

Cultural hubs

Baseline findings



**Cultural Hubs
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March 2006

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

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Executive summary

This study was conducted by Hayton Associates on behalf of Arts Council England and the Museums, Libraries and Archives Council. It provides a baseline against which the aims and objectives of the Cultural Hubs in Bournemouth & Poole, Durham and Telford will be measured.

Background – Cultural Hubs

The Department for Culture, Media and Sport (DCMS) together with Arts Council England and the Museums, Libraries and Archives Council (MLA) have jointly developed three Cultural Hubs in Telford, County Durham, and Bournemouth & Poole. The Department for Education and Skills also supported the development of the initiative. The DCMS has committed to invest £4.5m through Arts Council England over the three years of the programme.

The aim of Cultural Hubs is to explore a model for delivering a workable cultural offer for children and young people, at the heart of which is effective partnership working and joint planning between the cultural and education sectors.

The Hub objectives are 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 culture¹

The Cultural Hubs are exploring the benefits that such an approach brings. At the very least, it is expected that they will:

- support the development and strengthening of partnerships between key cultural organisations
- facilitate unique partnerships between schools and key cultural organisations, allowing both sectors to understand each other better

¹ Cultural Hubs Evaluation Brief

- explore whether a coherent cultural offer for all children and young people is deliverable, and if so what might be its key elements
- allow schools to take greater ownership of the cultural offer being made to their pupils by including them in programme planning from the first stage
- contribute to young people's appreciation of the arts and culture
- provide more continuing professional development opportunities for teachers and cultural professionals
- allow young people to access high-quality cultural activities and provision
- facilitate the establishment of sustainable networks between schools in the partnership, to offer support and share ideas on working with the cultural sector as well as to collaborate on projects

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

Cultural Hubs were advised to consider that:

- the programme should promote an inclusive approach to those not already engaged in the arts and should benefit to some extent every child and young person in the schools involved
- there should be opportunities for young people with a particular interest in an area to develop this interest and deepen their experience of it²

² Information supplied by Arts Council England based on the national framework document agreed by the DCMS. See Appendix C.

DCMS cultural offer

The DCMS published a description of a comprehensive cultural offer for children and young people.³ The 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:

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

Methodology

In order to gather information on the current level and range of activity within the Hubs two self-completion questionnaires were sent to all the Hub partners, one designed for schools and one designed for cultural organisations (see appendices). Questionnaires were used as a cost-effective method of gathering a wide range of data quickly and in a standard format. Respondents were asked to supply information for the academic years 2003/04 and 2004/05.

The questionnaires were designed by Hayton Associates to fit with the three-year evaluation of the Cultural Hub programme. Detailed input was given by Arts Council England and MLA and, following amendments, the final agreed questionnaire was mailed to the 48 schools and cultural organisations participating in the Cultural Hubs.

³ DCMS, *Living Life to the Full*, 2005, p 20

In total, 41 cultural organisations and schools returned questionnaires, giving an overall response rate of 85%. One hundred per cent of cultural organisations (18) and 77% (23 out of 30) schools returned questionnaires.

Desk research has also been carried out to explore a baseline for the management and delivery aspects of the programme. Existing documents have been used for this purpose, the *Report on the Initial Set-up of Three Cultural Hubs* prepared by Felicity Woolf in September 2005 and the Delivery Plans prepared and agreed by the Hub.

Summary of main findings

Management and planning models for the Hubs

Each of the three Cultural Hubs has developed a different model of delivery within the framework agreed by the DCMS, Arts Council England and the MLA.

Bournemouth & Poole management structure

The Bournemouth & Poole Hub has made the clearest distinction between the steering group and local management, with local decisions relating to developing the cultural programme being made by a group which includes all schools and cultural partners. Project proposals are agreed collectively by the group.

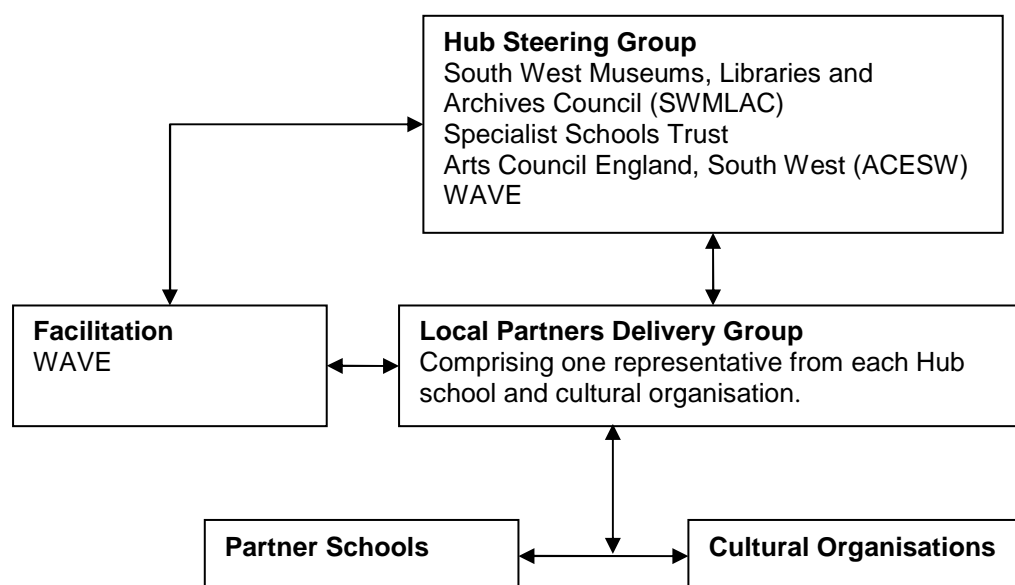


Figure 1 Bournemouth & Poole management structure

Durham management structure

The Durham Hub, with nine schools, has combined the functions of a local management group with the steering group. So far, no cultural organisations or schools are directly represented. The steering group meets termly and The Forge provides facilitation of the programme. The aim is for a move away from central management during years 2 and 3, with teachers and other partners taking a more proactive role.

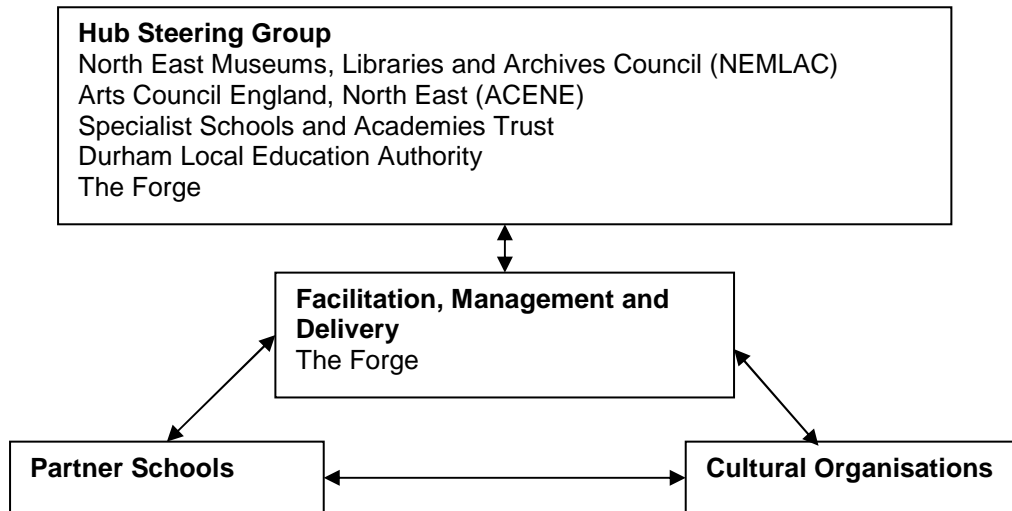


Figure 2 Durham management structure

Telford management structure

The management structure within Telford differs from the other two Hubs. In Telford, the local education authority (LEA) provides management of the programme through a member of their staff team. The steering group does not play a direct role in programme development. A decision was made that, as the LEA holds the budget and facilitates the programme, it would be a conflict of interest for them to also be on the steering group. This appears to have resulted in a gap in function between the steering group and Telford LEA.

