

Cultural Hubs 2005 to 2008

Evaluation report: Summary of outcomes



Hayton Associates
on behalf of
Arts Council England
Museums, Libraries and Archives Council



Contents

| | | |
|------------------------|---|-----------|
| 1.0 | Introduction..... | 3 |
| 1.1 | Background and context | 3 |
| 1.2 | The Cultural Hubs | 4 |
| 1.3 | Contents of the report | 6 |
| Section A | | 8 |
| 2.0 | Summary of outcomes | 8 |
| 2.1 | Impact of the Cultural Hubs' approach | 9 |
| 2.2 | Delivery of cultural activities | 19 |
| 2.3 | Impact on learning..... | 26 |
| 2.4 | Continuing professional development for teachers and cultural practitioners | 31 |
| 3.0 | Conclusions | 33 |

1.0 Introduction

Hayton Associates was contracted in September 2005 to undertake the evaluation of the Cultural Hubs programme. This comprised a baseline survey in October 2005 and an annual process of evaluation and reporting¹. The evaluation was “light-touch” and carried out between May and July each year. Quantitative and qualitative data was gathered using a combination of questionnaires, interviews, school visits and desk research. This report is a summary of the findings over three years.

1.1 Background and context

The Cultural Hubs programme has been delivered during a period where there is a strong government emphasis on supporting learning. Every Child Matters, Extended Services and personalised learning all emphasise the importance of partnership working and how different learning opportunities can raise standards and inspire young people. Vocational education is seen as increasingly important and the implementation of the new primary and secondary curricula will open up opportunities for all pupils to explore new ways of learning.

Arts Council England and the Museums, Libraries and Archives Council (MLA) support a range of initiatives for children and young people. MLA's Renaissance programme aims to transform England's regional museums, raising standards and making a real difference to learning, social inclusion and economic regeneration. Find Your Talent, Creative Partnerships, Arts Award and Artsmark are key programmes for arts and creative learning managed by Arts Council England. The Cultural Hubs have played a unique part in the landscape of cultural education, by bringing together a range of cultural and education partners to work together over a sustained three-year period which has informed the development of the Find Your Talent programme.

The Department for Culture, Media and Sport (DCMS) Five Year Plan² set out a cultural offer for every young person to engage with the arts, museums, libraries, galleries and archives. A commitment to develop an entitlement for all young people to participate in at least five hours of cultural activity in and

¹ Hayton Associates on behalf of Arts Council England and the Museums, Libraries and Archives Council, *Cultural Hubs Baseline Findings* March 2006, *Cultural Hubs an evaluation of year one*, March 2007, *Cultural Hubs, An evaluation of year two*, January 2008

² The Creative Sparks Cultural Offer, DCMS, *Living Life to the Full*, 2005, p 20 (see section 1.3)

out of school explored through the Find Your Talent pathfinders has now become a central policy theme for children and young people both in the development of positive activities for all young people to participate in which develop their talents³ and giving children and young people a creative education as a foundation for growing the creative economy.⁴

Our vision as a Government is that the jobs of the future are going to be creative jobs, and it's where our competitive advantage lies – which is why we're promoting the creative industries to the premier league of the economy. [One aspect of this] is giving young people more opportunities. More opportunity to discover and develop their creative talents at school, and clearer, more structured pathways into creative careers.

Rt Hon Andy Burnham MP
Secretary of State for Culture Media and Sport
Creative Economy Strategy launch, February 2008

1.2 The Cultural Hubs

In 2005, DCMS together with Arts Council England and MLA jointly developed three Cultural Hubs in Telford, Durham, and Bournemouth & Poole. The aim of the Cultural Hubs was to explore a model for delivering a workable cultural offer for children and young people, at the heart of which was effective partnership working and joint planning between the cultural and education sectors.

The Hub objectives were to:

1. Facilitate joint planning between cultural organisations and schools, using partnership models based on local needs and capacity which will enable them to try out ways of delivering a coherent cultural offer to all children and young people.
2. Increase the number and variety of cultural experiences for children and young people in the participating schools.
3. Increase the number of continuing professional development opportunities for participating teachers and cultural practitioners.
4. Increase learning in, through and about the arts and culture.

From the outset it was agreed that each Cultural Hub was best placed to define the model of delivery, specific outcomes and programmes they would like to set up through the partnership. This included details of the number of sessions, young people, teachers and cultural partners and practitioners involved.

³ DCSF *The Children's Plan, Building brighter futures*, December 2007

⁴ DCMS *Creative Britain New Talents for the New Economy* February 2008

Cultural Hub themes

Cultural Hub programmes were tailored to local needs, and were to contribute to the following themes:

- first access to the arts and culture
- contribution to the wider curriculum
- opportunities for Gifted and Talented young people
- continuing professional development for teachers
- extended schools provision.

DCMS cultural offer

The Arts Council England brief for this evaluation has been to use the cultural offer published in 2005 as a basis for assessing the impact of the work of the Cultural Hubs on children and young people's access to cultural activities. The cultural offer was as follows:

The DCMS cultural offer may vary from area to area, depending on local cultural resources and the needs and interests of children and young people. It is expected that by the time they leave school, every young person will be able to say:⁵

- a) I have performed a piece of music live to an audience.
- b) I have made my own piece of individual art work.
- c) I have taken part in a theatre production, through acting or backstage production.
- d) I have taken part in a performance involving dance to a live audience.
- e) I have created my own piece of media art or watched and commented on others'.
- f) I have written and/or read aloud my own piece of original writing, or heard a professional writer read their original work.
- g) I have visited a museum or an art gallery and experienced a collection either digitally or via a loan box.
- h) I have visited a significant building or site.
- i) I have visited local libraries and been supported in making use of all they have to offer.
- j) I have studied documents from archives and record centres, helping me to understand the story of my community and country.

The success of the Hub programme in delivering a broad cultural offer has been documented in the evaluation reports over the last three years and the lessons learned have informed policy in this area. Thinking on the cultural

⁵ The Creative Sparks Cultural Offer, DCMS, *Living Life to the Full*, 2005, p 20

offer has therefore developed from the first principles of exploring cultural entitlement for children and young people, to the development of a check-list that would allow an assessment of the range and scope of what a cultural offer may be, to the current position of five hours of culture per week. The Hubs tested the check list model and found that it was inadequate to describe the richness and depth of a broad cultural offer devised with the agency of children and young people and in collaboration with the arts, MLA and education sectors. Consequently the focus of the Find Your Talent programme is more focused on outcomes for children and young people rather than outputs. For example it will be exploring opportunities for children and young people to become culturally aware, culturally literate, knowledgeable and cultural leaders in their own right.

1.3 Contents of the report

The focus of this report is on the impact of the Cultural Hubs approach, over three years from September 2005 to July 2008, on the development and delivery of a cultural offer for children and young people. Learning outcomes have been assessed against the Generic Learning Outcomes (GLOs) developed for MLA⁶.

