this scheme.
- In the past year we have strategically programmed more performances which are targeted specifically at schools. Such performances include poetry/drama/music.
- Working with approximately 4 primary schools to develop a new musical - a term long composition project with GCSE and A Level music students, culminating in a

concert at the [venue] and recording session - a variety of themed music days linking the school curriculum and visiting artists.

## **Digital arts**

- Schools and Learning programme focuses on the creative use and critical understanding of film, art and creative technology. Education projects at [venue] cater for both pupils and teachers - and are delivered by practitioners such as speakers, presenters and, primarily, artists with a developed philosophical practice of their own. [Venue] provides schools and colleges with events and resources that complement its Exhibition and Film programmes, enhance curriculum work and stimulate an interest in, and understanding of, moving image culture.

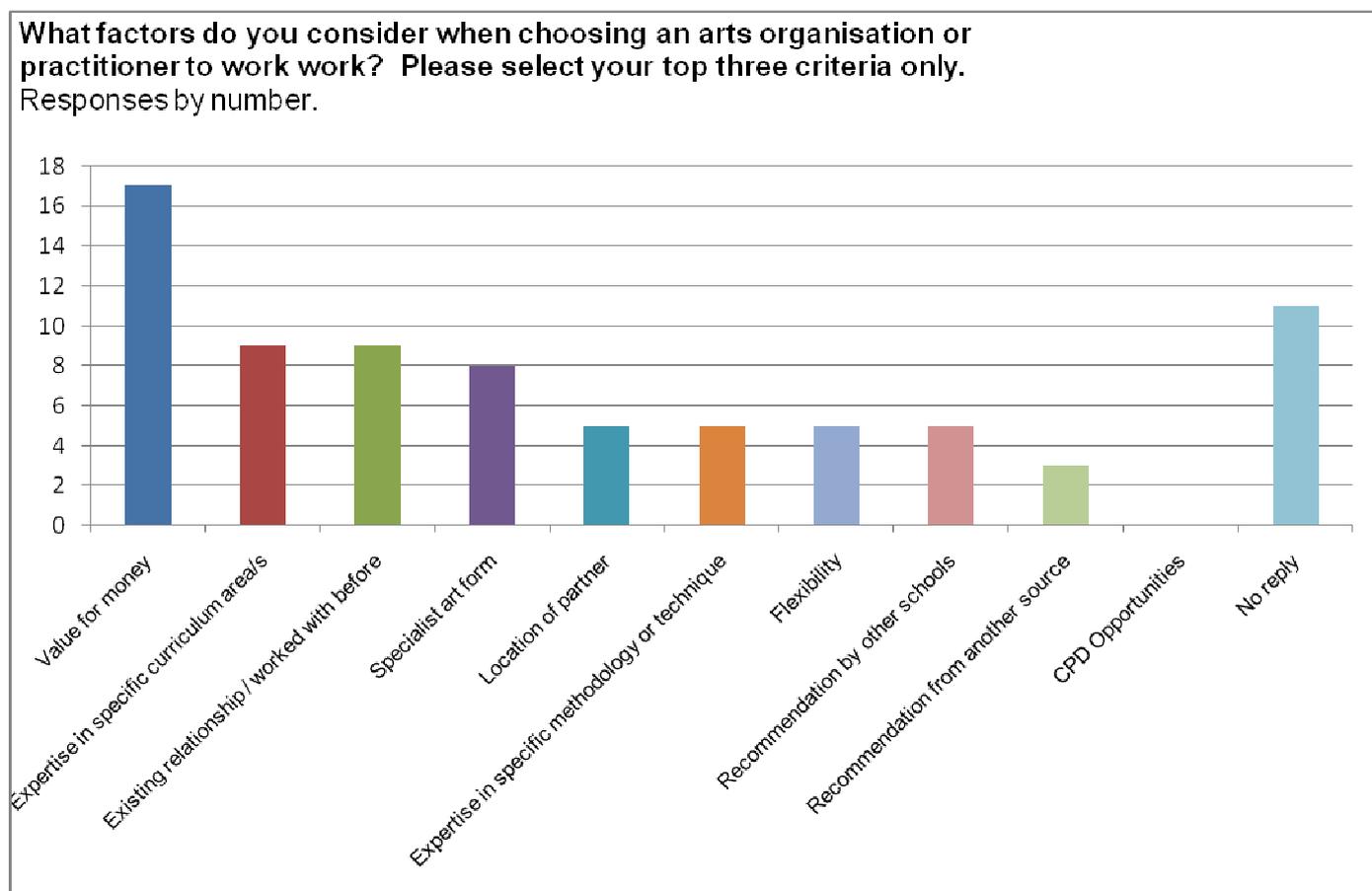
## **Section 3**

**Key criteria for schools in choosing an arts organisation or practitioner**

**What makes a successful experience or partnership?**

## Key criteria - results from schools survey

Schools responding to the survey were asked to select the top three criteria they consider when choosing an arts organisation or practitioner to work with.



Two respondents who said “recommendation by another source” is an important factor specified:

- Liaison with 'Creative Agent' through the Creative Partnerships scheme.
- Creative agent and or Creative Partnerships practitioner Directory.
- Other teaching staff

Value for money is by far the most important criteria for respondents.

Following this are “expertise in specific curriculum area/s” and “an existing relationship/worked with before.” “Specialist art form” is also an important criteria for a number of respondents.