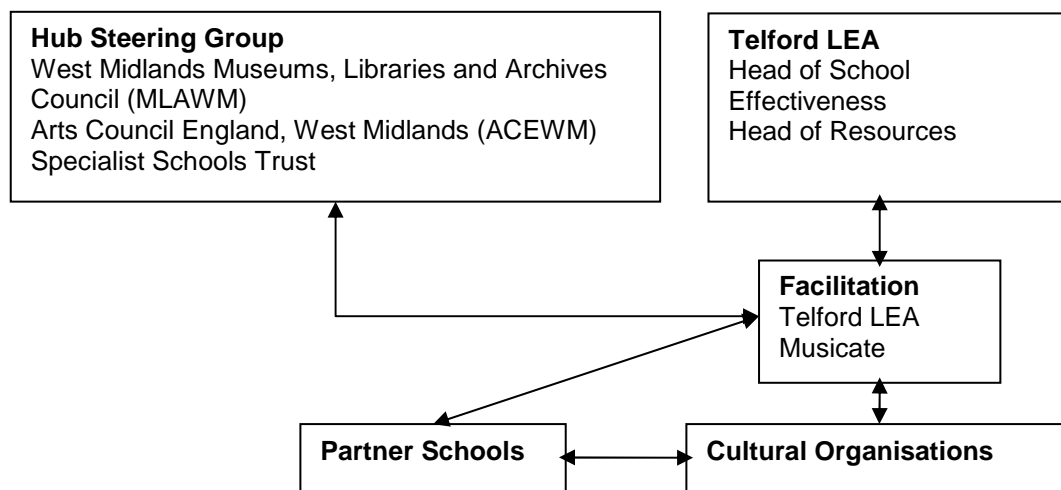


Figure 3 Telford management structure

Summary of management and planning for each Hub

Activity	Bournemouth & Poole	Durham	Telford
Facilitating body	WAVE with independent facilitator year 1.	The Forge	Telford LEA
Time allocated to facilitation	WAVE co-ordinator 1 day per week Facilitator contracted for specific tasks May 2005 to June 2006	Forge director 2 days per week Project manager employed by The Forge 3 days per week	Telford Education Team – Cultural Hubs facilitator 2 days per week. Administration by Musicate, not under contract currently
Steering Group/other overseeing body	Steering Group: ACESW SWMLAC Specialist Schools and Academies Trust Bournemouth & Poole LEAs WAVE	Steering Group: ACENE NEMLAC Specialist Schools and Academies Trust Durham LEA The Forge	Steering Group: ACEWM MLAWM Specialist Schools and Academies Trust Management: Telford LEA
Budget holder	Poole Borough Council	The Forge	Telford LEA
Building capacity – schools	School contacts funded for release one day per week	School contacts funded for 11 days release year 1	School contacts funded for one day per month for 10 months. Specialist Arts College support to primaries @ 3 days per school in year 1
Building capacity – cultural organisations	Organisation contacts released one day per week	Employment by The Forge of full-time dance worker, creative writer, visual artist, new media practitioner, drama worker, plus a budget for other practitioners	Organisations funded directly to support their education activity
Opportunities for joint planning between schools and cultural organisations	Partner group comprising all Hub partners meets on a monthly basis to plan and agree projects.	3 Hub meetings to discuss the programme. Ongoing planning meetings.	2 joint planning meetings to develop the Delivery Plan. Ongoing planning meetings.
Key management priorities as expressed in 2005/06 Delivery Plans	Aim is to encourage and support individual and organisational change across the 3 years of the programme	Aim is for a less centralised management structure and more collaborative working in years 2 and 3.	Aim is for a more collaborative approach developed through the delivery of projects in year 1.

Table 1 Summary of management and planning for each Hub

Financial management

- Each of the Hubs has a budget of £1.3m over three years. Each Hub may decide how much is allocated in each of the three years
- All three Hubs have concentrated the bulk of their spend in year 1 on delivery of their programme of activity
- Management and administration costs are less than 20% of the total spend
- Bournemouth & Poole and Durham have a separate budget line for continuing professional development (CPD). In Telford, CPD is integrated into the programme delivery budgets for cultural organisations
- Bournemouth & Poole and Durham propose to invest in marketing and documentation in year 1
- All the Hubs have allocated funds to developing capacity through supporting the participation of partners in the development, planning and delivery of Hub activities
- Bournemouth & Poole have allocated funds for action research and the development of a 'route map' for more cultural opportunities, activities, training, jobs and venues for participating children and young people
- Telford and Durham have identified other sources of funding and/or in-kind support to support year 1 activity. Bournemouth & Poole intend to quantify in-kind support retrospectively
- Telford has chosen a larger budget for year 1 than Bournemouth & Poole and Durham and plans to run at a deficit in year 1

Delivery plans 2005/06

- All the Hub facilitators felt under pressure to fulfil the Cultural Hubs requirement to develop and agree a Delivery Plan by July 2005 before partnerships had been embedded and the opportunities for the Hub were fully explored
- Hubs were not required to explicitly state within the Delivery Plans their vision or aim for the three years of activity. It may also be useful to include reference to an overarching strategy or vision within future

Delivery Plans, so that work towards the fulfilment of that strategic vision can be monitored

- Bournemouth & Poole and Durham have built a certain amount of flexibility into their programmes in year 1 to allow for a collaborative development of activities
- In Telford it was agreed that in year 1 the cultural partners would largely provide an 'off the shelf' approach, using their current repertoire of educational activity
- There is a strong lead from the cultural organisations within Durham and Telford. Bournemouth & Poole appear to have taken a more collaborative approach, with the schools integrated into the planning process
- Only one Hub, Bournemouth & Poole, appears to have directly addressed the issue of the 'cultural offer', as it is outlined in the national framework document

Diversity

- A broad definition of diversity seems to be being employed by all the Hubs. The Telford Delivery Plan contains reference to a definition of what is included – ethnicity, gender, age, ability and different forms of artistic expression. This appears to be shared by the other Hubs. None have specifically identified culture related to sexuality as an area to be addressed

Profiles and resources of Hub partners

- 18 cultural organisations are participating in the Hubs, comprising in each of the three Hubs:
 - 3 arts organisations
 - 1 library or cultural department comprising libraries
 - 1 archive
 - 1 museum
- 30 schools are participating in the Hubs:
 - 1 first school
 - 21 primary schools
 - 7 secondary schools
 - 1 upper school
- £1 million per year is currently invested by schools and cultural organisations that responded to questionnaires in delivery of arts and

cultural activities to schools with the support of external cultural organisations

- 37.5 full-time equivalent (FTE) staff within cultural organisations that responded are dedicated to work with schools

Existing relationships within the Hubs

- Approximately 75% of the schools that responded had worked with another school
- Approximately 66% of the schools that responded had worked with cultural organisations
- Between schools, links are likely to be arts based or related to clusters and shared resources
- Between schools and cultural organisations, work is currently related to general education delivery of the cultural organisations – eg workshops or use of loans service
- Over half of the cultural organisations have worked with other cultural organisations in their Hub
- Cultural organisations place more emphasis on the opportunity to develop partnerships within the Hub than do schools
- Schools place more emphasis than do cultural organisations on improving or developing ways of working

Delivery of the cultural offer

- There is limited current delivery of the cultural offer in schools with external partners
- The cultural offer related to music, museums and galleries, and significant buildings and sites are more likely to have been delivered through partners
- The cultural offer related to media arts is least likely to have been delivered through partners
- Less than half the primaries that responded have offered some aspects of the cultural offer to all their pupils
- Of the secondary schools that responded to the questionnaire, just over half have provided some aspects of the cultural offer to some of their pupils

- Provision of the cultural offer as reported by schools is predominantly concentrated between year 3 and year 9, which matches the main year groups reportedly served by the cultural organisations
- Currently potential for delivery of the whole cultural offer is stronger in Bournemouth & Poole and Durham, as cultural organisations based there provide activities that reflect the full cultural offer. In Telford, no Hub partner reported that they work with schools to deliver the areas of media and libraries

Current general provision by cultural organisations to schools

- 89% of the cultural organisations currently offer work to schools. Activities are balanced between those taking place in and outside of school premises
- Arts organisations offer a wider range of activities to schools than museums, libraries, and archives. Activities include teacher-led activities, workshops, projects, exhibitions, screenings and performances
- All cultural organisations except one (17 out of 18) offer educational resources
- Work in schools is concentrated at Key Stage 2 and 3, with significantly less delivery in early years, Key Stages 1 and 4 and post 16
- All organisations that work with schools make links to the national curriculum.