The delivery of the curriculum in schools will result in most pupils receiving a substantial part of the cultural offer, therefore this evaluation concentrates on delivery of the cultural offer to pupils specifically through the support and specialist expertise of cultural organisations.

The report is in two sections, Section A provides a summary and analysis of the outcomes of the Hub activities as a whole. Section B covers monitoring information, outputs and outcomes of Hub activity for each Hub.

Defining terms

Where cultural organisations or cultural partners are referred to in the report this represents both arts and MLA sector organisations in the Hubs. The phrase school partner or cultural partner refers to the key contact in the Hub school or cultural organisation who has co-ordinated Hub activity.

The phrase cultural practitioner refers to staff of cultural organisations in the Hubs.

⁶Research Centre for Museums and Galleries, *Measuring the Outcomes and Impact of Learning in Museums Archives and Libraries. The Learning Impact Research Project End of Project Paper*, May 2003, Re:source The Council for Museums Libraries and Archives; www.inspiringlearningforall.gov.uk

The word artist refers to artists contracted to deliver activities who are not necessarily based in a cultural organisation.

Section A

2.0 Summary of outcomes

The Cultural Hubs have:

- *provided access to over 51,000 diverse cultural opportunities for children and young people*
- *delivered a rich cultural offer which has impacted on pupils attainment, their attitude towards culture and their aspirations for the future*
- *encouraged interdisciplinary working across the education, arts and MLA sectors*
- *embedded new, creative ways of delivering the curriculum in schools*
- *inspired cultural organisations to broaden their offer and target their work to schools more effectively*

2.1 Impact of the Cultural Hubs' approach

Each Hub was set up with a basic structure which comprised a steering group, facilitating organisation and partners selected from schools and the arts and MLA sectors. Funding of £1.3 million was allocated to each Hub over three years. The Hubs have evolved differently with unique reporting, decision-making and delivery structures. However the outcomes of the Hubs are largely the same with each Hub significantly increasing the number of opportunities for cultural activity, and the diversity of the cultural offer, for children and young people.

Over three years the Hub facilitators have played a vital role in providing a focus for the Hubs. They have given advice and support to partners and taken the initiative in planning and administration. The facilitators have been skilled in enabling and supporting a more process- and/or child-led approach in the development of projects which has created ambitious and innovative activities. Effective facilitation has provided a three-way balance between the development of partnerships, the creation of innovative activity and making links to local, regional and national strategic initiatives.

The Hub management models have been dynamic and flexible. As Hub partners have grown in confidence and experience they have taken more control of the planning and delivery process.

2.1.1 Impact of individual Hub delivery models

Bournemouth & Poole Cultural Hub

The Bournemouth & Poole Hub was facilitated by WAVE the arts education agency for Bournemouth & Poole. The Hub partners have met each month for three years which has generated a strong sense of ownership for the Hub. As a group they have taken full responsibility for all of the management and planning of programmes. Working relationships were close and there was a climate of mutual understanding and respect.

Hub meetings provided a platform for proposing and discussing projects with all Hub partners which has helped to push and challenge thinking and supported a more ambitious approach.

There were distinct advantages to working so closely together, particularly in regard to the personal development of Hub partners. However the frequency of Hub meetings has taken a high level of resources and commitment which is unlikely to be sustained in the long term without a considerable amount of additional funding.

Friendships developed between the partners made it more difficult for open criticism or critical debate on the quality of the work to take place. Recognising this, the facilitators changed the role of the steering group in year two with steering group members providing challenging, constructive criticism, increasing the rigour of quality assurance and maximising the potential of the ideas being tabled at Hub partnership meetings.

The Bournemouth & Poole Hub has been committed to the involvement of young people in the planning and development of cultural activities. The Young Peoples' Hub Groups and the documentation groups were set up in the first year and the Hubalicious website in year two. By ensuring that young people have a voice in the Hub, adult partners have been able to take into account young peoples' more unconventional approach to culture. This way of working was an important aspect of the Hub which has developed over three years in such a way that some initiatives e.g. Hubalicious, now stand alone.

In year two the legacy of the Hub was discussed at Hub meetings and with the Steering Group. Funding was set aside in year three for projects that explored sustainability through, for example, the development of resources or by widening provision to non-Hub schools. Opportunities and approaches to sustain the Hub through private sponsorship and the Find Your Talent programme proved unsuccessful.

Most of the schools and all of the cultural organisations have committed to the continuation of the Hub. Each partner will resource staff time for the partnership to continue to meet twice a term with additional time for planning and development of individual projects and strands of work. In addition, from April 2009 the partner schools will allocate an annual financial resource to the same level as the Cultural Hub. The level of financial commitment from the cultural organisations is still to be decided. Resources will be pooled and contribute towards Wave's facilitation of the partnership, act as match funding for strands of work, and lever further external funding for delivery. The work of the Hub will be overseen by Wave's Management Group. The introduction of new partners and the broadening of the work through the County of Dorset will be phased in from April 2009 onwards.

There is support for this approach from the local authorities and Arts Council England South West who want to ensure that the work and expertise of the Hub is built upon for the future. WAVE is well-placed to disseminate lessons learned through the established arts education agency network in the South West. It will be up to the Hub to make funding applications to sustain and build their activity. To support this they will need to ensure that they communicate

more effectively the contribution that Hub work makes to fulfilling education and cultural strategic aims.

Durham Cultural Hub

The Forge have managed a process that has successfully developed relationships between schools and cultural organisations over time. The Hub partners have been guided through a developmental process to ensure that all partners were able to gain an understanding of how to develop good quality cultural activity in schools.

After a process of one to one consultation with Hub partners The Forge drew up annual Delivery Plans and distributed them to the Hub partners and the Steering Group for agreement. The Delivery Plan provides a flexible framework for partners to plan and deliver within. The Forge undertook a period of planning with each partner to support and enable their programmes to be implemented effectively. A formal application process was undertaken within this framework and applications were submitted to the Steering Group who made final decisions on the projects that went ahead.

The Forge, in consultation with the Steering Group, prepared and managed the overall programme budget. Schools and organisations who wanted to, managed individual project budgets from year two onwards.

Among the advantages of working in this way was that the time of Hub partners could be directed towards delivery. One to one consultation has proved effective. But, while The Forge employed a range of different communication methods, there was a perception from Hub partners, that there were few opportunities for them to meet as a Hub group. Some partners wanted more involvement in discussions on the Hub programme and strategy as a whole. If a forum for these discussions had been established, it is possible that this may have led to an earlier buy-in to the programme, particularly from the MLA sector organisations. However the Forge worked with the steering group to encourage the MLA sector organisations to engage more deeply with the programme.

In the first year relationship between schools and cultural organisations were facilitated through lead artists with groups of schools working on a key theme. This was useful in encouraging new ways of working in schools and cultural organisations but tended not to encourage the building of direct relationships between teachers and cultural practitioners. In years two and three cultural organisations and schools have increasingly worked closely together, with The Forge supporting them to take more responsibility for the planning and

management of projects. A greater shared responsibility for the Hub approach and a wider diversity in the partnerships made, was achieved in year three.