Schools were asked in the survey if there are any other important factors when choosing an arts organisation to work with. Responses were as follows:

#### Curriculum links:

- Links into the curriculum
- Link to curriculum/exam specification
- Price and whether it will benefit the curriculum

#### Cost:

- Price and whether it will benefit the curriculum
- Cost has to be a priority especially as we can see a future reduction in budgets. Also having visits to the school is very important as transport can be a problem.
- Expense/costs are the main factor when we are looking at provision/opportunities. Also when have particular focus weeks for example our recent Arts Fortnight.

#### Relationships, experience and quality:

- How well they can work in our school, relationships are vital
- Personally I use artists who I have either had experience in working with before or have been highly recommended. There are so many low quality companies offering workshop/TIE [theatre in education] that you have to be careful that you are getting the quality.
- Previous work and success in other schools similar to our own.
- A practitioner with a similar ethos to school, or with a willingness to try new things and think 'outside the box'.
- Ability to manage effectively (pupils).
- Proven relationship with young people, pre organisation liaison, focused on what school requires.

## **Successful partnerships and experiences – feedback from focus groups**

The focus groups with schools explored the characteristics of successful partnerships and successful experiences in working with arts organisations and practitioners. A selection of representative feedback has been included in this section.

Good planning, clarity and practicalities, including cost, were frequently mentioned.

- Planning prior to any activity
- Clear brief
- Shared understanding and be prepared to be flexible
- Sometimes a well-defined package an 'off the shelf' offer is also fine
- Ideology versus reality – value for money is increasingly a priority
- Cost effective – schools do not have the finances they used to have
- Communication
- Clear aims and objectives

Curriculum links were discussed. Comments related to the importance of matching the curriculum, adding something different, and working across the curriculum supporting different subject areas.

- Cross curricular – affecting the whole school.
- With government and English Baccalaureate – have to look at how arts can get into subjects like history, geography and RE. But even these things could be under threat with current Education Minister.
- Curriculum match.
- Doing something different
- ‘Additionality’

Appropriateness for the specific needs of pupils and schools was mentioned frequently.

- Talent (unlocking)
- Engage the disengaged.
- Engaging and relevant – to what young people need and want – each school area is different.
- Outcomes and skills to be acquired by children – key to participation.
- Impact all of those involved. Creating a legacy through positive tangible and personal outcomes.
- Work with theatre partnerships: theatre work is a good way for pupils to express their thoughts and concerns, etc.
- Arts Award, on-going, can be delivered at all levels (suits schools with pupils of various needs and backgrounds). Offer people the opportunity to step out of their comfort zones.
- Setting outcomes to tailor to meet needs.
- Creativity – if bringing an arts partner into school they need to enhance creativity in school.
- Shakespeare Festival, making Shakespeare more accessible to children with difficulties; inclusive, engaging, cross-curricular (English, dance, drama, art, music), with the work building up to a performance with a large audience.
- Whole-school initiatives, ensuring that everyone is on the same page, e.g. film-making festivals, dance workshops and arts weeks – bringing in arts practitioners to work on a theme or project, involving whole schools.
- The process – fundamental in developing skills and a fantastic tool for children with complex needs
- Inclusion – access for all pupils.
- Child-centred
- Transferable skills

Although not mentioned as top three criteria by survey respondents, some teachers participating in the focus groups expressed that a successful experience or partnership should support their own development, or that of their school or community.

- Found that arts initiatives here have, in the past, been looked on very favourably by Ofsted
- Taking each other's learning experience further
- Creating school partnerships that can be turned to for support with creative output.
- Arts exchanges with schools abroad, giving the potential to involve the whole community.
- CPD = empowering staff, providing an important legacy.
- Accreditation

Quality was frequently mentioned as key to success in work with an arts organisation or practitioner and a key criteria in choosing someone to work with. This was discussed in relation to the activity (and evidencing this), recommendation, the skills and attributes of the arts organisation or practitioner, and the relationship between the school and organisation or practitioner.

Quality of activity:

- "It's like a bottle of wine: if it's high enough quality you don't mind spending the money."
- Organisation coming in to do gifted and talented work – but students were not turning up because what they were getting was not quality.
- The end product – quality and evidence of success. A good way of promoting work and encouraging funding investment (a reason why Arts Award is so successful?)
- Quality improved if project developed in partnership.
- 'Quality' is what is relevant and appropriate to the group of young people.
- Go with opportunities if they are cheap. High cost doesn't always mean high quality.

Quality of recommendation in choosing who to work with:

- To assess quality – talk to other schools, other cultural sector people who know of their work.
- Will do research, watch others, join up with existing programmes.
- Moderators come from other areas and they can suggest practitioners.

Quality of skills and attributes of arts organisations or practitioners:

- Create positive role models
- Someone who listens
- Flair and enthusiasm of artist

- Spark an interest
- Outsider has to engage children
- Want someone who listens, enters a dialogue, flexible and adaptable and work with you rather than against you.
- Someone who can work across artforms – gives young people more choice. (Criteria in choosing who to work with.)
- If arts org has an education officer this helps; if it comes from an approved source e.g. CFC [Creative Futures Cumbria], this helps.

#### Quality of the relationship:

- Mutual respect is a feature of a true partnership.
- Where does value for money fit in? Doesn't always have to be cross curricular – maybe cross curricular should be a given. Maybe it's about shared vision.
- Trust
- Mutual respect – understanding of each other
- Attempts to form partnerships with well-established arts venues e.g. Lowry
- Schools be flexible in approach and be prepared to follow project/artist
- Valued on a strategic level
- Motivation and perseverance
- Challenge – stepping out of comfort zone, trying new things
- The right partners
- The right staff
- The right practitioners – building good relationships with the artist
- Clarity – knowing what each side is expecting
- Shared objectives and outcomes

As discussed in section 2, discussion about length of engagement suggests that participating schools generally seek longer term partnerships and projects.