Continuing professional development (CPD)

- 91% of schools have teachers who have participated in arts or culture-related CPD in the past two academic years
- £60,950 was invested in CPD for teachers by the 10 schools that specified a CPD budget in the academic years 2003 to 2005. The bulk of that figure, £50,000, was spent by one school
- Teachers were most likely to participate in CPD in artform skills development, arts in education and use of museums and heritage in education
- 78% of cultural organisations offer CPD to teachers
- Currently, no CPD is offered by partners in any of the Hubs in media arts, significance of buildings and sites and libraries for teachers or cultural practitioners
- 88% of cultural organisations had staff who participated in CPD

- There is a high demand from both schools and cultural organisations for a wide range of CPD in order to benefit fully from participation in the Hubs. Seventy-eight per cent of schools and 50% of cultural organisations identified three or more areas for CPD

Benefits of working within the Hub

- Schools and cultural organisations identified five key benefits to working within the Hubs:
 - learning outcomes for pupils
 - increased access and opportunities for participation
 - CPD for teachers and cultural practitioners
 - developing partnerships
 - improving ways of working
- A high percentage of the Hub partners (83% of schools, 78% of cultural organisations) expect parents, school governors and the wider community to benefit from participation in the Cultural Hubs

1.0 Introduction

This study was conducted by Hayton Associates on behalf of Arts Council England and the Museums, Libraries and Archives Council. It provides a baseline against which the aims and objectives of the Cultural Hubs in Bournemouth & Poole, Durham and Telford will be measured.

Background – Cultural Hubs

The Department for Culture, Media and Sport (DCMS) together with Arts Council England and the Museums, Libraries and Archives Council (MLA) have jointly developed three Cultural Hubs in Telford, County Durham, and Bournemouth & Poole. The Department for Education and Skills (DfES) also supported the development of the initiative. The DCMS has committed to invest £4.5m through Arts Council England over the three years of the programme.

The three regions for the Hubs, North East, South West and West Midlands, were chosen as they are phase one Renaissance in the Regions Hubs. The local areas within these regions are ones in which museums are also part of this programme.

The foundation for this programme was the belief that although there are some excellent programmes and initiatives in existence involving partnerships between cultural organisations and schools, more could be done to ensure better joint planning between cultural institutions and schools in the delivery of both the core and wider curriculum.

The model developed was that each Cultural Hub would be made up of a consortium of cultural organisations – arts organisations, museums, libraries and archives – and schools that work in partnership to plan and deliver programmes that provide a broad cultural offer for young people. Each Hub has a facilitator who helps the partners to build sustained relationships, develop the programme, negotiate the joint budget and manage the delivery on a day-to-day basis. A steering group for each Hub was formed, consisting of regional representation from Arts Council England, MLA, Specialist Schools and Academies Trust and, where appropriate, the local education authority (LEA). The steering groups consider and challenge the programme each year and formally agree the delivery plan.

Schools participating in Cultural Hubs will make a financial contribution in years two and three of the programme. This will help to examine the value schools place on work with arts and cultural organisations and produce a

sustainable model of provision that could be replicated elsewhere in the country without significant central funding.

Participation in Cultural Hubs is on a voluntary basis. Criteria for inviting schools to participate were decided by the DCMS, Department for Education and Skills (DfES), Arts Council England and MLA in liaison with each LEA.

The aim of Cultural Hubs is to explore a model for delivering a workable cultural offer for children and young people, at the heart of which is effective partnership working and joint planning between the cultural and education sectors.

The Hub objectives are 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 culture⁴

The Cultural Hubs are exploring the benefits that such an approach brings. At the very least it is expected that they will:

- support the development and strengthening of partnerships between key cultural organisations
- facilitate unique partnerships between schools and key cultural organisations, allowing both sectors to understand each other better
- explore whether a coherent cultural offer for all children and young people is deliverable, and if so what might be its key elements
- allow schools to take greater ownership of the cultural offer being made to their pupils by including them in programme planning from the first stage
- contribute to young people's appreciation of the arts and culture
- provide more continuing professional development opportunities for teachers and cultural professionals

⁴ Cultural Hubs Evaluation Brief

- allow young people to access high-quality cultural activities and provision
- facilitate the establishment of sustainable networks between schools in the partnership, to offer support and share ideas on working with the cultural sector as well as to collaborate on projects

Initial programming took place over the summer term 2005 and delivery commenced in September 2005. Funding for Cultural Hubs cannot be used for existing education programmes, but can be used to cover the costs of any expense of Hub delivery by both schools and cultural organisations.

From the outset it was agreed that each Cultural Hub is best placed to define the model of delivery, specific outcomes and programmes they would like to set up through the partnership. This includes the detail of the number of sessions, young people, teachers and cultural partners and practitioners involved. Programmes are tailored to local needs, but should 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

Cultural Hubs were advised to consider that:

- the programme should promote an inclusive approach to those not already engaged in the arts and should benefit to some extent every child and young person in the schools involved
- there should be opportunities for young people with a particular interest in an area to develop this interest and deepen their experience of it⁵

DCMS cultural offer

The DCMS published a description of a comprehensive cultural offer for children and young people.⁶ The 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 Information supplied by Arts Council England based on the national framework document agreed by the DCMS. See Appendix C.

⁶ DCMS, *Living Life to the Full*, 2005, p 20

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

Throughout this report, the use of the term 'cultural organisations' refers to the arts organisations, museums, libraries and archives participating in Cultural Hubs. 'Arts organisations' refers to participating organisations that are regularly funded by Arts Council England. 'MLA sector organisations' refers to the participating museums, libraries and archives services.

Methodology

In order to gather information on the current level and range of activity within the Hubs two self-completion questionnaires were sent to all the Hub partners, one designed for schools and one designed for cultural organisations (see appendices). Questionnaires were used as a cost-effective method of gathering a wide range of data quickly and in a standard format. Respondents were asked to supply information for the academic years 2003/04 and 2004/05.

The deadline for the baseline report meant that the turnaround time for gathering baseline information did not allow for the questionnaires to be piloted. This may have affected the quality of some of the data.

The questionnaires were designed by Hayton Associates to fit with the three-year evaluation of the Cultural Hub programme. Detailed input was given by Arts Council England and MLA and, following amendments, the final agreed questionnaire was mailed to the 48 schools and cultural organisations participating in the Cultural Hubs.

To boost response rates:

- a stamped addressed envelope was provided
- an option to complete online or over the telephone was given
- the deadline for returns, 21 October, was extended until 25 November
- non-respondents received telephone reminders from the evaluators and the Hub facilitators two days prior to the original deadline and regularly up to the final deadline

In total, 41 cultural organisations and schools returned questionnaires, giving an overall response rate of 85%. One hundred per cent of cultural organisations and 77% of schools (23 out of 30) returned questionnaires.

The results from schools summarised in this report relate to the responses received and have not been extrapolated to the full population as, with such a small sample size, individual respondents would have a large impact on results.

Data has been analysed to explore differences and similarities between types of schools and organisations and between the three Hubs. Where differences have been identified, they have been noted in the report.

Questionnaires received after the 25 November deadline have not been included in this report but will be incorporated into the baseline for the ongoing evaluation of the programme.

Desk research has also been carried out to explore a baseline for the management and delivery aspects of the programme. Existing documents have been used for this purpose, the *Report on the Initial Set-up of Three Cultural Hubs* prepared by Felicity Woolf in September 2005 and the Delivery Plans prepared and agreed by the Hub.

Inspiring Learning for All

Responding to the need for museums, libraries and archives to provide evidence of learning and their impact on users, MLA (then Re:source) developed the Inspiring Learning for All Framework. Based on research undertaken by the Research Centre for Museums and Galleries, the Framework identifies five Generic Learning Outcomes (GLOs) which form the basis of a web-based toolkit that can be used to help organisations make the measurement of learning a vital part of organisational policy.⁷

⁷Research 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

This is becoming a standard tool for the evaluation of Arts Council England and MLA partnership projects and one that will be employed within the three-year evaluation of the Cultural Hubs.

The GLOs are:

- increase in knowledge and understanding
- increase in skills – intellectual, practical, professional
- change in attitude and values
- evidence of enjoyment, inspiration, creativity
- evidence of activity, modified behaviour, progression

Actual learning outcomes will be gathered during the annual data-gathering process directly from a sample of children and young people who have participated in Hub activities. We will also be asking teachers to comment on their pupils' learning related to the GLOs as well as assessing the learning outcomes for teachers and cultural practitioners.

Comments on data

A requirement of the evaluation is that it is 'light touch', and with that approach in mind the questionnaires were designed using tick boxes. The use of tick boxes has been successful, in that it has provided an opportunity to compare information across a wide range of organisational structures – schools, museums, arts organisations, archives and libraries. Options for supplying additional information, ie information that did not fit into the tick box options, were provided.