A significant strength of the Durham Hub was that relationships between cultural organisations and schools tended to have been long term with artists working in schools, with the same pupils, up to one day a week over two or three terms. This approach has meant artists and teachers developed a sustained relationship which has led them to gaining an in-depth knowledge of one another's way of working within the school setting. There is evidence to suggest that this has had a positive impact on attainment for some learners.

The Hub has provided opportunities for children and young people with very limited life experiences to access cultural opportunities that were not available to them before. Their enthusiasm and enjoyment has encouraged other family members to participate in new cultural activities.

The partners closely associate the Hub with The Forge who have provided leadership, vision and excellent operational management. The Forge's profile has been raised through its Hub work and it has strong local authority support. It has recently reviewed its strategic plan and integrated the lessons it has learned from the Hub into future working practices. It has a ready-made delivery structure and is ideally placed to continue to provide a lead in promoting partnerships between schools and the arts and MLA sectors.

In year three the Hub has invested in developing work that will ensure a legacy by researching and producing resources and broadening partnerships with non-Hub organisations. Arts Council England North East commissioned a diagnostic and research process with all partners undertaken by an independent consultant. This resulted in the establishment of a transition group comprising Steering Group members and Hub school representation. The group will support and inform a planning process to identify the future remit and role of the Cultural Hub.

Telford Cultural Hub⁷

All the Telford Hub partners have made an input into the development of the Hub approach overall and to the planning and review of individual Hub projects. Whole Hub group discussion has taken place once a term and ongoing collaboration on projects has happened through small project planning groups. As a consequence partners developed the direction for the Hub as a whole and at the same time gained a mutual understanding of, and

⁷ The Telford Cultural Hub is known in Telford as the Culture Zone to avoid confusion with a town centre regeneration initiative of the same name.

trust for their colleagues in other sectors through the development of close working relationships.

In comparison with the other Hubs there were a large number of school partners in Telford (16). There was initial concern that the partnership may be unwieldy because of that and it did take some time for schools to commit fully to the Hub. However in three years there has been a dramatic shift in the attitude of schools who are now, on the whole, extremely positive about the impact of participation.

The way the partners have worked together has evolved over time. In year one the cultural organisations took the lead in providing projects and activities for school to sign up to. In year two they were challenged to integrate the needs of the schools more fully into their planning. From year two school partners became more proactive in the planning process. Supported by the facilitator, they took the lead in selecting curriculum-based themes on which cultural partners could design their delivery for year three. This focus on the curriculum has had significant benefits. It has helped cultural practitioners to target their work more effectively to schools and there has been a perceptible shift towards a more bespoke offer. It has also helped to overcome the barrier of time faced by schools who are juggling a wide range of priorities. Hub activities are seen to complement and support curriculum delivery rather than being additional to it, school time can therefore be invested in it.

From year two children and young people have been involved in the planning and delivery of Hub activities. This has been achieved through a number of different initiatives involving primary and secondary school students. By involving young people, new and different approaches to event management, documentation, project planning and delivery were taken based on what young people wanted to do. This approach has also encouraged teachers to allow students more autonomy than they had in the past.

The Hub facilitator has maintained a good balance between promoting partnership, delivering an innovative programme and advocating the value of the work to strategic partners. The facilitator has been well-placed to make links with other education initiatives including the Extended Schools Programme, the Music Service and Building Schools for the Future. Links have also been made with the Arts Development Service and the Youth Involvement Team. Arts Council England West Midlands and the Hub facilitator worked together to draft a ten year vision for cultural and creative learning in Telford schools and have made an input into the Telford Arts Strategy.

Legacy planning was integrated into the work of the Hub in March 2007 when a legacy group, with a clear, time limited remit was set up. The group comprised representatives from the arts, MLA and education sectors in the Hub, the Hub Steering Group, Hub facilitator, Local Authority representation and Creative Partnerships. The group worked towards securing funds for the continuation of Hub activity, which resulted in a commitment of £300,000 over three years from Telford and Wrekin Council and £100,000 from Arts Council England West Midlands in the first year. Hub activity will be broadened to all the schools in the district. The work of the Hub has also contributed to Telford and Wrekin's success in securing one of the Find Your Talent Pathfinder Programmes.

2.1.2 Impact on Cultural Hub partners

Impact on teachers and schools

Through our involvement with the Cultural Hub, our school has, without a doubt, become a more vibrant and creative environment. Our school is now a brave place, where people are more willing to take risks and more open to possibilities and ideas.

School partner

Across all Hubs it has been seen that the relationships built between teachers and cultural practitioners, through Hub meetings and working together on projects, has developed teachers' confidence in their ability to work with cultural organisations. Teachers have had direct, practical experience of the ways in which external partners can help them to provide rich cultural experiences and new approaches to learning for their students. They report that they are better able to use the expertise of cultural practitioners and see how creative activity can be integrated into the curriculum. They are now more prepared to contact arts and MLA sector organisations and demand what they want. They realise that they can shape what cultural organisations offer, to their needs.

Through both formal and informal continuing professional development teachers have gained new skills which they have adapted and embedded into delivery. They have greater resilience to risk and greater trust of a process-led rather than outcome-led approach. It has provided them with a wider repertoire and more intellectual and physical resources to access in their teaching. They have been able to see how creativity and culture can be integral, rather than ancillary, to the curriculum and have changed their practice to incorporate a more thematic rather than subject-specific approach.

Some schools have recorded a significant positive impact on pupil attainment as a result of changes to the way in which the curriculum has been delivered

and the experiences children and young people have participated in. There are reports of a positive impact on SATS results and measured improvements in literacy and creative writing. Schools have gained external recognition for the improvements to their curriculum through Ofsted, the Artsmark Award and increased numbers on roll.

Collaborations between schools in the Hubs have developed opportunities to support transition between school phases. Students from primary and secondary schools have worked creatively together, learned from one another and celebrated together.

The Hub has often had a whole school impact in the primary schools, whereas in the secondary schools the impact has been more on individual departments. Primary schools report that they are better prepared to respond to the new primary strategy and have the knowledge and confidence to take a more thematic and creative approach to delivery of the National Curriculum. In secondary schools the expertise of Hub partners has enhanced delivery of arts, and in some schools, non-arts subjects. The impact of Hubs work has, in individual cases been life changing, for example helping students to make decisions about future study or careers.

Impact on cultural practitioners and cultural organisations

Working with the [Hub] has had a huge impact on our organisation and how we work with schools. We now have the confidence to engage with artists and other partners and consider this a key part of any project. The way we work with schools now is much closer, with projects being developed together in partnership.

Cultural partner

The Hubs have provided a forum for cultural practitioners to explore the way they work with schools. They have had the time and resources to research and develop innovative and ambitious programmes of work alongside teachers and their cultural peers. They report that their work is now more responsive to teachers and that they offer a more bespoke service to schools in and outside the Hubs.

