

2.0 Summary of outcomes

There has been a broad and exciting range of arts and cultural projects provided to schools in year one of the Cultural Hubs programme. All Hubs have embraced the principal of partnership working and are starting to develop innovative and effective collaborative programmes of work for children and young people.

Children, young people, teachers and cultural practitioners are very enthusiastic about the programme and all have identified the learning and benefits they have gained through participation. There have been a total of 8,525 opportunities for pupils of all ages to actively participate in the Hub programme.

The management structures and delivery processes remain different for each Hub. This does not appear to have resulted in a significant difference between the Hubs in the quality and range of activities delivered in year one. Levels of engagement and delivery are similar in arts and MLA sector organisations.

Each Hub has fulfilled all of the four Hub objectives. Overall, there are particular strengths in two of the objective areas:

- increasing the number and variety of cultural experiences for children and young people in the participating schools
- increasing learning in, through and about arts and culture

Less well fulfilled are the objectives relating to joint planning and continuing professional development (CPD). All Hubs have facilitated joint planning between their partners. However, there is some variation in the nature and depth of the partnerships formed.

There is potential to develop more formal CPD opportunities for teachers and cultural practitioners. This will have an impact on the sustainability of the work of the Hubs, particularly if CPD can be offered to teachers and practitioners who are not Hub members.

Pupils from Tanfield Lea Juniors and Tanfield School, Specialist College of Science and Engineering, performing *Enshrine* – an artistic exploration of why and how we collect memories of the past using sound, video and movement.
Durham.

Photo: Holly Eve Watson

The Hub partners and facilitators are aware of these issues and they will be addressed in year two.

2.1 Management and delivery

2.1.1 Cultural Hub partners

The membership of the Cultural Hubs has remained relatively stable in year one, reflecting the commitment that partners have made to the Cultural Hub programme.

2.1.2 Growth in resources

In year one, the overall value of budgets allocated by Hub schools and cultural organisations to cultural activity in schools has grown by 25 per cent to £1,029,360 compared to the baseline.

Number of schools with budgets

In year one, there was a small increase in the number of schools with dedicated budgets for work with arts and cultural organisations (27 per cent in the baseline compared to 31 per cent in year one).

Number of cultural organisations with budgets

The number of cultural organisations with dedicated budgets for work with schools has grown from 44 per cent in the baseline to 65 per cent. All the cultural organisations in Telford now have a dedicated budget.

Dedicated education staff

Eighty per cent of organisations have staff dedicated to education work with schools. This is similar to the baseline. There has been an increase of 10 per cent in core time allocated to this work, plus seven organisations and The Forge have employed staff or freelancers to undertake Hub work specifically.

Three out of the four libraries now identify dedicated education staff compared to none in the baseline.

2.1.3 Management and delivery structures, strengths and weaknesses

The management and delivery structures continue to be unique to each Hub and each has its own strengths and challenges.

The facilitators in all Hubs are seen to be a major strength for three reasons:

- their effectiveness in supporting the partners
- their function as a central point of contact and a focus for the Hub
- their role in driving forward initiatives

Bournemouth & Poole

Hub partners in Bournemouth & Poole are proud of their consensual approach to decision making and the level and depth of relationships that have been built up in the Hub between all partners. A key challenge will be how to bring the proposed new Hub members into the group without losing this approach.

The amount of time that Hub partners have spent concentrating on developing partnerships in the Hub may have had an impact on the level of direct delivery that has occurred in the Hub in year one. However, this may be compensated for in the quality, depth and sustainability of provision planned for years two and three.

Durham

The aim in Durham is that Hub partners begin to take more control of the management and delivery of activities. This appears to be matched by the desire expressed by some schools and cultural organisations for more collaboration and more opportunities to meet as a group.

The artists contracted by The Forge to work alongside schools and cultural organisations over a sustained period have had a significant impact on some school staff, who have been inspired by new ideas and new ways of working. The sustained nature of the work has been challenging both for artists, who have had to consider how to approach their work with pupils over a longer period, and for



Students try out Origami at the Bournemouth Libraries stall, St Peter's School Hub Fair, November 2005. Bournemouth and Poole.