The urban secondary focus group identified specific examples of work which they feel was particularly successful.

- Tynedale Thomas, Urban Voice. Arts partner came in to work all day, singing and dancing. Encouraging boys to sing. Intergenerational. All pupils engaged. "Lean on me"
- MALIT arts partner came in to work on the Every Child Matters agenda. Drama workshops and final performance including dance and music – on diversity. Academy is in a deprived area and pupils did not know about diversity before this project explored it.

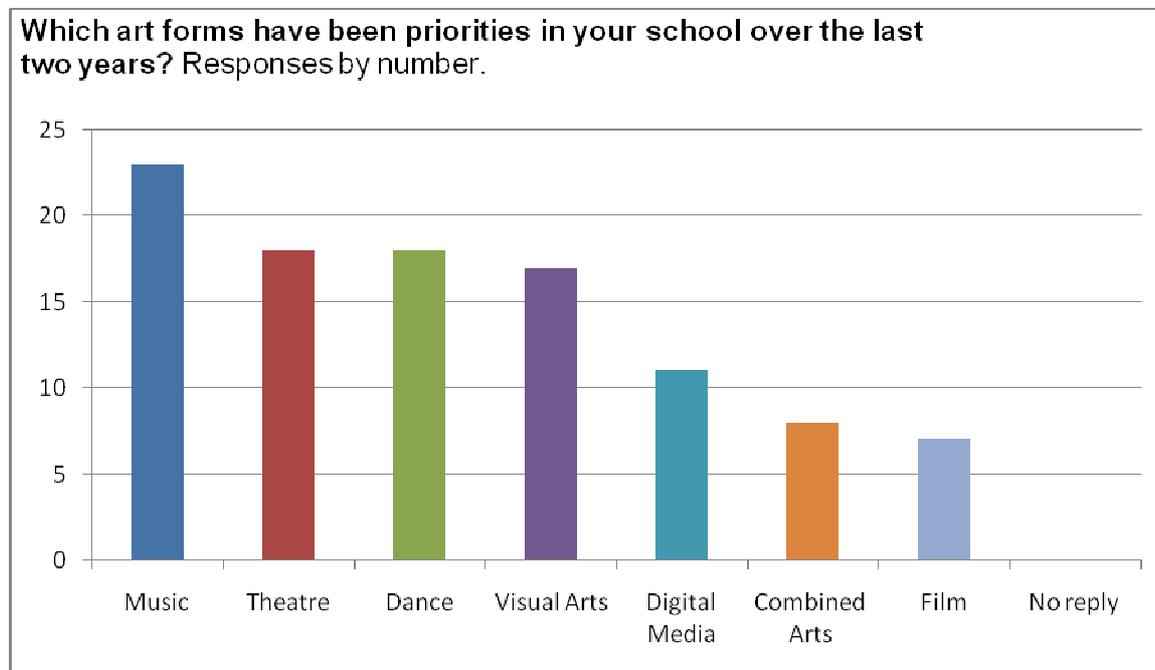
- Curious Minds enquiry schools project – gave the manpower to examine what arts department already had in place. Enabled work in a cross curricular way with maths. Resources have since been used right across the school.
- Everyman Playhouse in Liverpool – engaging projects, good understanding of school's needs, children came back and wanted to get involved. Good chance for networking with other schools in the area. Educational experiences which engage our students. Value for money. They understood our constraints. They provide a network for other arts organisations.

## **Section 4**

# **Art form priorities and accessibility of provision for schools**

## Art form priorities

Schools responding to the survey were asked which art forms have been priorities for them over the last two years. This chart shows the results:



Other art forms mentioned were:

- Storytelling/creative writing
- Drama

Respondents were asked to state why each of the individual art forms they said is a priority is rated as such in their school, choosing from the following list of options:

- Good vehicle for engaging pupils
- Staff expertise in the subject area
- Wide relevance to the curriculum
- Trusted practitioners available
- Student demand
- Easily accessible external provision
- Other

Most common reasons from respondents were as follows.

Music:

- Good vehicle for engaging pupils
- Staff expertise in the subject area
- Wide relevance to the curriculum

Theatre:

- Good vehicle for engaging pupils
- Student demand
- Staff expertise in the subject area

Dance:

- Good vehicle for engaging pupils
- Staff expertise in the subject area
- Student demand

Visual arts:

- Good vehicle for engaging pupils
- Staff expertise in the subject area
- Wide relevance to the curriculum

Film:

- Wide relevance to the curriculum
- Student demand
- Good vehicle for engaging pupils
- Staff expertise in the subject area

Digital Media:

- Good vehicle for engaging pupils
- Wide relevance to the curriculum
- Staff expertise in the subject area

Combined Arts:

- Wide relevance to the curriculum
- Trusted practitioners available
- Good vehicle for engaging pupils

## Accessibility of arts, cultural and heritage provision

Schools responding to the survey were asked to rate the level of external provision they feel is available to their school across a range of arts and cultural categories.

As can be seen in the table below, “some provision” was the answer with the highest number of responses in relation to all art forms except music.

For music “plenty of provision available” was the answer with the highest number of responses.