The collection of data from schools against the cultural offer has been challenging. The light-touch approach meant that a full audit of the delivery of the cultural offer within schools could not be carried out, as this would have taken a considerable amount of school staff time. School contacts were asked to estimate the percentage of pupils by year group who had completed aspects of the cultural offer. Results have been variable and less detailed than anticipated. In the future, data against the cultural offer will be collected on an ongoing basis, by each Hub, for each project delivered.

Schools' information has been analysed where appropriate by school phase and Hub location. Cultural organisations' information has been analysed where appropriate by type of cultural organisation and Hub location.

Durham Culture and Leisure has been counted as 'other' in most cases, ie not arts, archives, libraries or museums – although it does include library services. In some cases – eg budget for work with schools, continuing professional development for staff – answers provided by this organisation seem to refer to the whole service or staff team, and it has not been made clear what specifically relates to Hub activity. Clarification on these points will be sought during the annual data collection.

The libraries in Bournemouth & Poole and Telford have not provided data for designated work with schools although, according to MLA, they will have library staff dedicated to work with young people. Their responses may thus be related to the way in which they have interpreted the questionnaire and may not reflect the true picture on the ground. The evaluators will verify this information during the annual data collection with the individual organisations.

For ease of reference, the first school has been deemed primary and the upper school has been deemed secondary.

Where percentages are used they are calculated on the number of responses for that question. They therefore reflect the responses made by respondents only and do not aim to represent the population as a whole.

Where percentages do not add up to 100% this is due to rounding up or multiple answers.

Information contained within existing documents has not been verified by the evaluators.

2.0 Hub management and delivery

This section examines the mechanisms for management and delivery that each Hub has developed to date. It will cover:

- partnerships and delivery models
- mechanisms for joint planning
- financial management
- delivery programmes

Analysis of the how these processes evolve will be summarised in the annual reports.

Hub management

The evaluators have borrowed heavily from the report prepared by Felicity Woolf and from the Hub Delivery Plans for this section.⁸

As expected, each of the three Cultural Hubs has developed a different model of delivery, within the framework agreed by the DCMS, Arts Council England and MLA.

A local steering group has been established for each of the Hubs. Each Hub has also commissioned an organisation to act as a facilitator for the programme and to manage the Hub on a day-to-day basis.

One of the issues which is emerging in all of the Hubs is that of the capacity of the cultural organisations and schools to deliver on the scale indicated by the budget. In both Bournemouth & Poole and Telford organisational capacity will be built up by funding additional posts or back-filling posts based at the organisations. In Durham, the approach is to appoint a team of freelance practitioners who will act as brokers between schools and the cultural organisations. In all Hubs, funding has been allocated for supply cover to allow teachers from partner schools to participate more fully in the process.

As well as the local management systems that have been put in place, Arts Council England and the MLA have management roles at a national and regional level. At a national level, they ensure that, where appropriate there are consistent approaches across the three Hubs (for example school selection processes), communications, management of the evaluation and coordinating the dissemination of lessons learnt from the Cultural Hubs.

⁸ Woolf, Felicity *Report on the Initial Set up of the Three Cultural Hubs*, September 2005

Regionally, the Arts Council and MLA have been instrumental in establishing steering groups, identifying facilitating organisations and providing advice and guidance on models of working.

Bournemouth & Poole management structure

The Bournemouth & Poole Hub has made the clearest distinction between the steering group and local management, with local decisions relating to developing the cultural programme being made by a group which includes all schools and cultural partners. Project proposals are agreed collectively by the group.

This collective approach is developing strong ownership of the programme, although discussions are arising about who should make final decisions on projects which directly relate to teaching and learning. It is likely that this approach is currently successful because of the limited number of schools involved in the programme (five schools).

Facilitation is provided by an independent facilitator recruited for this purpose on a short-term contract who is working in partnership with WAVE, the Arts Education Agency of Bournemouth & Poole. The independent facilitator is a support and mentor to the Arts Education Co-ordinator based at WAVE. WAVE assumed full responsibility for managing the Cultural Hub during autumn 2005. The coordinator of WAVE is the central point of contact for the Hub, and will perform the day-to-day management of the programme. The coordinator has been allocated one day per week for this.

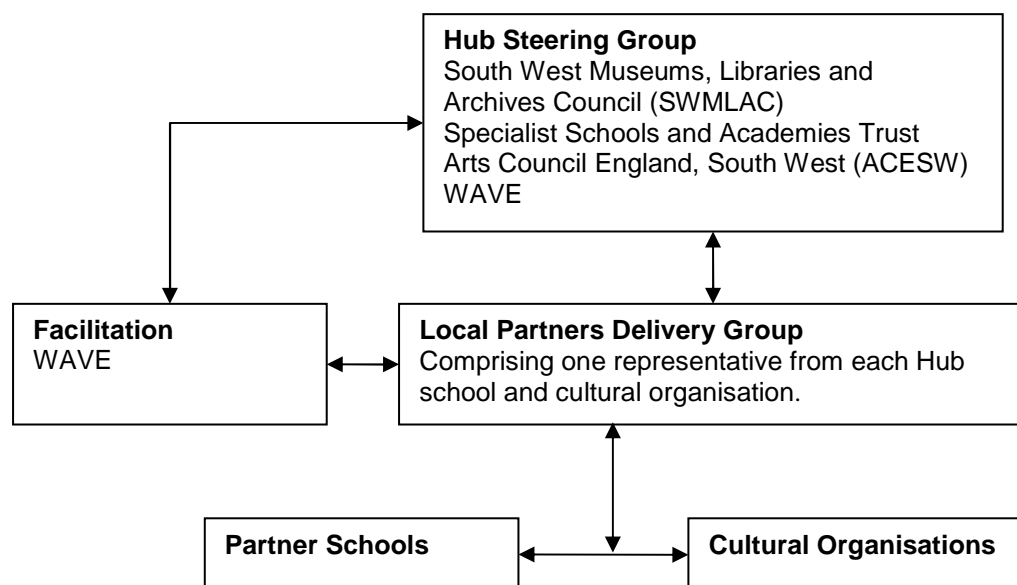


Figure 1 Bournemouth & Poole management structure

Delivery is currently being carried out by the partners within the Hub, ie not through external agents and cultural organisations. Schools and cultural organisations are both initiating projects, either individually or in partnership.

The partnership group meets monthly and each of the partners (schools and organisations) is paid to release the Hub contact for one day per week so that they can concentrate on Hub work.

Bournemouth & Poole Hub is aiming for individual and organisational change across the three years of the Cultural Hubs programme.

Durham management structure

The Durham Hub, with nine schools, has combined the functions of a local management group with the steering group. So far, no cultural organisations or schools are directly represented. The steering group meets termly and The Forge provides facilitation of the programme. The aim is for a move away from central management during years 2 and 3, with teachers and other partners taking a more proactive role.

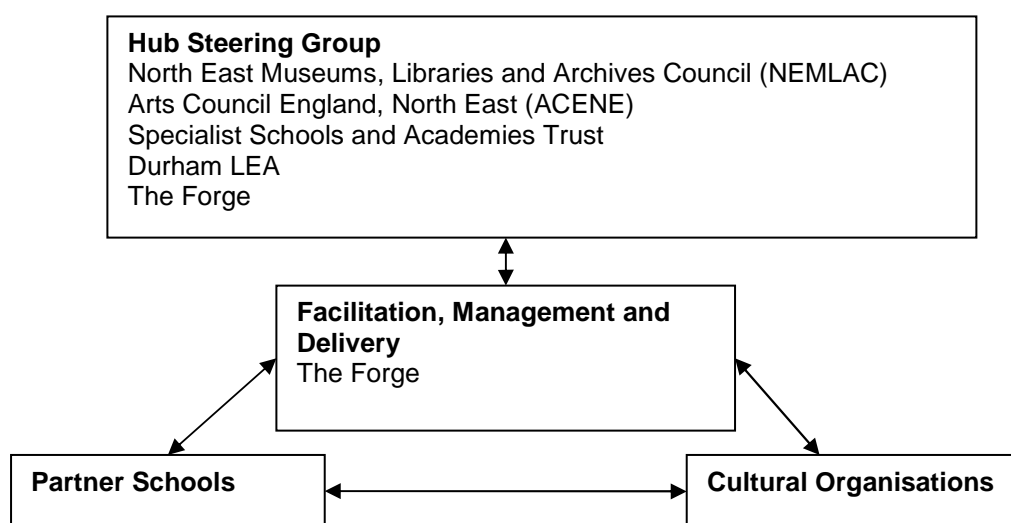


Figure 2 Durham management structure

Decisions relating to the delivery programme remain with The Forge. To increase capacity, delivery will be through a number of arts practitioners who have been recruited specifically for this purpose and managed by The Forge. Supply cover for schools will be provided – 11 days per school in year 1.