Photo: Rob Foddering

teachers, who are questioning how they can incorporate a more child-led approach and integrate the work of artists into their curriculum planning.

Relationships between schools and cultural organisations are starting to be built, but school partners report that contact is more likely to be with artists and The Forge rather than directly with cultural organisations. There is therefore a need to find a way of building directly those relationships that will encourage more sustainable partnerships over the period of the Hub programme.

Telford

All partners and stakeholders have identified the improvement in the management of the Telford Hub since the new facilitator was appointed. Now all partners are meeting together and have started to plan and deliver work more collaboratively.

The membership of the Hub is large and there are differing degrees of commitment from the partners, which has been problematic in year one. However, it is planned that the core membership will

remain stable throughout the three years of the programme and it will be interesting to see how relationships and ways of working develop over time within that stable context.

2.1.4 Involvement of children and young people in the management of the Hubs

Children and young people have been involved in different ways in the Hubs, including:

- in the establishment of the Young People's Hub Groups in Bournemouth & Poole, which set up and manage activities for their peers
- through consultation by cultural organisations on future activities which have fed into planning for year two
- through feedback and evaluation on projects
- through consultation by schools with school council members
- by shaping projects as part of the process of working with artists and cultural practitioners

However, the majority of Hub partners interviewed have not yet considered how they will consult with children and young people. A more formal approach to this consultation has been planned for year two in all Hubs.

There are a number of issues that should be considered in relation to the involvement of children and young people, including:

- ensuring that they are fully resourced and supported to be proactive and independent, if that is the aim
- managing expectations
- balancing the fulfilment of pupils' aspirations with what is feasible in schools

2.1.5 Financial management

Across all Hubs, partners are satisfied with the financial management. However, in two Hubs, Bournemouth & Poole and Durham, some partners would like more clarity on financial reporting and decision making.

Problems with budgeting across two different financial years (ie the academic year and the tax year) have been highlighted, which have led to some lack of clarity of budgets for year two activities for some schools. It may be useful for Arts Council England and the MLA to consider with the Hubs how these difficulties may be overcome in the future.

2.1.6 Enablers and barriers to participation in the Hub

Enablers

The main enablers that encourage and support participation in the Hub include:

- the level of support for the Hub programme from within the school or cultural organisation
- the status of individual contacts in their school or cultural organisation and how that impacts on the contribution they are able to make to Hub meetings and planning activities
- the match between the ethos of the Hub partners and the aims of the Hub programme
- the direct links made to the curriculum, which are a deciding factor for participation in activities for some schools
- the new partnerships formed and a greater knowledge of what is available or possible

Barriers

The main barrier to participation in the Hubs was time and the capacity of schools and organisations to respond to the scale of the programme. Even though the Hubs have resourced partners to participate, eg through funding for supply cover or backfilling posts in cultural organisations, this has not always solved the problem.

Additional funding does not necessarily equate to more time, as some organisations will not release staff specifically for Hub activity. This is found across both arts and MLA sector organisations. It is often the larger organisations that struggle more with capacity because of their level of commitment to other initiatives, eg service level agreements with local authorities or Renaissance in the Regions.

In most schools, Hub activity is seen to be additional to their normal work. It needs to fit with a very wide range of other priorities and pressures, all having equal, if not more, importance. While funding for supply cover is welcome, it is not always appropriate for teachers to be away from their classes, particularly if they are preparing pupils for SATS or examinations. One or two schools are starting to question whether it is worth participating in the Hub, given the amount of time that is required to do so.

2.2 Impact on teachers, schools and the wider community

2.2.1 Impact on teachers

In year one of the Cultural Hubs, teachers have:

- gained inspiration for enhancing the curriculum
- made links with new partners
- raised their awareness of the arts and culture and what resources are available locally
- been personally motivated
- benefited from opportunities and ideas for developing and extending work
- developed their arts and cultural skills and knowledge

This impact has been broader than the areas of benefit schools hoped to gain by participating in the Cultural Hub. In the baseline these benefits were identified as CPD, developing partnerships, and developing new ways of working.