	Plenty of provision available (count)	Some provision available (count)	Little provision available (count)	No provision at all (count)	No reply (count)
<b>Music</b>	18	13	1	0	1
<b>Theatre</b>	12	15	4	1	1
<b>Dance</b>	10	14	8	0	1
<b>Visual Arts</b>	6	16	8	0	3
<b>Museums</b>	10	13	8	0	2
<b>Libraries</b>	11	12	7	1	2
<b>Heritage</b>	7	11	8	4	3
<b>Film</b>	3	15	9	2	4
<b>Digital Media</b>	2	18	8	1	4
<b>Combined Arts</b>	4	17	8	1	3

## **Section 5**

# **Communications**

Most arts and cultural organisations responding to the survey communicate their offer to schools via postal mail outs (79%) and e-bulletins (75%).

<b>How do you communicate your offer to schools? Please tick all that commonly apply</b>	<b>%</b>	<b>Count</b>
Postal mail out	79	63
E-bulletins	75	60
Local authority portal	31	25
Phone campaign	30	24
Local or national government referral	4	3
<i>No reply</i>		7

Other individual responses were:

- Approaches from trust and foundation corporate sponsorship
- Creative Learning Network. Only just starting to promote new programme.
- Identify schools through local Music Services
- Occasional adverts through publications such as the Primary Times.
- Online
- Website and Blog

Within museums, 20 out of 21 respondents communicate with schools via postal mail outs, but only 10 out of 21 via e-bulletins. E-bulletin communication is more common than post for responding music and combined arts organisations.

Schools responding to the survey were asked how they prefer to receive information about arts, cultural and heritage provision available to them.

Email was by far the most preferred way of receiving information, with 85% stating that it is a preferred method. The second most popular method amongst respondents was post, with 30% stating this as a preference.

It should be remembered, however, that this survey was sent out by email and therefore was more likely to reach schools who actively use email. It may not represent the views of those who do not.

As discussed further in the next section, a numbers of schools taking part in this research expressed that lack of time to research provision is a barrier to them engaging with external arts and cultural provision. This suggests that current communications are not providing the information needed by some schools.

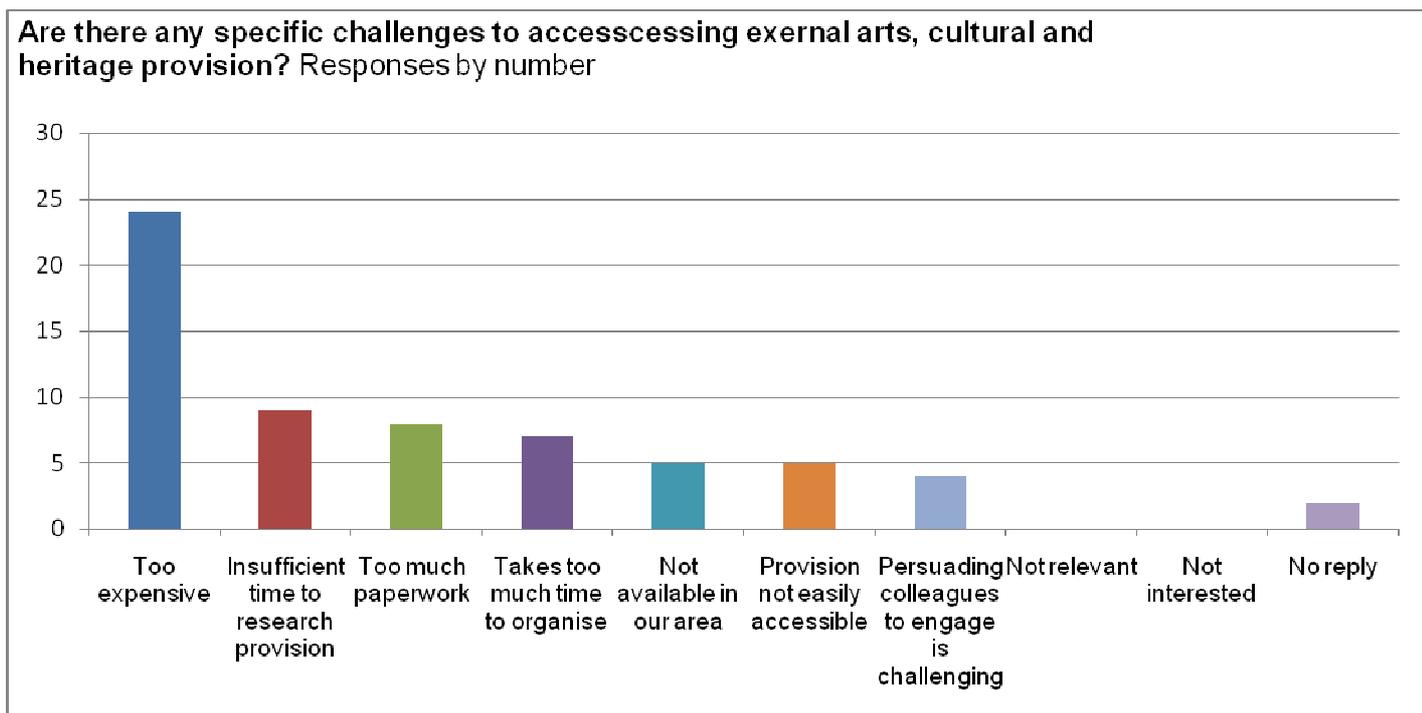
## **Section 6**

# **Challenges and Barriers**

By far the biggest barrier for schools responding to the survey in engaging with external arts, cultural and heritage provision is cost.