Cultural practitioners and artists have learned how to sustain their work with schools over a longer period. They are better able to plan sessions and build in progression to their work.

MLA sector organisations have gained a greater knowledge of the arts and how to work with artists to support their work in schools. They think more creatively about how they can use their collections to engage with children and young people.

The arts sector organisations have expanded their range of partners, embracing partnerships with MLA sector organisations and have a greater awareness of what each may bring to a cultural offer for schools.

Artists have gained work opportunities through the Hubs and developed contacts that are being drawn on outside Hub funded activities. They have gained valuable professional development, improved and up-dated their skills related to arts education and broadened their experience across more disciplines e.g. libraries and museums. Through collaboration with teachers they have pushed the boundaries of what they thought possible and, for example, explored Greek civilisation through dance or researched drama resources from original historical documents.

The cultural offer is not mandatory and thus its delivery is in competition with many other school commitments. These will take priority if teachers cannot see clearly how creative and cultural activity can contribute to the delivery or enhancement of the curriculum. It has therefore been important that cultural organisations have developed an increased understanding of the curriculum and the school environment and their need to respond to it. In this way they have been able to gain greater access to and commitment from schools.

2.1.3 Key management issues

Time

Time has been identified as a major barrier to full participation in the Hub for schools, even though teaching supply cover has been resourced through the Hub. In reality teaching commitments, SATs, examinations, and other competing initiatives have meant that teachers have contributed a lot of their own time to ensure that Hub activities take place. They have been prepared to do this in the short term but it is not a good basis for partnership working in the longer term. This problem has been overcome to a certain extent where Hub activities have fit with school planning cycles and been closely aligned to the curriculum. Hub activities complement and support curriculum delivery rather than being additional to it and are integrated into curriculum time. Teachers thus plan and deliver Hub activities alongside other lessons or programmes.

Cultural organisations have needed to strike a balance between Hub work and their other commitments. MLA sector organisations are working to reconcile two very different agendas, one that demands a significant increase in visitor or user numbers particularly from socially excluded communities and another, the Hub approach, which concentrates on working with a small number of

schools that are, to a large extent, already accessing cultural activities for their pupils. In the baseline study, it could be seen that schools in Durham and Bournemouth & Poole were already delivering a reasonably broad cultural offer to their students in partnership with cultural practitioners. Arts organisations are likely to have service level agreements with a number of different local authorities so must continue to deliver to these as well as to the Hub.

Capacity

Hub funding has built the capacity of some cultural organisations to deliver activities. This they have done through the employment of additional practitioners through freelance or temporary contracts or by directing the time of existing staff to Hub activities. However, posts will be lost and the work is unlikely to continue, certainly at the level generated through the Hub, unless it is closely aligned to organisational objectives and/or additional funding can be secured.

Demand for work in schools has grown as the Hub partnerships have become established and more artists and cultural practitioners have been needed to fulfill that demand. Some of these practitioners have less experience of working in schools and their training and development does not appear to have kept pace with demand for their services. This has had a negative impact on the quality of some of the work delivered in schools and the quality of the relationships with teachers, particularly in year three. Some teachers have reported boring, repetitive delivery, poor time-keeping and lack of flexibility from visiting artists. An induction programme introducing artists and cultural practitioners to work in schools could have helped to overcome this problem.

Commitment

The commitment of partners to the Hubs has grown over time. Some schools and organisations were reluctant participants to begin with but have been convinced of the value of working in partnership by the quality of the work and the impact it has had on students. Through practical experiences or by witnessing this impact for themselves, individuals have changed their attitude and become enthusiastic advocates for the work.

Where there have been changes to personnel in organisations or schools, or where new partners have been brought into the Hubs, an extended process of induction has been needed before they can operate at the same level as more established partners.

It has been vital to gain the support of senior management for change to be promoted within schools or cultural organisations. Where that support did not already exist it has been successfully promoted, in some cases, by the attendance of headteachers and senior managers at Hub meetings, where events demonstrating the benefits of participation have been showcased for them.

Teachers and staff in cultural organisations, other than the Hub contacts, have sometimes been a barrier to developing creative work with children and young people with external partners. Secondary school partners in particular have found it difficult to commit the whole school to involvement in the Hub. The work has tended to sit within the arts faculty and it has taken some careful negotiation to get students released from other subjects. Where there are exceptions and teachers from other faculties are involved, this appears to be due to the support of the senior management team and to effective advocacy for the value of the work within the school.

For a small number of MLA sector organisations there has been resistance to creative, participant-led interpretations which may not conform to curatorial policy. It has taken some time for projects to be developed and for curators to be involved with the Hubs programme.

2.2 Delivery of cultural activities

Over the three years of the Cultural Hubs programme children and young people have had a wealth of opportunities to participate in innovative, exciting and inspirational cultural activities. Hub partners have devised effective programmes of work that have enhanced and supported learning in the arts and the wider curriculum.

Level of provision

In total there have been over 51,000 opportunities for children and young people to participate in Hub cultural activities over three years. The Hubs have delivered 203 projects, over 6,385 sessions in a range of different venues.

Table 1 below shows the total provision of activities and opportunities by each Hub.

| Provision | Cultural Hub | | | Total |
|-------------------------|--------------|--------|---------|---------------|
| | B & P | Durham | Telford | |
| Number of projects | 54 | 45 | 104 | 203 |
| Number of sessions | 2,129 | 1,803 | 2,453 | 6,385 |
| Number of opportunities | 22,934 | 6,281 | 22,650 | 51,866 |

Table 1. Delivery of cultural activities over three years by each Cultural Hub.

In year one, provision was highest for KS2 pupils. Over the following two years the Hubs have built provision across early years, KS1, KS3 and 4 and post 16, although it still remains highest in KS2. Provision is comparatively higher in primary than secondary schools as secondary activities are more likely to be delivered to smaller, subject-specific groups.

Cultural offer outcomes

All areas of the cultural offer have been delivered in all three Hubs.

Media arts, identified as a potential weakness in the baseline study, has been delivered effectively in all the Hubs.

One third of Hub schools (33%⁸) had, by year three, delivered all of the cultural offer to their students compared to none reported in the baseline study (0%). Most of the schools (78%) have now delivered most of the cultural offer to their pupils (eight out of ten areas) compared to only 28% in the baseline.

There has been a significant impact on the delivery of the cultural offer in Telford. From a very low baseline where 70% of schools were not offering

⁸ Only the 18 schools who participated in the baseline and in at least two years of the evaluation have been included in these figures.

anything against the cultural offer, these same schools are now delivering at least eight out of ten of the cultural offer areas.

Durham and Bournemouth & Poole schools reported high provision of the cultural offer before Hub activity began and for them the impact of participation in the Hub is less-clear cut. Levels of provision have been maintained or, in three schools, have fallen. However provision is still high with all schools showing more than half the cultural offer outcomes.