Five days per week have been allocated for facilitation and project management, with the director of The Forge allocating two days per week of

his time and a part-time project manager with day-to-day responsibility for managing the programme at three days per week.

A key priority for the Durham Hub is the brokering and developing of relationships between Hub members.

Telford management structure

Telford LEA provides management of the programme through a member of their staff team. The steering group does not play a direct role in programme development. A decision was made that, as the LEA holds the budget and facilitates the programme, it would be a conflict of interest for them to also be on the steering group. This appears to have resulted in a gap in function between the steering group and Telford LEA.

The development of the cultural programme has been led by the individual cultural organisations and, in the first year, is shaped by their current education programmes.

Facilitation has been provided by the Cultural Hub and Cultural Development Manager for Telford Council which, on her resignation, has now passed to a member of the Telford Education Team. Facilitation has been agreed at two days per week.

Administration and direct contact with schools is undertaken by Musicate, a Telford-based music in education company. The contract with Musicate is yet to be finalised.

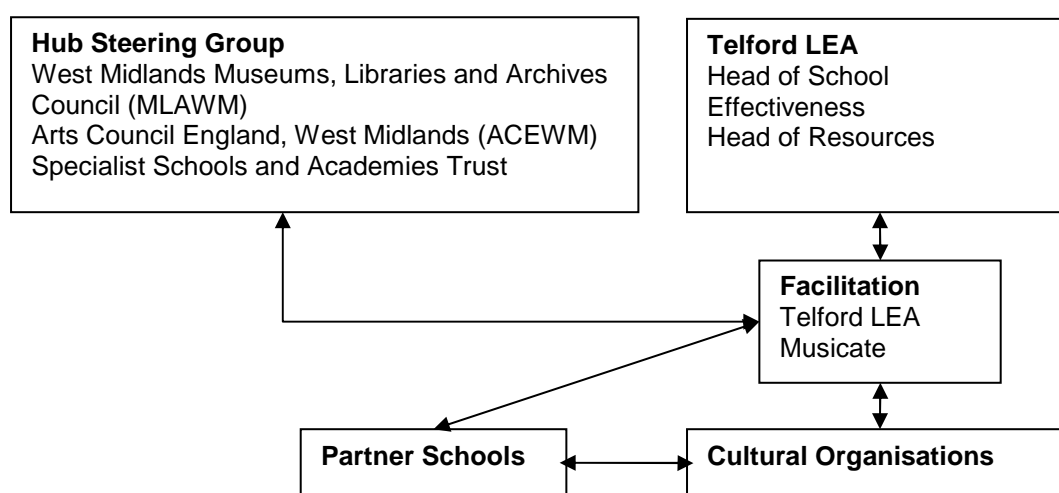


Figure 3 Telford management structure

Telford has allocated funds to support the release of teacher contacts one day per month over 10 months. There is also a budget allocation for the Arts Colleges to provide three days support to each primary school in the Hub.

A key priority for Telford is to encourage more collaborative working in years 2 and 3.

Mechanisms for joint planning

All three Hubs have carried out varying levels of direct consultation with the Hub partners in order to develop a responsive programme of work that is related to their aspirations.

Bournemouth & Poole has developed a mechanism for joint planning and monitoring of the progress of projects through the partner group's monthly meetings. Durham and Telford aim to put these mechanisms in place during the first year of the programme.

Summary of management and planning models for all Hubs

Activity	Bournemouth & Poole	Durham	Telford
Facilitating body	WAVE with independent facilitator year 1.	The Forge	Telford LEA
Time allocated to facilitation	WAVE co-ordinator 1 day per week Facilitator contracted for specific tasks May 2005 to June 2006	Forge director 2 days per week Project manager employed by The Forge 3 days per week	Telford Education Team – Cultural Hubs facilitator 2 days per week Administration by Musicate, not under contract when baseline prepared
Steering Group/other overseeing body	Steering Group: ACESW SWMLAC Specialist Schools and Academies Trust Bournemouth & Poole LEAs WAVE	Steering Group: ACENE NEMLAC Specialist Schools and Academies Trust Durham LEA The Forge	Steering Group: ACEWM MLAWM Specialist Schools and Academies Trust Management: Telford LEA
Budget holder	Poole Borough Council	The Forge	Telford LEA
Building capacity – schools	School contacts funded for release one day per week	School contacts funded for 11 days release year 1	School contacts funded for one day per month for 10 months. Specialist Arts College support to primaries @ 3 days per school in year 1
Building capacity – cultural organisations	Organisation contacts released one day per week	Employment by The Forge of full-time dance worker, creative writer, visual artist, new media practitioner, drama worker, plus a budget for other practitioners	Organisations funded directly to support their education activity
Opportunities for joint planning between schools and cultural organisations	Partner group comprising all Hub partners meets on a monthly basis to plan and agree projects.	3 Hub meetings to discuss the programme. Ongoing planning meetings.	2 joint planning meetings to develop the Delivery Plan. Ongoing planning meetings.
Key management priorities as expressed in 2005/06 Delivery Plans	Aim is to encourage and support individual and organisational change across the 3 years of the programme	Aim is for a less centralised management structure and more collaborative working in years 2 and 3.	Aim is for a more collaborative approach developed through the delivery of projects in year 1.

Table 1 Summary of management and planning models for each Hub

Financial management

Poole Borough Council, through WAVE, The Forge and Telford LEA are budget holders for the Hubs in Bournemouth & Poole, Durham and Telford respectively.

Programme budgets

The budgets provided by the Hubs within their Delivery Plans have varying levels of detail, and information is expressed differently under the same budget headings. The table below makes an attempt at standardising and bringing together the three Hub budgets, but care should be exercised in making comparisons between the Hubs in relation to where investment is concentrated. A more detailed examination of programme spend will be undertaken during the annual data gathering through direct consultation with the facilitators.

	Bournemouth & Poole	Durham	Telford
Income			
Arts Council England - Hubs	300,000	300,000	375,000
Other income	0	0	20,000
Support in kind	0	8,000	7,200
Total income	300,000	308,000	402,200
Expenditure			
CPD	8,000	15,000	0
Programme of activity/projects	126,000	189,000	330,220
Developing capacity	100,000	30,000	31,200
Marketing	16,000	11,000	0
Documentation	10,000	15,000	0
Facilitation and management	40,000	48,000	41,500
Total expenditure	300,000	308,000	402,920
Balance of income - expenditure	0	0	-720

Table 2 Budgets for each Hub for the period September 2005 to August 2006

In general it can be seen that:

- each of the Hubs has a budget of £1.3m over three years. Each Hub may decide how much is allocated in each of the three years
- all three Hubs have concentrated the bulk of their spend in year 1 on delivery of their programme of activity
- management and administration costs are less than 20% of the total spend
- Bournemouth & Poole and Durham have a separate budget line for continuing professional development (CPD). In Telford, CPD is

integrated into the programme delivery budgets for cultural organisations

- Bournemouth & Poole and Durham propose to invest in marketing and documentation in year 1
- all the Hubs have allocated funds to developing capacity, through supporting the participation of partners in the development, planning and delivery of Hub activities
- Bournemouth & Poole have allocated funds for action research and the development of a 'route map' for more cultural opportunities, activities, training, jobs and venues for participating children and young people
- Telford and Durham have identified other sources of funding and/or in-kind support to support year 1 activity. Bournemouth & Poole intend to quantify in-kind support retrospectively
- Telford has chosen a larger budget for year one than Bournemouth & Poole and Durham and plans to run at a deficit in year 1.

Delivery 2005/06

All the Hub facilitators felt under pressure to fulfil the Cultural Hubs requirement to develop and agree a Delivery Plan by July 2005 before partnerships had been embedded and the opportunities for the Hub were fully explored.

Hubs were not required to explicitly state within the Delivery Plans their vision or aim for the three years of activity. This has resulted in an impression that the work is project based, without an overarching strategy. However, given the experience of the facilitators and coordinating organisations it is suspected that this is not the case in reality.

The evaluators aim to investigate the strategic vision for Hub development through local consultation with facilitators during the annual data-collection round. It may also be useful to include reference to an overarching strategy or vision within future Delivery Plans, so that work towards the fulfilment of that strategic vision can be monitored.

Bournemouth & Poole and Durham have built a certain amount of flexibility into their programmes in year 1 to allow for a collaborative development of activities.