The second biggest is insufficient time to research provision. This suggests that organisations may need to provide clearer, more direct or more relevant communications to some schools.

The third challenge mentioned is too much paperwork. There may be a role for organisations and practitioners in streamlining this process for schools to enable them to more easily access provision.



Other challenges specifically mentioned were:

- No challenges: it's easy affordable and merited
- Not allowed time off timetable to visit.
- Not always sure of opportunities available or where to access them
- We are a small school and cost is the major problem for us.
- Transport
- Too little funding available.

The challenges and barriers to accessing external provision were discussed during the focus groups.

For teachers attending the special educational needs (SEN) schools focus group, the biggest challenges cited were lack of whole school belief; problems persuading colleagues and the need for data and evidence; lack of time to research provision; lack of relevance of provision; and value for money.

For teachers attending the urban secondary focus group, key challenges were: too expensive; provision not easily accessible; and not available in our area. Also significant, but less so, were: too much paperwork; takes too much time to organise; and insufficient time to research provision.

The need for provision to include everyone was mentioned in the rural secondary focus group.

- Ethos and structures in school ensures access for all – curriculum, relevance to young people, providing opportunities, variety. (Rural secondary)
- Smaller schools include everyone as they are small! Year 11 role models also supports this. (Rural secondary)

Challenges connected to local geographical perceptions and barriers were mentioned during the urban secondary focus group.

- Deprived students from deprived families won't get themselves all the way down to LIPA [Liverpool Institute for Performing Arts], if LIPA comes to school, participation rates are much better.
- "children need a passport to go to Liverpool" "Wallasey is an island"

Paperwork and administration are barriers for some schools.

- Staff are interested but are put off by risk assessments which need to be done within a window of a few weeks before the event.

A number of schools, particularly SEN schools, expressed during the focus groups that they are facing internal barriers in accessing arts and cultural provision.

- Whole school belief – confidence in the work. To promote the arts there has to be a belief from the school's decision makers. (SEN)

- Need people to understand that the arts are just as important as other aspects of the curriculum. Perhaps there is a need for more results-based work which focuses on product/outcome, as it can show more specifically how a child is affected in a positive way. (SEN)
- Addressing basic literacy and maths skills through arts as a way of appealing to people not yet comfortable with the arts in the curriculum. (SEN)
- Because arts provision is not built into the curriculum, find it hard to get it. Plans are easily changed, so a more haphazard approach is taken. (SEN)
- Engaging colleagues can be a challenge, sometimes feel can't because of resources considerations. (Urban secondary)
- All the challenges depend on culture in school. (Urban secondary).

Both making time to research provision and its quality, and the reliability of quality judgements from other sources, were mentioned as challenges, especially by the urban secondary schools.

- Insufficient time – quality of delivery is very different – you can get some brilliant people, but sometimes you need to research the arts practitioners coming into school. If you don't know the person or provision "it's a lottery as to what you'll get"
- Quality judgements about arts practitioners can be very subjective. "I have to really consider who I bring into my environment. I have to bring in people who aren't easily upset."
- Even on the Curious Minds database you can find quality varies.
- The little provision that is available is not always very credible (SEN)

Budgets were also mentioned.

- School budgets squeezed. In time of financial crisis, how can we get teachers that fear being made redundant to take risks and take on challenging work? (SEN)

## Specific issues facing schools in rural communities

During the focus groups with rural primary and secondary schools, participants identified a number of strategic issues that affect access to arts and culture for children, young people and schools in their region. These focus groups took place in Cumbria, however many of the issues included here may also be relevant to schools in other rural situations.

Rural isolation:

- Rural isolation. Lack of access is big issue.
- Have to drive long distances to access culture.
- Transport, isolation
- Parents and pupils can be anxious about travelling 2 hours to a venue. Also mind set of schools to take children out.
- Lack of access keeps a small picture rather than enabling children to see 'bigger picture'
- Lack of opportunity.
- Sustainability is difficult; keeping young people is difficult once they've been to Sadlers Wells!
- Two audiences – one that stays close to home and then elite that need to move.

Poverty, deprivation and lack of aspiration:

- Poverty, deprivation. Lack of money makes doing things difficult. Issues of a 'well off' environment but lots of deprivation.
- Lack of aspiration. (Summer holiday for one family was 3 days at the Metro Centre.)
- Some pupils never leave Cumbria and getting more difficult to get them out on trips.
- Families don't travel out of locale while others do; farming families '7 days a week' so don't have time to get out.
- Families don't always see the value of cultural activity. Can be very insular; 'cultural and sexist racism' – exists at home
- Organisations coming into school would be good as parents not going to take children – schools very important in this role – transport costs make visits very difficult.

Economies of scale:

- Want the offer to go to as many people as possible to get value for money
- Economics a big issue so try to link existing work with schools – exacerbated by size of County; everyone has to travel long distances, which makes it difficult to get local people.
- Small, isolated schools can't share work/costs with others – too far from everywhere.

- Want to do exciting things but applying for a grant is time consuming as is monitoring especially when only one teacher doing arts in school. Having a central person dealing with this would help.
- Academies will change what schools offer as have a freedom. Getting students off timetable, modular way of working, makes access difficult. Small schools have limited staff.

## Overcoming barriers

The focus groups explored further some possible solutions to the challenges participating schools face or a 'wish list' of how they would like things to change.