The outcomes above have been identified from the statistical information gathered against the cultural offer list outlined in the evaluation brief. It is a useful check list against which to measure the range of cultural provision, however what it does not describe is the richness and depth of activities delivered within the Hubs including cross curricula and interdisciplinary approaches and young people-led or defined activities which do not fall within the published list. No consideration has been given to the length or content of activities in this reporting, so short interventions that produce a cultural offer outcome have equal weight with outcomes that may have taken several months to achieve.

In the evaluations for years two and three, partners were encouraged to itemise outcomes that are not described by the published cultural offer. Other activities delivered by the Hubs have tended to fall into the following categories:

- cultural activities not included in the cultural offer e.g. workshops, watching performances, vocational activities, research and interpretation of historical material, use of software and ICT equipment not seen to be related to media arts and collaborative work between students
- cross cultural collaboration activities that include work across a number of art and cultural forms
- cultural forms not included in the cultural offer e.g. craft activities, comedy, yoga, graphics, costume making.

There are a number of different ways to look at the cultural offer which may help us to gain a more rounded understanding of the impact of different approaches, the range and depth of what can be offered and young people's participation in defining a cultural offer for themselves.

Action research could help to identify learning outcomes related to particular types of approach.

Audits of provision by cultural organisations would identify gaps in provision to which resources could be targeted thus building capacity for developing their offer to schools.

Where young people have been trusted to plan, manage and deliver activities for themselves partners have gained a greater understanding of what young people want and have been challenged in their perceptions of what culture is. More opportunities for this activity should be encouraged, the outcomes should be evaluated and young people given adequate personal, financial and operational support.

Artsmark results

The breadth of arts provision within the Hubs is evidenced by the number of schools which have gained or renewed Artsmark Awards⁹. Overall 27 schools in the Hubs have an Artsmark Award, 22 of these have been gained or renewed as a result of participating in the Cultural Hub.

Arts Awards¹⁰

Participation in the Cultural Hub has resulted in a total of ten students gaining a gold and 146 students gaining a bronze Arts Award. All these students attended St Peter's School in Bournemouth.

All three Hubs have delivered Arts Award training. Durham Hub will be developing an Arts Award legacy programme to train practitioners. The Forge is now a regional Arts Award training license holder for the North East.

Areas of the curriculum

All Hub schools have identified both arts and non-arts related curriculum links made through participation in Hub activities. Through the Hubs they have had access to activities in all areas of the curriculum.

The inter-disciplinary nature of some Hub activities has resulted in teachers reporting that opportunities to work across the curriculum are a positive benefit of participating in the Hub. The Hubs are timely, as they are enabling primary schools to develop a more creative curriculum and respond to the primary strategy. Secondary schools have become better able to respond to

⁹ Artsmark is an national award scheme managed by Arts Council England that recognises schools with a high level of provision in the arts.

¹⁰ The Arts Award is a national qualification which supports young people to develop as artists and arts leaders. The award fosters creative, communication and leadership skills and helps to prepare young people for further education and employment. The award is accessible to any young person aged 11-25 and embraces all cultural interests and backgrounds.

the secondary strategy and develop work more closely linked to vocational, non-academic activities.

Resources to deliver the cultural offer

Each of the Hubs has directed the bulk of their budgets towards delivery. Management and administration costs have been at 16% or less of the total spend.

All of the Hubs have invested resources into building the capacity of partners to participate by providing funding to back-fill posts or pay for school supply cover. Bournemouth & Poole in particular have committed to this approach, allocating 27% of its budget to ensure that partners can attend monthly Hub meetings and creative planning activities.

All the schools in the Hubs have contributed school funds and some are considering maintaining this level of investment in cultural activities in the future.

In-kind support has contributed to the delivery of the cultural offer in all Hubs through for example, management and administrative support from Bournemouth & Poole, Durham County and Telford and Wrekin Councils, the personal time invested by teachers, the time of cultural practitioners and access to the resources of cultural organisations.

Financial resources dedicated to work in schools by cultural organisations

More of the Hub cultural organisations now have a budget dedicated to work in schools. Over the three years the budgets have ranged in size from £2,500 to £250,000 and include Hub funding.

The total budget across all organisations has remained constant across the three years, at £1 - £1.2 million, with a higher percentage being contributed by the Hub each year, from 10% in year one to 56% in year three. It would seem that organisations are working within their existing capacity and as they deliver more activity a greater percentage of their capacity, and funding, is being dedicated to Hub work. From this it seems unlikely that the programme has had any long term impact on staffing or capacity beyond the end of the Hub.

Staff resources in cultural organisations

The number of cultural organisations that have a member of staff dedicated to work in schools has grown over the first two years of the Hub and stabilised at 95% of organisations in years two and three.

The number of staff employed to work with schools has varied over the three years. In part this is due to staff being employed specifically to carry out Hub related projects on short term contracts, but is also due to inconsistency in reporting over the three years.

There has been a significant impact on the learning and development of existing organisation staff which will have a positive effect on their capacity to deliver educational projects in the future. They have gained experience of larger scale, longer or more collaborative projects as well as taking part in formal and informal CPD related to working with schools.

Physical resources

The Hubs have successfully produced and distributed resources that celebrate and document Hub activity as well as providing resources for teaching and learning for Hub and non-Hub schools. Over the three years a wide variety of resources have been produced and distributed, including approximately:

| | |
|--------|--------------------|
| 16,000 | publications |
| 2,400 | teaching resources |
| 6,200 | media resources |

Extended schools

Extended schools provision has become better developed in year three. The Hubs have provided approximately 3,000 opportunities for children and young people to participate in activities outside of school hours, children and parents to work together and resources to be developed for the local community. For example, in Bournemouth & Poole, Xtreme Arts studio is run with students' input. The studio can be used by them, other schools and the local community. In Telford activities have included a young-people led design company, a commercial design studio fulfilling contracts for web and graphic design and after school dance clubs.

Links to extended services have been slow to develop in all of the Hubs. This is still an emerging agenda, with government targets for a full extended offering by every school due in 2010. It may be that it was too early in the local planning and implementation stages for the Hubs to have integrated their offer fully with extended schools. As Hub projects have run in out-of-school hours as well as during curriculum time it may be that there is extended schools provision, but partners are not identifying it as such.

Provision for Gifted & Talented (G & T) students

School partners have identified strengths in the way the Hub activities give opportunities to challenge and extend the work of G & T students and encourage students who are less academically able to shine.

As targeting work for G & T pupils was a theme of the Cultural Hubs the expectation is that there would have been a high number of opportunities for them to participate in Cultural Hub activities. A high percentage of projects were identified as targeted for G & T students in the Delivery Plans, however in reality few opportunities were reported (5% of participants in year one, 4% in year two and 8% in year three). It is very likely that the numbers of G & T participants have been under reported, particularly because in primary schools there has been a considerable amount of whole school, year group or class participation. Hub partners who completed the project evaluation forms from which these figures have been taken may not have known whether pupils were G & T.