2.2.2 Impact on schools

Schools as a whole have benefited from the excitement and 'buzz' that Cultural Hub activities have generated. Activities have:

- provided a focus around which parents and the wider community can be more involved in the school
- raised the profile of the arts in school, particularly important to secondary schools
- raised the profile of the school with other schools and the wider community, particularly important to primary schools
- motivated staff and stimulated pupils' learning

Two schools have shown that Cultural Hub activities have had a measurable, positive impact on pupils' attainment.

Non-teaching school staff and school governors have also been directly involved in activities. This has built support for the Cultural Hub in schools and generated more understanding of the value of arts and cultural activities in contributing to teaching and learning.

2.2.3 Impact on parents and the wider community

A total of 316 parents and 106 community members have participated directly in Cultural Hub activities. Also:

6,570 people have attended performances

7,656 people have attended exhibitions

390 people have attended screenings

Publications and media resources including teaching materials, poetry, soundscapes, DVDs and book reviews have also been made available.⁸

Parents have witnessed the enjoyment and enthusiasm of their children and have reported the impact this has had at home, for example inspiring their children to research their family history or initiate visits to museums and galleries.

Parents have had an opportunity to share in the achievements of their children through attending performances, events and exhibitions.

Some schools have actively encouraged members of the community to share their stories and histories with children and young people.

**Teachers from schools across Cultural Hub Durham participating in a continuing professional development opportunity focusing on illustration.
Photo: Holly Eve Watson**

⁸ These totals relate to information supplied by Durham and Telford only



2.3 Impact on cultural practitioners and organisations

2.3.1 Impact on cultural practitioners

Cultural practitioners have:

- benefited from opportunities for informal CPD provided by working alongside the lead contacts of Hub schools and cultural organisations and with artists
- developed new and stimulating working partnerships with schools and arts and MLA sector organisations
- explored new ways of creatively applying the people, collections and resources of their organisations to interest, engage and educate children and young people

These three areas conform to the benefits that cultural practitioners predicted in the baseline report.

There was no notable difference between the impact on arts and MLA sector organisations.

2.3.2 Impact on artists

Artists have:

- gained more experience by working with new schools in new contexts
- explored new ways of interpreting and presenting the resources of MLA sector organisations
- been able to extend their practice and be inspired by the cultural organisations they have worked with
- widened the audience for their work
- been challenged to reflect on and develop their work with children over more sustained activities

2.3.3 Impact on cultural organisations

Cultural organisations have benefited through:

- gaining access to schools and partners that they had not worked with before
- building partnerships that will have a lasting impact and provide a legacy for future work
- widening what they offer to schools
- developing their approach to education work generally, including that with schools outside the Hub

MLA sector organisations have been able to show schools and other cultural organisations the resources that are available and ways in which they can be used creatively. Archives in particular have offered stimulating activities to children and young people, which has surprised some school partners.

Overall, increased resources have been directed by cultural organisations towards work in the Hub, both in terms of budgets for education work and in the number of staff dedicated to work in the Hub. However, in one Hub budgets for education activity with schools have been reduced; this will be further monitored in year two.

More arts and cultural teaching resources have been produced as a direct result of Hub work. These will support pupils' learning in and outside the Hub.

Some cultural organisations appear to have worked within their 'comfort zone', and with some of the larger arts organisations there is a certain amount of complacency in their ability to deliver education work to schools. This is by no means typical, and plans for more collaborative working and joint planning should encourage all cultural organisations to explore new ways of working.

2.4 Outcomes against Cultural Hub objectives and themes

2.4.1 Cultural Hub objective one: facilitate joint planning between cultural organisations and schools

Relationships are building and developing:

- Overall, three-quarters of Hub schools have worked with other schools in the Hubs; this matches the baseline
- 100 per cent of schools have worked with at least one cultural organisation in the Hubs (an increase from 60 per cent in the baseline)
- 80 per cent of cultural organisations have worked with other cultural organisations in the Hubs (an increase from 61 per cent in the baseline)

This has resulted in:

- a greater understanding and knowledge of the cultures, working practices and constraints of all three sectors – arts, MLA and education
- a wide range of innovative projects which aim to strike a balance between the creative ambitions of the cultural practitioners and what is feasible when working with children and young people in schools
- informal CPD

The facilitation of these partnerships has been approached differently, with each Hub responding to the needs, ambitions and time resources of its partners. The evolution and preservation of relationships in the Hubs remains a priority for each Hub.