Too expensive? Suggested solutions and wish list:

- Of course there are solutions but it's about finding agencies to give funds – PfA, DfE, ACE...
- Funding is key – don't know where to access – partnerships, joined up, working together is valuable. (Rural secondary)
- If organisations could link to offer a day package makes cost of transport more appropriate – sometimes the cost of two visits is too much. (Rural primary)
- Membership of organisations e.g. National Trust, English Heritage makes visits more 'value for money'.

Provision not easily accessible? Suggested solutions and wish list:

- Them coming to us really. Practitioners coming into school if we can't get to them
- Having that communication and dialogue – what suits you
- Having the flexibility to do either
- Persuading/convincing the school
- Sustainability - training for staff is a useful investment, e.g. in bid-writing.
- Broadening communications - ideas sharing, would be helpful to see what other schools are doing, electronically, not just on paper. (SEN)
- Knowing where to go e.g. more communication from organisations would help. Also need to plan 6-12 months ahead. Maybe a forum of key partners would help or an 'open day' where arts and cultural organisations come together to show what's happening.
- Important to share and celebrate work – could go out to venues, other schools to do this. A lot of cultural provision going on but not joined up. Visual Arts Network set up by Head of Art as a way of making contact – now has approx 80 members. (Rural secondary)
- Getting offer to the right person in school is really important – technology will help with this.

Not available in our area? Suggested solutions and wish list:

- You can't be travelling four or five hours to do work if the provision is only available in London, you're just not going to be able to do it.

- RSC came to Knowsley in September – an organisation like the RSC is geared up for sending a touring company into schools. So it's the arts organisations themselves that need to look at their provision.
- A cluster approach – about educating staff, CPD

Lack of relevant provision? Suggested solutions and wish list:

- More quality resources for young people pre or post-school age. (SEN)
- Creating cross-curricular links. Embedding different arts into the curriculum, not just relying on specific arts days. A holistic approach, transferring skills. (SEN)
- Creative approach as a teaching tool. Using traditional disciplines as a way of engaging students in all lessons. (SEN)
- Activities have to fit with, and be relevant to curriculum. Young role models would help in delivering activity would also enthuse children – links to secondaries would help with this.

Lack of time? Suggested solutions and wish list:

- Good if an artist or arts partner can come to schools with a package that is adaptable.
- You don't want to have to chase for Risk Assessments
- If they put proposals together that can be tailored to schools' needs
- I would change the law – in terms of the amount of time it takes to plan – because health and safety law is currently developed in industry then applied in offices
- Maybe you could ask other people in school, maybe parents and governors, to help research these elements of an arts activity
- Would be brilliant if there was a national database. "You need something like a Michelin Star process."
- Need a community website similar to Signup.org that people can routinely visit for arts information.
- Making space in the timetable to research and investigate enrichment opportunities "in an ideal world, I'd get staff in their timetable, but it would be timetabled space for enrichment planning."
- More time to plan/forward-planning – need flexibility and more information from more sources.
- Sign-posting - need to know what funding and training possibilities there are out there, how to get them and who to approach. Nobody comes looking for you, so it is difficult to keep up; information needs to spread to networks more efficiently and regularly as staff do not always have enough time to research for themselves.
- Dedicating more time to arts, perhaps a set time e.g. an arts month, giving it more value and importance. (SEN)

Persuading colleagues? Suggested solutions and wish list:

- This is about culture
- Sometimes the head saying something is less effective than a fellow colleague saying something

## **Section 7**

# **Funding, spend and value for money**

## Cost of schools workshops

Amongst arts and cultural organisations responding to the survey, 42% run a mixture of paid and free workshops for schools and 39% charge all schools for workshops.

Responding theatres, music organisations and visual arts organisations more commonly offer a mixture of paid and free workshops. Responding museums more commonly charge all schools.

## School budgets

Schools responding to the survey were asked how much they invested financially in work with arts organisations and arts practitioners during the 2010/11 academic year.

The biggest proportion of respondents spent up to £1000 working with arts organisations and practitioners during the 2010/11 academic year.

Approximately how much did your school invest financially in work with arts organisations/arts practitioners during the last academic year (2010/11)?	%	Count
No Spend	0	0
£1-£999	56	10
£1000-£4999	39	7
£5000-£9999	17	3
£10000 +	6	1
No reply		15

41% of responding schools expect the money they spent on external arts provision to be the same in the 2011/12 academic year as in the 2010/11 academic year and 41% expect it to be less. Very few are expecting spend to be more.

## Cost and value for money

Respondents to the schools survey cited “value for money” as their top criteria in choosing an arts organisation or practitioner to work with. They also cited “too expensive” as their most significant challenge in accessing arts, cultural and heritage provision. The focus groups explored further what both “value for money” and “too expensive” mean to participating schools.

What is too expensive? What does too expensive mean?

- Money, time, journey time.
- Based around costs to send teachers on a training course – supply plus costs of course is a fair cost.
- If you make an offer as part of course work school will pay; if it’s outside money will have to be found and parents will be asked, depending on social deprivation. PTA can support but not all schools have these.
- £400 for a half day is too much.
- Cover implications for staff and coaches.
- As a teacher you would get £150 for supply – should a practitioner cost more or less?

What is value for money?