Every Child Matters

In most cases the outcomes of Every Child Matters¹¹ were taken into consideration by school and cultural partners when devising and delivering activities. These outcomes form a keystone to current educational policy and are now embedded as part of normal working practice in schools and other organisations working with children. This being the case, it is surprising that seven projects were devised with no reference to Every Child Matters. These include projects which were developed both by schools and by two of the larger cultural organisations.

All projects which considered ECM in their planning identified enjoying and achieving as an outcome.

Enjoying and achieving is intrinsically tied to any project which pushes boundaries and challenges students' expectations of what they can achieve.

Cultural partner

Being able to listen to others, speak clearly, hold and express an opinion and read and write to share information or ideas are critical skills for adulthood. This project had these elements at its heart, and children were encouraged to achieve through their enjoyment in stories, pictures and books.

Cultural partner

¹¹ Every Child Matters five outcomes, staying safe, being healthy, enjoyment and achievement, economic well-being and making a positive contribution.
www.everychildmatters.gov.uk

The cultural offer and the wider community

One child found reference to her family name in the archives, and brought her grandfather to find out more about her family. Their visit was successful, and it prompted the grandfather to contact other more distant members of their family. He derived great enjoyment from learning alongside the six and eleven year olds.

Cultural partner

Over three years the Cultural Hubs have provided a rich cultural offer to:

2,244 teachers
117 school governors
1,176 non-teaching school staff
1,317 parents, other family members or carers
702 staff of arts and cultural organisations
737 artists

Parents have participated in projects alongside their children, which has given them the opportunity to undertake activity which they had not experienced before, for example visiting cultural venues or traveling to museums in London. Parents and governors have developed their own creative skills and developed a better understanding of the quality of pupils' work and the importance of artistic and cultural activities to children's education. Some projects have had particular impacts on the community, for example links with local businesses, large scale public events and inclusion of disabled young people.

Audiences for Cultural Hub activity

The audience for project activity has gone beyond participants and their families. This wider audience includes participants, partners and members of the public who have attended performances, exhibitions, screenings or received copies of publications, resources and/or accessed websites, DVDs and CDs. Over three years there have been approximately:

42,000 attendances at Hub performances
62,000 visitors to Hub exhibitions
5,500 audience for screenings of videos, DVDs
1.5 million website pages accessed

2.3 Impact on learning

Pupils, parents, teachers and cultural partners have reported a wide range of learning outcomes which participation in Cultural Hub activity has engendered.

Teachers, parents and pupils report that through Hub activities pupils have become more confident users and consumers of art and culture. They are more knowledgeable about different cultural forms. For example they are able to manipulate a wider range of media, have explored their local history or experienced cultural venues that are new to them.

The time and professional support pupils have had to follow the creative process through from conception, through trial and error, to production means they have become more prepared to take risks. This is a virtuous circle where risk-taking is rewarded by a feeling of achievement, it builds confidence which in turn encourages them in more exploration. They are surprised by and proud of the quality of the work they have produced which has built their confidence to try new things.

Pupils have been inspired and motivated to learn, which has had an impact on their enthusiasm for school as a whole. Their imaginations and powers of expression have developed which has developed their written and language skills. Two schools are confident that Hub activities have had a significant impact on pupils' attainment in literacy.

Hub activities have encouraged group work and pupils have enjoyed working in a team with their peers. This has allowed them to gain new ideas, make new friends and become more understanding of diversity.

Learning related to the GLOs

The range of learning outcomes identified by pupil questionnaires has been similar in each of the three years of the Cultural Hub programme. A high percentage of pupils report that they have had fun or been inspired, gained knowledge and understanding of arts and cultural forms and learned new skills. A significant proportion also feel that their attitudes towards themselves, other people or other places have changed and that they will change what they do as a result.

Enjoyment, Inspiration and Creativity

Pupils have enjoyed many different aspects of Hub activity. Learning new skills, taking part in unfamiliar activity, making visits out of school and meeting

and working with new people were all elements reported by pupils as enjoyable.

There has been a positive impact on pupils' creativity reported by the pupils themselves and by teachers and parents. There is evidence of pupils using their imagination to generate artwork and creative writing, and suggesting new ways of approaching a topic or activity. Participation in the Hub has also raised teachers' confidence and ability to deliver a creative curriculum, thereby providing more creative opportunities for their pupils.

The opportunity to be involved with cultural professionals, and experience their approach to work, has inspired the pupils both to create original work and to strive for a higher standard of outcome in the work they produce. It has encouraged some pupils to consider further education and careers in cultural fields.

Knowledge and Understanding

Pupils have expanded their knowledge and understanding of a wide range of areas in both specific subjects and the wider curriculum. They have developed social and cultural understanding across local, national, and international topics. This has ranged from exploration of the history, geography and social changes in their local area to discovery of the arts and heritage of diverse cultures.

Through engagement with a variety of cultural organisations and artists, pupils have developed a deeper knowledge of a range of contemporary artforms and have become an informed audience for artistic and cultural activity. They have come to realise that the arts go beyond the curriculum and that people locally are involved in the arts at many different levels. They have started to understand the emotional impact that art can have on people.

By visiting arts and heritage venues, pupils have learned what is available locally. More importantly they have come to feel a sense of belonging in these spaces and feel they are 'allowed' to engage with them.

Pupils have developed knowledge and understanding in non-arts curricula, which has been enhanced through the creative approach taken to delivery by cultural partners and teachers. Through this pupils have been exposed to new ideas and alternative ways of learning.

Skills

Through participation in the Hubs pupils have developed new skills and have strengthened existing skills. In many cases the skills delivered by cultural

practitioners were those that teachers lacked the knowledge or confidence to deliver themselves.

A wide range of arts skills have been delivered through project activity including:

- classical artforms - dance techniques, musical improvisation,
- new media - animation, video
- crafts - papermaking, woodcarving
- street art - circus skills, outdoor performance
- urban arts - graffiti art, DJ mixing.

MLA sector skills have been developed including research skills, working with archives and literacy skills developed by libraries e.g. creative writing developed in conjunction with author visits.

In addition to subject or sector specific skills, pupils and teachers have recognised the value of the Hub activity in developing personal skills. A large number of pupils have identified how Hub activity has improved their team working and group skills and has encouraged them to work with people outside of their usual peer groups. They have developed skills which will be valuable outside school, including telephone skills, working to deadlines and critical analysis of their work. Teachers have identified how pupils have become more articulate, insightful and creative as a result of participation.

Attitudes & Values

There are a number of ways in which the attitudes and values of pupils has changed through involvement in Hub activity. The most frequently reported by pupils was an increase in self confidence and increased awareness of skills required to work with others. Pupils' confidence has increased as they have gained recognition of their abilities from their peers. They have a more well-developed sense of their own skills and are encouraged to achieve more by the high expectations of the cultural practitioners they have worked alongside. In many projects pupils have worked with other pupils from different schools, year groups or friendship sets. Through this they have made new friends and have reported an openness with others, increased understanding of others' feelings, increased patience and developed a non judgmental approach to pupils who are different to themselves.