In Telford it was agreed that in year 1 the cultural partners would largely provide an 'off the shelf' approach, using their current repertoire of educational activity.⁹ The overall themes of citizenship, cultural diversity and

⁹ Woolf, Felicity *Report on the Initial Set up of the Three Cultural Hubs*, September 2005

innovation will be used as a basis for collaborative working in years 2 and 3. Durham is also proposing a themed approach linked to art form activity.

There is a strong lead from the cultural organisations within Durham and Telford. Bournemouth & Poole appear to have taken a more collaborative approach, with the schools integrated into the planning process and leading on some projects. Most likely this has been possible because only two schools were part of the Hub partnership in the early planning stages.¹⁰

The cultural offer

Only one Hub, Bournemouth & Poole, appears to have directly addressed the issue of the ‘cultural offer’, as it is outlined in the national framework document. This was the subject of the first workshop meeting held for the Hub partners. Subsequently, Bournemouth & Poole have agreed two additional local themes, their own aspirations for the cultural offer and goals for sustainability.¹⁰

Hub themes

Of the five themes outlined in the national framework document, ‘first access to the arts and culture’ (theme 1) and ‘contribution to the wider curriculum’ (theme 2) have been addressed by all the Hubs in most of their projects.

Hub (number of projects)	Percentage of projects addressing Cultural Hubs themes				
	1	2	3	4	5
Bournemouth & Poole (16)	75	81	62	81	69
Durham (9)	78	89	44	100	33
Telford (9)	100	89	78	44	67
All Hubs (34)	82	85	61	76	59

Table 3 Percentage of projects that address the five Cultural Hub themes by Hub region and overall. 1. first access to the arts and culture, 2. contribution to the wider curriculum, 3. opportunities for Gifted & Talented young people, 4. continuing professional development for teachers, 5. extended schools provision

Bournemouth & Poole and Durham also have placed a high priority on ‘continuing professional development for teachers’ (theme 4) with all the projects addressing this strand in Durham (100% of projects) and 81% in Bournemouth & Poole. Telford have placed least emphasis on this area (44% of projects).

Less of a priority, but still with over half the projects overall addressing these areas were theme 3 ‘opportunities for Gifted and Talented young people’ (61% of projects) and theme 5 ‘extended schools provision’ (59%). Durham in particular placed less emphasis on these areas, with 44% of projects

¹⁰ Woolf, Felicity *Report on the Initial Set up of the Three Cultural Hubs*, September 2005

relating to Gifted and Talented and 33% of projects related to the extended curriculum.

Diversity

The issue of diversity has been considered by all the Hubs in consultation with partners. Each Hub identified ways in which diversity issues fit with and complement the equal opportunities policies and development plans of Hub partners.

It seems that a broad definition of diversity is being employed. The Telford Delivery Plan contains reference to a definition of what is included – ethnicity, gender, age, ability and different forms of artistic expression, and this appears to be shared by the other Hubs. None have identified, specifically, culture related to sexuality as an issue to be addressed.

Quality assurance

A range of ways to monitor and embed quality within the programmes are being employed by the Hubs.

In Bournemouth & Poole the partner group appears to have responsibility for monitoring and defining the quality of the programme. Through discussion, a number of first principles were agreed which covered:

- the selection of cultural practitioners
- the characteristics of successful learning assessed through the Inspiring Learning for All toolkit
- evaluation by participants, clients and user groups

Within Durham, The Forge is accountable for the quality of programme delivery. As the cultural organisations currently within the Hub have differing experiences of managing and delivering cultural programmes, The Forge will seek to work with Hub members in year 1 to:

- facilitate and manage the recruitment of cultural practitioners
- ensure good practice in project management and supervision
- develop the skills and experience of Hub members to ensure that future programmes are delivered to the highest quality

The approach to quality assurance within Telford is less clear. It appears that the steering group with the LEA will monitor the quality of programme delivery using a variety of criteria, including:

- Inspiring Learning for All toolkit
- Generic Learning Outcomes (GLOs)
- the emerging Arts Council England quality assurance toolkit

Plans for 2006 to 2008

Generally, all the Hubs have aspirations to work more collaboratively, develop interesting and innovative activities for children and young people and to build effective working relationships between Hub partners. The individual Hubs also have very different goals for years 2 and 3.

Bournemouth & Poole

In Bournemouth & Poole the partners aim to continue to work to the five themes and five expected outcomes outlined in the cultural Hubs framework document and to continue to work to the locally identified themes and areas for sustainability. In addition, the programmes of work for 2006 to 2007 and 2007 to 2008 will:

- target work at gifted and talented children and young people
- increase the number and variety of cultural activities
- broaden participation through an inclusive approach and removal of financial barriers
- disseminate research so that learning and the process of working can have an impact beyond the Hub
- learn from activities outside the Hub to create innovative programmes
- ensure that the programme is meaningful to the local diverse population
- broaden the partnership base to include senior management from within the partnership organisations

Durham

In Durham planned activities include:

- the development of culturally diverse projects
- a bursary programme for teachers to develop practice or manage a specific short programme
- ongoing development of CPD, some of which will be led by participants of the year 1 CPD programme

In addition, The Forge will be developing ways in which the management of the Hub and the delivery of projects can be undertaken less centrally.

Telford

A thematic approach is planned in Telford to support collaborative working between cultural organisations and to encourage the development of new and exciting works. The aim is to also:

- sustain the year 1 programme
- encourage consultation with young people

- widen contacts and partners, encouraging the participation of local cultural organisations
- make links with Renaissance in the Regions to assist the Hub in building relationships with areas outside the Hub in Wolverhampton, Coventry and Stoke

3.0 Profiles of the organisations within the Cultural Hubs

The types of organisations participating in the Cultural Hubs were identified early in the development of the initiative and comprise:

- 18 cultural organisations, including three arts organisations in receipt of regular funding from Arts Council England and two or three museums, libraries or archives services in each Hub area
- 35 primary and secondary schools, six in Bournemouth & Poole, 10 in Durham and 19 in Telford

For each Hub, cultural organisations were selected by the Arts Council England regional office and by the regional Museums, Libraries and Archives Councils based in the regions in which the Hubs are based, the South West, North East and West Midlands. The selection of arts organisations was based on proximity to the Hub areas, prior evidence of the provision of high-quality education programmes and their perceived capacity to take part. For the MLA sector organisations, selection was based on the local museum participating in phase one of the Renaissance in the Regions programme, and local library and archive services. The DCMS agreed the list of cultural organisations invited to participate.

Initially, the DfES provided guidance on the types of schools to be invited to participate. It was agreed that, in the first instance, Specialist Arts Colleges in the Hub areas and their feeder primary schools would be invited to take part. If no Specialist Arts Colleges were in the local area, areas could choose either other secondary schools with other specialisms or Artsmark secondary schools and their feeder primaries. Schools involved in the Arts Council's Creative Partnerships programme were not eligible to be involved in Cultural Hubs. In all areas, schools were selected by the regional offices of Arts Council England, MLA and the LEA.

Schools in Durham were selected following the national framework encouraging the inclusion of primary schools with Artsmark and secondary schools with specialist status (any specialism) or Artsmark.

Two secondary schools in Bournemouth & Poole were selected as specified by the national framework. St Peter's School is a Specialist Arts College (the only one in Bournemouth) and Corfe Hills School has Artsmark Gold (the only one in Poole). Each secondary school planned to work with two primary schools in the first year of the Hub; one primary school in Poole has since postponed their participation until year 2. The current secondary school partners will work with three primaries in the second year and two more

secondary schools will join the Hub, each with two primaries. This gives a total from year 2 onwards of four secondaries and 10 primaries.

In Telford, schools were initially selected using the national framework. All participating secondaries are Specialist Arts Colleges. Telford LEA also requested that a number of primary schools that are not usually identified for involvement in this type of programme and did not fit the national framework be invited.

Hub schools

Since the beginning of the Hub programme a small number of schools have withdrawn or postponed their involvement until the second year. Out of the initially identified 35 schools, 30 remain for year 1 of the project, one first school, 21 primary schools, seven secondary schools and one upper school.

For staff capacity reasons, three schools have postponed their involvement in the Hub until year 2, one from Bournemouth & Poole (Broadstone Middle School), one from Telford (Sir Alexander Fleming Primary) and one from Durham (The Hermitage School).

In Telford, an additional two schools did not agree to participate (John Fletcher CE Junior and Madeley Primary School).

School profiles

With the exception of Corfe Hills School each of the secondary schools within the Hubs has specialist status, one Arts Specialist College in Bournemouth & Poole, three Arts Specialist Colleges in Telford and one each of Science, Technology and Sports Specialist Colleges in Durham. Corfe Hills in Bournemouth & Poole has a Gold Artsmark Award.