- Compare to supply rate but an artist is an extra cost. Or training for teachers – need supply cover plus cost of training course – this is a good comparison in relation to value for money.
- For small schools – one rural primary at the focus group is using supply teachers who can deliver an arts or culture led project.
- The Creative Partnerships model – 25% contribution a good model, value for money, schools do need to buy in though.
- Needs a lasting impact to ensure value for money. Also need to grow a culture in school to take risks in bringing in others – pupils and teachers learn together and sometimes get it wrong – learning is important. Artists encourage ‘giving it a go.’
- Needs to be valued by OFSTED to give teachers confidence.

- Buy in to suit audience – role model, something different is important, extending learning and engagement.
- Tapping into interests of students is key.
- Don't want to undermine professionals but can bring in past pupils who come in and lead clubs; older students teaching younger ones is good; also supports the development of the older student. (Rural secondary)
- Links with primaries work well as it's good for both age groups; gives value for money by utilising resources within school i.e. young people are a great resource. Sports Leader model is a good one. Kudos for young people leading groups is important. (Rural secondary)
- If an arts partner/practitioner/organisation comes into schools they might ask for £200 per day but then only be prepared to work with ten children.
- Or if they could get through more children – maybe that's value for money. Or maybe value for money is if the children get something they can take away with them.
- As schools are changing – 'additionality' – bringing people in will be one area to look at for value for money.
- Value for money means objective is achieved, a skill is developed not already on staff team.
- E.g. a dance company bringing in a package that includes a workshop, CPD and a live performance. Pupils love to see them onstage after they have worked with them.
- Something that's long lasting.

## Funding

### Arts and cultural organisations

The survey for arts and cultural organisations asked respondents about funding for all their work with children and young people.

Results show that funding for respondent organisations' work with children and young people will come from a wide range of sources from April 2012. Local authority funding was mentioned the most, followed by earned income, grants, Arts Council England funding and trusts.

<b>From April 2012 where will the bulk of your funding for your work with children and young people come from? Please tick all main funding sources</b>	<b>%</b>	<b>Count</b>
Local Authority	51	40
Earned income	47	37
Grants	44	35
ACE	37	29
Trusts	27	21
Ticket revenue	19	15
Membership, subscription or attendance fees	14	11
Entrepreneurial investment/sponsorship	8	6
Public giving	8	6
<i>No reply</i>		8

<b>Other - 17 valid responses</b>	<b>Count</b>
Core costs	5
Funding for this work in 2012 not yet secured	2
DCMS	2
Don't know	2
BBC	1
Forestry Commission England	1
From local schools themselves	1
Higher Education Funding Council of England	1
SMG Europe Holdings Ltd	1
Youth Music	1

Looking at the results by art form, it is clear that the larger number of museums responding to the survey have influenced this overall result, as local authority and earned income are more prominent for museums when compared to other funding sources.

For responding organisations based in Greater Manchester, Cheshire and Lancashire, local authorities represent the most prominent funding source. In Merseyside earned income is most prominent.

51% of organisations said their budget for working with children and young people will be the same from April 2012 as in the 2010/11 financial year, 34% said it will be less and 15% said it will be more.

## **Section 8**

# **Areas for development and the wider context**

This section pulls together possible areas for development of work between arts and cultural organisations and schools, drawing on the Working with Schools research and the wider context, referring in particular to:

- Cultural Education in England by Darren Henley, an independent review for the DCMS and the Department for Education, 2012
- Arts Council England's response to the above review, 2012
- Creative Learning and the New Ofsted Framework, by Curious Minds
- Fishing for the Future - Nurturing and Developing Leadership Skills in Schools. Researched and written for Curious Minds by Gerry Moriarty

Darren Henley sets out his review of Cultural Education in England the importance of all individuals and organisations involved in cultural education working together, and discusses how, *"This partnership-driven ecology greatly benefits children."*

*"... I would encourage all of those individuals and organisations involved in every aspect of Cultural Education to work together in partnership with local and national government to help to build on the aspects of the system that currently work well; to be unafraid to change the things that are failing or could be done better; and to ensure that the largest amount of money possible is invested directly for the benefit of children and young people."*

Arts and cultural organisations have important and unique roles to play in the network of cultural education providers in this country, and many are already providing high quality provision. This section outlines some of the possible areas for further investigation and development, specifically related to work with schools.

## **Quality assurance**

The Working with Schools research demonstrates that the quality of external arts and cultural provision is an important factor for participating schools. This relates to the importance of quality in making a decision about who to work with; the challenges of making time to research quality providers; and the lack of reliable information about who will provide a quality experience.

Henley's Cultural Education in England review highlights just how important quality cultural experiences are for children:

*"...it should be noted that the quality of the interaction is of utmost importance. A poor experience during childhood could risk putting a child off future similar cultural activities into adulthood. So, it remains vitally important that all interactions that children and young people have in this area are of high quality, particularly if they are experiencing them for the very first time."*

A robust quality assurance system for arts and cultural organisations' work with schools seems a key area for development. This would ensure that schools can quickly and easily find providers of genuinely high quality.

## Measuring impact

This Working with Schools report highlights how some schools taking part in the research struggle to make colleagues see the value of arts and cultural work with external providers. Also highlighted are issues around budgets and the importance of value for money.

Effectively measuring the impact of work between arts and cultural organisations and schools will provide an advocacy tool, enabling schools to demonstrate impact and value.

Exploring how this is already being done and looking to further develop effective impact measurements is a possible area for development.

## Information provision and communication with schools

Insufficient time to research arts and cultural provision was an issue for a number of schools taking part in the research, highlighting a potential need to look at information provision and communication to schools.