Pupils have become more aware of a number of specific issues relating to disability, ethnicity and world affairs, e.g. the work of Amnesty International, and have changed their opinion and behaviour in relation to these issues.

Activity, Behaviour and Progression

Pupils and teachers have described how progression has taken place both academically and socially as a result of Hub activity. Increase in skills, curriculum knowledge and attainment have been documented by schools. They have also seen positive changes in attitude, as described previously.

Pupils have gained knowledge and experience related to careers and have recognised skills they can use outside of school. In some cases participation in Hub activity has helped secondary school pupils to make decisions about further education or GCSE subject choices.

Pupils are making more independent visits to cultural venues as they become more comfortable in them and more knowledgeable about what exists in their local area. As they become a more knowledgeable audience for the arts they are more prepared to steer projects and ask for particular activities.

How have the Cultural Hubs generated this learning?

There are many factors that promote learning in schools and it is therefore difficult to isolate particular causes. However across the three Hubs there appears to be a general consensus from Hub partners and facilitators on the way in which the Hubs have been effective in supporting and generating learning.

The skills, creativity, enthusiasm and commitment of artists and cultural practitioners has been motivating and inspirational to pupils and teachers alike. Collaboration between teachers and cultural practitioners and between artists and pupils in the classroom has generated new and exciting ideas, increasing the quality and depth of work and thereby raising standards.

By working together teachers and cultural practitioners have learned from one another. Teachers report that they are adapting the skills and ideas learned in the Hub in their work in the classroom. They are taking a more creative and cross curricula approach to the arts and the wider curriculum which has had a positive impact on teaching and learning.

Increasing numbers of school staff from different subject specialisms have become involved in Hub activity over the three years. This has led to the development of ways of using the arts as a stimulus in non-art subject areas and enhancing curriculum delivery in these subjects. Increasingly this change in approach to creativity is being embedded in school planning and delivery.

Cultural practitioners and artists have gained knowledge and skills by working alongside teachers. It has helped them to develop their cultural offer in

response to what schools want and to plan and pitch their work more appropriately. This impacts positively on the quality and accessibility of the work delivered to children and young people.

Key to all of these developments has been a deepening sense of true partnership between the schools and the cultural organisations, with teachers and cultural partners equally able to devise and develop projects. This has resulted in project content becoming more focused on the requirements of participating schools for their delivery of the curriculum. Consequently the methodologies and creativity developed by the cultural partners is being adopted by teachers and embedded into the way they will deliver this learning in the future.

2.4 Continuing professional development for teachers and cultural practitioners

Overall there has been an increase in the range and type of CPD offered to teachers, non-teaching school staff and cultural practitioners in the Cultural Hubs.

In the first two years of the Hub, partners had identified a weakness in the provision of CPD. This has, to a certain extent, been addressed in all three Hubs, with CPD becoming a focus for the last year of the Hub and for the legacy period following the completion of Hub engagement. There has been a rise in the numbers of non-Hub teachers and cultural organisation staff engaged in CPD. This will have an impact on the sustainability of Hub learning, by helping to disseminate the work of the Hub and the ethos of the Hub methodology to a wider audience in the future. There has, however, not been a consistent approach to CPD and no formal strategy has been established for training needs analysis, delivery and review of CPD in any of the Hubs.

Approximately 65% of the projects¹² delivered in the three years of the Hub have had an identified CPD element, with a total of 1,956 opportunities for participation across 136 projects over three years.

Level of participation in CPD provided by the Hub

There has been a steady rise in the number of CPD opportunities for both Hub and non-Hub school staff over the three years of the Hub, from 276 in year one to 866 in year three. There has been a similar rise in opportunities for cultural organisation staff, from 73 in year one to 244 in year three.

In year three some projects placed a particular emphasis on engaging non-Hub schools in CPD. Participation by non-Hub staff has risen from three cultural practitioners and no teachers in year one to 41 cultural practitioners and 357 teachers in year three. A number of artists have also participated in this training.

The evaluation questionnaires identified four broad areas of focus where CPD might have occurred. These were:

- artform skills based and use of the arts in education
- museums/heritage skills based and use of museums/heritage sites in education

¹² This figure is approximate as there are no CPD details from year one of the Bournemouth and Poole Hub, and there are 12 very small funded projects, that took place in Telford as part of a larger project, which reported no CPD.

- archives skills based and use of archives in education
- libraries skills based and use of libraries in education

Over the three years of the Hub all schools and organisations accessed some CPD. 44% of schools and 18% of cultural organisations have accessed CPD in all of the four areas described above

Of these four areas of CPD, the most commonly accessed was the arts, with over 85% of schools and cultural organisations participating. The high take-up of arts CPD may be due to the arts being used as a delivery mechanism in a large number of projects, including those initiated by or based in MLA sector organisations. Consequently there has been a large amount of informal arts CPD for teachers and staff of other cultural organisations working alongside arts practitioners. By comparison, each of the MLA sector organisations have predominantly delivered CPD only in the projects they have initiated or hosted, so there will have been fewer opportunities for informal CPD in these sectors.

In addition to the four areas of focus for CPD identified above, an additional, non sector specific focus - working with other practitioners - was identified by nearly 60% of cultural organisations and 90% of schools. This shows that teachers and cultural practitioners were aware of the professional development value of partnership working.

The methods of delivery of CPD have varied from project to project, however three main methods can be identified. These are formal stand-alone CPD sessions, formal CPD delivered as part of a project working with pupils, and informal CPD experienced through participation in a project.

Formal stand alone CPD included teacher placements with cultural organisations, curriculum training for cultural organisations, fundraising training and a creative curriculum development day.

Examples of formal CPD as part of a project included teacher sessions accompanying touring production, delivery of film making skills to teachers at the same time as students and a poetry workshop for project artists and teachers.

Informal CPD included teachers developing skills by working alongside cultural practitioners and artists developing skills in sustained delivery over a long project by working with teachers.

3.0 Conclusions

3.1 Hub management and approach

Each of the Hub management models has been effective in developing relationships between schools and the arts and MLA sector organisations.

The facilitation process has been vital to the Hubs' success. Facilitators have skillfully brokered and managed the development of relationships between Hub partners.

The Hubs have needed focus and leadership which the facilitators have provided. The facilitators have been a catalyst for the development of innovative, challenging and enjoyable programmes of activity

Effective facilitation has provided a three-way balance between the development of partnerships, the creation of innovative activity and making links with local, regional and national strategic initiatives.