In Bournemouth & Poole all the schools are based within urban areas, while in Durham and Telford schools are based in both urban and rural areas.

Five schools have nursery provision (three in Durham and two in Telford) and four schools have a sixth form (two in Bournemouth & Poole and two in Durham).

Currently, 15,529 pupils and students attend the Hub schools – 5,755 of primary age and 9,494 of secondary age.

The following table gives details of the participating schools by Hub, phase, numbers on roll, gender split and location.

Region	Name	Phase	Nursery/ sixth form	Pupils	Boys	Girls	Urban/ rural
B & P	Broadstone First School	Primary		306	157	149	Urban
B & P	St Katharine's Church of England Primary School	Primary		433	221	212	Urban
B & P	St Walburga's Catholic Primary School	Primary		417	190	227	Urban
B & P	St Peter's Catholic Comprehensive School	Secondary	Sixth Form	1547	739	808	Urban
B & P	Corfe Hills School	Upper	Sixth Form	1586	781	805	Urban
			TOTAL	4289	2088	2201	
Durham	Bullion Lane Primary School	Primary	Nursery	361	177	184	Urban
Durham	Burnopfield Primary School	Primary	Nursery	402	204	198	Rural
Durham	Cassop Primary School	Primary		92	36	56	Rural
Durham	St Hild's College Church of England Aided Primary School, Durham	Primary	Nursery	212	97	115	Urban
Durham	St Joseph's Roman Catholic Voluntary Aided Primary School, Coundon	Primary		112	57	55	Rural
Durham	Tanfield Lea Junior School	Primary		204	104	100	Urban
Durham	Durham Gilesgate Sports College and Sixth Form Centre	Secondary	Sixth Form	1248	632	616	Urban
Durham	St John's Roman Catholic Voluntary Aided Comprehensive School	Secondary	Sixth Form	1299	674	625	Urban
Durham	Tanfield School, Specialist College of Science & Engineering	Secondary		609	296	313	Urban
			TOTAL	4539	2277	2262	
Telford	Coalbrookdale and Ironbridge C of E Primary School	Primary		220	111	109	Urban
Telford	Crudgington Primary School	Primary		136	73	63	Rural
Telford	Dothill Junior School	Primary		365	187	178	Urban
Telford	Lawley Primary School	Primary		323	173	150	Rural
Telford	Lilleshall Primary School	Primary		208	99	109	Rural
Telford	Newport Church of England Voluntary Controlled Junior School	Primary		365	175	190	Urban
Telford	Newport Infant School	Primary		201	93	108	Urban
Telford	Queenswood Primary School and Nursery	Primary	Nursery	160	77	83	Urban
Telford	Redhill Primary School	Primary		293	157	136	Urban
Telford	St Lawrence Church of England Voluntary Controlled Primary School	Primary		76	35	41	Rural
Telford	St Peter's Church of England Controlled Primary School	Primary		197	97	100	Rural
Telford	St Peter's Church of England Controlled Primary School, Bratton	Primary		425	215	210	Rural
Telford	Wrockwardine Wood Infant School	Primary	Nursery	247	129	118	Urban
Telford	Abraham Darby Specialist School for Performing Arts	Secondary		1140	565	575	Urban
Telford	The Burton Borough School	Secondary		1065	521	544	Urban
Telford	Wrockwardine Wood Arts College	Secondary		1000	518	482	Urban
			TOTAL	6421	3225	3196	

Table 4 Schools participating in the Hubs 2005 to 2006 by region. Data provided by DfES Edubase December 2005.

Hub cultural organisations

The cultural organisations participating in the Hubs comprise:

- 3 arts organisations in each Hub
- 1 archive in each Hub
- 1 library or local government department with responsibility for libraries in each Hub
- 1 museum in each Hub

Organisations that signed up to the Hubs at the beginning of the programme have all remained. The following table shows the organisations participating in the Cultural Hub by region and type.

Region	Organisation	Type
B & P	Dorset History Centre	Archive
B & P	Bournemouth Symphony Orchestra	Arts – music
B & P	Lighthouse	Arts – arts centre
B & P	Dance South West	Arts – dance
B & P	Bournemouth Library	Library
B & P	Poole Museums	Museums
Durham	Durham County Record Office	Archive
Durham	Dance City	Arts – dance
Durham	Baltic	Arts – visual arts
Durham	Seven Stories	Arts – literature
Durham	BEAMISH	Museums
Durham	Culture and Leisure, Durham	Other (including libraries)
Telford	Shropshire Archives	Archive
Telford	CBSO	Arts – music
Telford	Birmingham Repertory Theatre	Arts – theatre
Telford	DanceXchange	Arts – dance
Telford	Telford and Wrekin Council	Library
Telford	Ironbridge Gorge Museum Trust	Museums

Table 5 Cultural organisations participating in the Hubs 2005 to 2006 by region and type

Current resources for work in schools

During the academic year 2004/05 school budgets for work with arts and cultural organisations totalled £191,800. Cultural organisations had budgets dedicated to work with schools totalling £837,560. This comprises a total investment, of those that replied to the questionnaires, of over £1 million per year for work with schools by cultural organisations.

The total numbers of full-time equivalent (FTE) staff in cultural organisations dedicated for work with schools was 37.5.

The evaluators would expect to see an overall increase in investment by cultural organisations over the life of the Cultural Hubs initiative to take account of the additional Cultural Hubs investment. Also, all schools' investment in this area should increase because of the contribution that is expected from them to support this programme. As part of the annual data collection, the evaluators will investigate whether investment from schools does increase, or whether schools divert existing funds from other activity with cultural partners to Hub activity.

Financial and personnel resources for work with schools

In order to gauge the level of investment they made into work with schools, cultural organisations were asked what percentage of their education work was with schools and whether in the last academic year they had a:

- dedicated budget, excluding staff costs, for work with schools
- member of staff dedicated to work with schools

Fifty per cent of organisations (9 out of 18) have a dedicated budget for work with schools; arts organisations make up the bulk of those organisations. Six out of nine arts organisations, two out of the three museums and one out of one other organisation (Culture and Leisure, Durham) have dedicated budgets.

None of the archives (zero out of three) or libraries (zero out of two) have dedicated budgets for work in schools.

Budgets ranged in size from £1,000 for the Lighthouse in Bournemouth & Poole to £271,000 for Culture and Leisure, Durham.¹¹ At least two organisations in each region had dedicated schools budgets (see Table 6 overleaf).

¹¹ It is suspected that Durham Culture and Leisure reported the budget for the whole service rather than that directly related to the library part of the service participating in the Hub.

Region	Organisation	Type	Budget £
B & P	Bournemouth Symphony Orchestra	Arts	132,000
B & P	Lighthouse	Arts	1,000
B & P	Dance South West	Arts	0
B & P	Dorset History Centre	Archive	0
B & P	Bournemouth Library	Library	0
B & P	Poole Museums	Museums	0
Durham	Culture and Leisure, Durham	Other	271,000
Durham	Dance City	Arts	100,000
Durham	Baltic	Arts	70,000
Durham	BEAMISH	Museums	61,560
Durham	Seven Stories	Arts	0
Durham	Durham County Record Office	Archive	0
Telford	CBSO	Arts	120,000
Telford	Ironbridge Gorge Museum Trust	Museums	80,000
Telford	Birmingham Repertory Theatre	Arts	2,000
Telford	DanceXchange	Arts	0
Telford	Telford and Wrekin Council	Library	0
Telford	Shropshire Archives	Archive	0

Table 6 Budgets held by cultural organisations for work with schools by region and size of budget

Dedicated education staff

Fourteen out of 18 cultural organisations have members of staff dedicated to work in schools. This amounts to a total resource of approximately 35.7 FTE in the Hubs overall, three-quarters of which is concentrated in four organisations (two museums, one arts organisation and one Culture and Leisure department).¹²

All of the archives, but none of the libraries, have staff dedicated to work with schools.

Financial resources within schools for work with arts and cultural organisations

Schools were asked whether or not they had a dedicated budget for work with cultural organisations in order to gauge the spread and level of investment that is currently made by schools into buying in the expertise of the cultural sector.

In the last academic year, approximately a quarter of schools that responded (six out of 22) had a budget for work with arts and cultural organisations. Secondary schools were more likely to have a budget than

¹² It is suspected that Durham Culture and Leisure reported numbers of staff for the whole service rather than those directly related to the library part of the service participating in the Hub.

primaries, three out of 15 primaries (20%) and three out of seven secondaries (43%). One primary school did not respond to the question.