2.4.2 Cultural Hub objective two: increase the number and variety of cultural experiences for children and young people in participating schools

Schools reported that they have been able to access a wide variety of cultural experiences for their pupils and students.

Programme provision year one

Across all Cultural Hubs, 43 projects or programmes of work were delivered in over 1,354 sessions.

Levels of participation

Children and young people have had access to 8,525 opportunities to participate in arts and culturally related activities. Some pupils have participated in more than one activity.

Types of activities

In two out of the three Hubs, arts and MLA sector organisations are broadening what they offer, with both sectors involved in the delivery of arts and MLA sector-related activities.



Author Barbara Mitchelhill visits St. Peter's Bratton with DanceXchange's Emma Goodwin as part of the 2006 Reading Mission!, a collaborative project between Telford and Wrekin Libraries and DanceXchange.

Photo: Telford and Wrekin Council.

Delivery of the cultural offer

Across the Hubs, all aspects of the cultural offer are being delivered to children and young people. The weakest areas are aspects of the cultural offer related to media, music and libraries, compared to the baseline in which the weakest areas were libraries and media arts.

This does not mean that music and activities related to libraries are not being delivered in the Hub, rather that the cultural offer as defined by the DCMS in Creative Sparks does not reflect the kind of activity that is provided. For example, library activities more closely reflect the literary arts rather than simply providing access to and familiarity with library buildings and their collections.

The bulk of provision still appears to be concentrated within the primary sector at Key Stage 2 (years three to six). There is little provision for the post-16 stage. Two Hubs are addressing Key Stage 1 and early years provision, and more work in these areas will be provided in year two. However, there is no requirement for the Cultural Hubs to deliver activities equally to pupils across all age ranges.

2.4.3 Cultural Hub objective three: increase the number of continuing professional development opportunities for participating teachers and cultural practitioners

Most of the CPD provision in the Hubs in year one has been informal, with teachers learning from an estimated 376 sessions with cultural organisations and artists.

A total of 470 teachers, non-teaching schools staff, staff from arts and cultural organisations and artists have participated in CPD in the Hub.

All schools that responded to questionnaires reported participating in some CPD and they can identify benefits to participation. In year one there has been an increase, over and above the funds available through the Hubs, in:

- money available for CPD for school staff
- the number of schools that have budgets for CPD
- the demand for arts and culturally related CPD

Cultural organisations also report benefits from participating in CPD and have allocated budgets, over and above the funds available from the Hubs, for their staff to take part in CPD. They continue to want a broad range of arts and culturally related CPD to help them benefit fully from participation in the Hub.

The number of Hub cultural organisations offering CPD to cultural practitioners has increased. Arts organisations are more likely to offer CPD to other arts and MLA sector practitioners.

2.4.4 Cultural Hub objective four: increase learning in, through and about arts and culture

Pupils' learning

Children and young people have been very enthusiastic about the activities in which they have participated. They have good recall and can clearly describe what they have learned.

All the children and young people interviewed appreciated opportunities to be actively engaged in learning. It was this, rather than particular types of activity, that appeared to relate most directly to whether or not they enjoyed an activity.

All arts and MLA sector activities seemed to capture the imagination of the pupils equally, particularly if activities were new and offered a different way of exploring an issue, an area of the curriculum, a place or a general topic. Their ages did not seem to be a factor in their enjoyment, although teachers did think that some activities were not pitched correctly to the age of their pupils.

Pupils' learning related to the GLOs

The evidence gathered points to a high percentage of pupils having:

- increased their knowledge and understanding
- gained enjoyment, inspiration and creativity
- developed their skills