This need is backed up by findings in the Cultural Education in England review, in which Henley advocates for development of a cultural education website. In their response to this review, Arts Council England state that, *“We are conscious of the huge investment already made in this area and consider resources would be better invested in ‘on the ground’ cultural education activity.”*

Taking all these findings and comments into account, further work to explore, define and disseminate good practice around how individual arts organisations communicate their offer to schools seems a useful and appropriate approach to addressing communication issues.

## Increasing provision in areas of less engagement

Schools in rural areas taking part in this research highlighted the challenges presented by their location in accessing external arts and cultural provision. Also highlighted were issues around deprivation and lack of aspiration, which create barriers to children accessing cultural activity. In addition, results from the survey showed that some responding schools feel there is little provision available to them in some art forms.

These factors highlight potential gaps in access to provision amongst some schools or in some areas.

Henley outlines the important role played by external practitioners, including cultural organisations, in the success of the best performing schools. This further emphasises the importance of identifying and closing these gaps to ensure that all children have access to the valuable provision that arts and cultural organisations can offer.

*“The best performing schools bring Cultural Education practitioners into schools, alongside classroom teachers, to share their knowledge with pupils. These include artists, designers, historians, writers, poets, actors, musicians, curators, archivists,*

*film-makers, dancers, libraries, architects and digital arts practitioners. Many of these in-school experiences are provided by cultural organisations, who have dedicated education departments, or by private sector companies from within the Creative and Cultural Industries.”*

The role of technology may also be an area to explore further, in particular in rural settings where physical access to arts and cultural organisations may be limited. Henley also outlines the importance of technology in young peoples’ access to culture:

*“New technological developments mean that it is easier for young people themselves to make a significant contribution to the cultural lives of people of all ages. Access to the digital world makes it more straightforward for young people to engage, create and critique products, events and activities being created both on their own doorsteps and around the world. This technology is developing and changing all the time and it is important that everyone involved in Cultural Education ensures that what young people learn remains relevant to the world around them.”*

## **Programmes of longer term engagement**

Some schools participating in the focus groups highlighted a preference for longer term engagement with arts organisations and practitioners. Feedback from both arts and cultural organisations and schools via the surveys showed that one off, one day engagement is more common amongst respondents.

Further investigating successful models of longer term engagement, and supporting development of new models, may help to create more meaningful engagement between arts and cultural organisations and schools.

## **Working with pupils’ parents and carers**

As already discussed, some schools taking part in the research highlighted that issues of deprivation, lack of aspiration and parental attitudes can restrict children’s access to arts and culture. This means there is more pressure on schools to provide opportunities to engage.

These issues are also highlighted by Henley in his review:

*“Although this Review is by no means solely focused on Cultural Education within schools, school will inevitably form the most significant part of a child’s education. This is particularly the case with children who come from the most deprived backgrounds. In these instances, many of their parents and carers may themselves not have been lucky enough to benefit from a wide-ranging Cultural Education. There is therefore a gap in understanding and experience among the influential adults in these children’s lives. More needs to be done to ensure that the value of cultural activities and experiences for everyone, no matter what their background, is widely understood.”*

Creating Learning and the New Ofsted Framework highlights the need for schools to better communicate with parents and carers, and the role of creative advisors or practitioners in this:

*“Another area that will require support is in exploring more effective ways of communicating with parents and carers.” “Creative schools have been very effective at reaching out to parents and placing ‘the school within the context of the wider community’. The role of external partners has often been instrumental in forging and strengthening such links. They could fulfil another role. Initial Teacher Education Continuing Professional Development programmes provide teachers with very little guidance as to how to communicate meaningfully with parents. Creative advisors and practitioners would seem strongly placed to offer such support to individual schools and local networks, offering approaches and drawing upon case studies of effective practice from across the country as well as cutting-edge current research.”*

Many arts and cultural organisations have years of experience in successful family friendly work, engaging both children and adults as a family unit. There appears to be a case for exploring the role that these organisations could play in supporting schools to work with parents and carers.

## **Continuing Professional Development (CPD)**

The research demonstrates that some participating teachers value CPD opportunities in their engagement with arts organisations and practitioners.

Creating Learning and the New Ofsted Framework highlights a need for strategic level support for schools from the creative and cultural sector:

*“...the hardcore expertise in enabling schools to identify, develop and evaluate the impact of creative practices lies within the creative and cultural sector who have been supporting the schools since ‘All Our Futures’.” “Very few head teachers have kept sufficiently up-to-date with key findings and best practices, as evidenced in the report on the Creative Partnerships Change School programme. Organisations that have been working in the territory offer senior management exemplary practice of how to ‘model’ creativity and risk taking; expose them to new thinking and experiences; suggest strategies that promote individual and collaborative thinking and design; show pathways for schools to embrace experimentation.”*

Fishing for the Future - Nurturing and Developing Leadership Skills in Schools stresses that, *“Teachers valued the opportunity to collaborate with ‘non-educators’, professionals with different skills, insights and experiences.”*

In his review, Henley proposes that more focus should be placed in training teachers about the value and benefits of cultural education. In relation to cultural organisations he specifically says that:

*“I would encourage publicly funded creative and heritage organisations, as well as other members of the Creative and Cultural Industries, to work closely with Teaching Schools in the creation of specialist training programmes, which recognise and*

*respond to the needs of teachers in this area, both at the very beginning of their careers and as they develop in the profession.”*

As demonstrated here, there are a range of ways in which arts and cultural organisations could potentially support teachers' CPD. There seems to be potential for further exploration of work already taking place, followed by development of specific identified areas of CPD support.