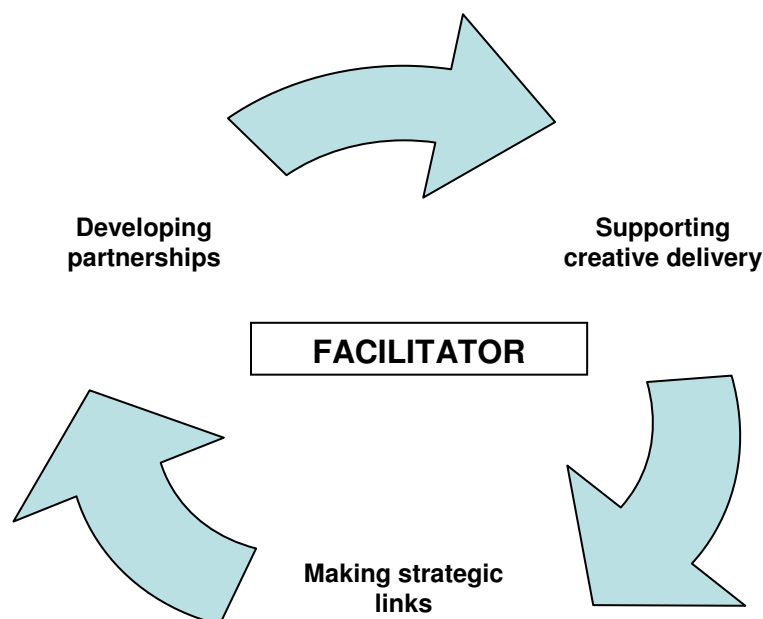


Figure A. The balance of the roles of an effective facilitator

Working across the three sectors has not been problem-free. Schools' key focus is on the delivery of the curriculum. Cultural practitioners have needed to be realistic about the capacity of teachers to take on additional work. Where teachers can see how working with cultural practitioners can enhance and

contribute to curriculum delivery they are more likely to be able to embrace it fully.

Experiencing for themselves the benefits that participation in the Hubs might bring to their practice has developed commitment to the Hubs in cultural practitioners and teachers. The support of senior management within schools and organisations is important in giving staff permission to participate fully.

3.2 Impact on learning

Across the three Hubs there appears to be a general consensus on the way in which they have been effective in supporting and generating learning.

Children and young people have had access to a considerable number and range of cultural opportunities. Hub work has generated learning across a wide range of curriculum areas and cultural forms. It has enabled children and young people to access all areas of the cultural offer and it has had a positive impact on attainment.

Pupils have expressed a sense of pride in their achievements and in their work with others. They have been challenged to produce high quality work and have seen the benefits this brings. They in turn have high expectations of what they want, from school, from arts projects and from cultural venues. They increasingly feel a sense of belonging in cultural venues and confidence when engaging with artists and cultural professionals.

3.3 Impact on teachers and cultural practitioners

The skills, creativity, enthusiasm and commitment of artists and cultural practitioners have motivated and inspired pupils and teachers. Collaboration between teachers, cultural practitioners, artists and pupils has generated new and exciting ideas, increasing the quality and depth of work and thereby raising standards.

Teachers report that they are taking a more creative and cross curricula approach to the arts, culture and the wider curriculum. This has had a positive impact on teaching and learning. Increasingly this change in approach is being embedded in school planning and delivery.

Cultural practitioners and artists have gained knowledge and skills by working alongside teachers. It has helped them to develop their cultural offer in response to what schools want and to plan and pitch their work more appropriately. Consequently the methodologies and creativity developed by

the cultural partners is being adopted by teachers and embedded into the way they will deliver this learning in the future.

3.4 Impact on schools and cultural organisations

There has been a dramatic impact on some of the cultural organisations and schools who have participated as partners in the Cultural Hubs.

Cultural organisations across the arts and MLA sectors report significant changes to the way in which they are now planning and delivering their work to schools. They have increased the breadth of curriculum areas they deliver to and the range of cultural forms they work within. Some organisations have restructured or revised their strategies to allow for a more responsive and/or creative approach to their education work. However, where organisations have employed staff through Hub funding it is unlikely that this will be sustained without additional external funding.

Some schools have started to embrace a far more creative approach to curriculum planning and delivery which has been embedded into schemes of work and medium term planning. Teachers and head teachers reported that they felt better prepared to respond to the new primary strategy. They have gained external recognition for their schools from Ofsted and through the Artsmark Award as a direct result of participating in the Hub.

3.5 Continuing professional development

CPD delivered by the Hub has been effective in building skills and confidence in school staff and cultural practitioners.

CPD has provided some opportunities to disseminate what has been learned through the Hub to schools, cultural organisations and other cultural practitioners outside the Hub.

Hub CPD has been limited in scope and range as it has tended to relate to project delivery and artform skills development even though Hub partners have consistently identified a very wide range of CPD that they need, to enable them to participate fully in Hub activities.

A more planned approach to CPD which included a training needs analysis, delivery plan and review should have been put in place in each Hub at the start of the programme. This would have ensured a more strategic approach to the dissemination of lessons learned to schools and cultural organisations within and outside the Hub.

The intellectual resources remain with the Hubs and mechanisms whereby these could be shared with the Find Your Talent pathfinders should be explored.

3.6 Delivering a cultural offer

Most of the cultural offer outcomes can and will be delivered through the curriculum in schools. However through the Hubs it has been seen that working in partnership with cultural practitioners increases the innovation and creativity that can be brought to the offer.

Participation in Hub activity has provided the resources, knowledge and skills for teachers to initiate creative approaches to teaching and learning in ways they may not have considered before. They now have the confidence to commission support from cultural partners in ways that most effectively support curriculum delivery.

A wide range and number of teaching and learning resources have been developed through the work of the Hubs. If made available, through print and electronic media for example, they would be extremely valuable to teachers and cultural practitioners who are starting to consider how to deliver a cultural offer..

3.7 Making strategic links

The Hubs have demonstrated the value of creative ways of working in helping schools to meet the challenges of local, regional and national initiatives.

It is important that the learning from this process spreads to other partners and has a legacy beyond the end of the Hub. In order to achieve this, facilitators and Hub steering groups need to liaise with strategic partners, particularly those who are decision makers in Children's Services. For example, building the case for the role of cultural partners in the development of the creative curriculum with school improvement teams and advisory services in each Hub area would allow for the promotion of this idea to schools from an authoritative source. It may also influence these services to embed this thinking into their medium and long term planning.

The Cultural Hubs have provided an excellent testing ground for exploring methods whereby a vibrant cultural offer can be provided to children and young people. A great deal of learning has taken place which can inform future policy and practice. Ways should be found to share this with the Find

Your Talent pathfinders, at a strategic level to help steer the programme effectively and at the delivery level so that existing knowledge can be built upon. Learning points to consider include:

- effective management strategies, including the vital importance of engaging teachers in the planning process
- timely legacy planning
- a planned approach to CPD
- delivery of a broad cultural offer and the impact this has on the development of a creative curriculum
- ways in which pupils' life choices may be influenced.

The outcomes of the Hubs programmes show how a partnership approach to delivery of a cultural offer can impact on key policy areas, for example those related to the new primary and secondary curriculum, Every Child Matters outcomes, the commitment in the Children's Plan to the provision of positive activities for children and young people and the development of avenues for young people to pursue a career in the creative industries.