Budgets ranged from £800 for a primary in Durham to £128,000 for a Specialist Arts College in Telford.¹³ Half the budgets fell into the £1,000 to £10,000 range (see Table 7 below). Budgets may be made up from a range of internal and external sources – eg Heritage Lottery Fund, school fund.

The evaluation will keep track of any changes in the level and type of investment made by schools and cultural organisations in order to assess the ways in which the work of the Hub may have impacted on or integrated into the ways in which the Hub partners work.

Region	School	Phase	Amount £
B & P	Broadstone First School	first	0
B & P	St Katherine's Primary School	primary	0
B & P	St Walburga's Primary School	primary	0
B & P	St Peter's School	secondary	0
B & P	Corfe Hills School	upper	0
Durham	St Joseph's RC Primary	primary	50,000
Durham	Durham Gilesgate Sports College	secondary	6,500
Durham	St John's RC Secondary School	secondary	5,500
Durham	Bullion Lane Primary	primary	800
Durham	Cassop Primary	primary	0
Durham	St Hild's College CE Primary	primary	0
Durham	Tanfield Lea Junior School	primary	0
Durham	Tanfield School	secondary	0
Telford	Abraham Darby School	secondary	128,000
Telford	Newport Junior	primary	1,000
Telford	Crudgington Primary	primary	0
Telford	Lawley Primary	primary	0
Telford	Lilleshall Primary	primary	0
Telford	Queenswood Primary	primary	0
Telford	St Lawrence Primary	primary	0
Telford	St Peters Bratton Primary School	primary	0
Telford	St Peters Edmond	primary	0
Telford	The Burton Borough School	secondary	0

Table 7 Budgets held by schools for work with cultural organisations by region and size of budget

¹³ It is possible that this figure relates to the budget for all arts activity within the school rather than for that dedicated to work with cultural organisations.

4.0 Profile of existing cultural education delivery related to Cultural Hub objectives

In order to make the baseline data useful and accessible to the partners in the Hubs, the information gathered through this study has been summarised against the Hub objectives.

This chapter will outline a baseline for:

- the management of the Hubs and development of partnerships
- the number and variety of cultural experiences for children and young people specifically related to the cultural offer
- the number and range of continuing professional development (CPD) opportunities available

It will also outline the evaluation approach related to learning outcomes for pupils.

4.1 Hub objective 1 – Facilitate joint planning between cultural organisations and schools

Existing relationships between Hub partners

Through collecting the baseline data we aim to be able to track changes in the scope of relationships between Hub partners over the life of the Cultural Hubs project. This section maps the level and extent of existing relationships between:

- Hub schools
- Hub schools and Hub cultural organisations
- Hub cultural organisations

The collation of this information has been problematic because in some cases only one side of a relationship might have been reported by respondents to questionnaires, eg a cultural organisation may have identified a school it has worked with but the school would not identify that cultural organisation. For this reason, we have included all partnerships that were reported by the cultural organisations between schools and cultural organisations, and all partnerships that we could identify between Hub schools. This issue emphasises the need for data gathering on an ongoing basis so that the ebb and flow of partnerships is tracked.

Existing relationships between schools within the Hubs

Nearly three-quarters of the schools (17 out of 23) had worked with other schools in the Hubs. Of these, 100% of the secondary schools and 62% of primaries had worked with other schools. There was no difference between regions in the level of work with other schools (see tables overleaf).

Bournemouth & Poole – relationships between schools in the Hub

School	Phase	Other schools worked with			
		St Walburga's School (Bournemouth)	St Peter's School (Bournemouth)	St Katherine's School (Bournemouth)	Corfe Hills School (Poole)
Broadstone School (Poole)	first				
Corfe Hills School (Poole)	upper				
St Katherine's School (Bournemouth)	primary				
St Peter's School (Bournemouth)	secondary				
St Walburga's School (Bournemouth)	primary				

Table 8 Bournemouth & Poole – relationship between schools in the Hub

Durham – relationships between schools in the Hub

School	Phase	Other schools worked with							
		Tanfield School	Tanfield Lea	St Joseph's	St John's	St Hild's College	Durham Gilesgate	Cassop	Burnopfield
Bullion Lane	primary								
Burnopfield *	primary								
Cassop Primary	primary								
Durham Gilesgate	secondary								
St Hild's College	primary								
St John's	secondary								
St Joseph's	primary								
Tanfield Lea*	primary								
Tanfield School	secondary								

* These schools did not respond to this question/questionnaire

Table 9 Durham – relationships between schools in the Hub

Telford – relationships between schools in the Hub

School	Phase	Other schools worked with														
		Wrockwardine Wood Infants	Wrockwardine Wood Arts College	The Burton Borough School	St Peters Edgmond	St Peters Bratton	St Lawrence	Redhill School	Queenswood	Newport Infant	Newport Junior	Lilleshall	Lawley	Dothill	Crudgington	Coalbrookdale and Ironbridge
Abraham Darby	secondary															
Coalbrookdale and Ironbridge *	primary															
Crudgington	primary															
Dothill *	primary															
Lawley	primary															
Lilleshall	primary															
Newport Junior	primary															
Newport Infant *	primary															
Queenswood	primary															
Redhill School *	primary															
St Lawrence	primary															
St Peters Bratton	primary															
St Peters Edgmond	primary															
The Burton Borough School	secondary															
Wrockwardine Wood Arts College *	secondary															
Wrockwardine Wood Infants School *	primary															

Table 10 Telford – relationships between schools in the Hub * These schools did not respond to this question/questionnaire.

Sixteen schools specified the types of activities they participated in with other schools. Arts-based links, other curriculum links and CPD were most frequently mentioned by schools (see Table 11 below).

Type of activity	No. of schools
Arts-based links	13
Other curriculum area links (sport, design & technology (DT), information communication technology (ICT), science, Personal, Social and Health Education (PSHE), mathematics)	5
CPD	5
Clusters	3
Headteachers meetings	1
Shared resources (Special Educational Needs)	1
Leadership programme	1

Table 11 Type of activity currently taking place between Hub schools ranked by highest incidence

Existing relationships between schools and cultural organisations within the Hubs

Nearly two-thirds of the Hub schools that responded to the questionnaire (14 out of 23) have worked with at least one cultural organisation within the Hubs. Ten out of 18 cultural organisations report that they have worked with schools in the Hub.

Schools in Telford are least likely to have worked with Hub cultural organisations before: 40% of Telford schools that responded, compared to 83% of schools in Bournemouth & Poole (five out of six) and 80% of schools in Durham (nine out of ten).

Bournemouth & Poole – relationships between Hub schools and cultural organisations in the Hub as reported by cultural organisations

School	Phase	Cultural organisations worked with						
		WAVE	Bournemouth Library	Bournemouth Symphony Orch.	Dance South West	Dorset History Centre	Lighthouse	Poole Museums
Broadstone School (Poole)	first							
Corfe Hills School (Poole)	upper							
St Katherine's School (Bournemouth)	primary							
St Peter's School (Bournemouth)	secondary							
St Walburga's School (Bournemouth)	primary							

Table 12 Bournemouth & Poole – relationships between schools and cultural organisations in the Hub as reported by cultural organisations

Durham – relationships between Hub schools and cultural organisations in the Hub as reported by cultural organisations

School	Phase	Cultural organisations worked with						
		The Forge	Baltic	BEAMISH	Culture and Leisure Durham	Dance City	Durham County Record Office	Seven Stories
Bullion Lane	primary							
Burnopfield	primary							
Cassop Primary	primary							
Durham Gilesgate	secondary							
St Hild's College	primary							
St John's	secondary							
St Joseph's	primary							
Tanfield Lea	primary							
Tanfield School	secondary							

Table 13 Durham – relationships between schools and cultural organisations in the Hub as reported by cultural organisations

Telford – relationships between Hub schools and cultural organisations as reported by cultural organisations

School	Phase	Cultural organisations worked with					
		Birmingham Repertory Theatre	City of Birmingham Symphony Orchestra	DanceXchange	Ironbridge Gorge Museum Trust	Shropshire Archives	Telford Library
Abraham Darby	secondary						
Coalbrookdale and Ironbridge	primary						
Crudgington	primary						
Dothill	primary						
Lawley	primary						
Lilleshall	primary						
Newport Junior	primary						
Newport Infant	primary						
Queenswood	primary						
Redhill School	primary						
St Lawrence	primary						
St Peters Bratton	primary						
St Peters Edgmond	primary						
The Burton Borough School	secondary						
Wrockwardine Wood Arts College	secondary						
Wrockwardine Wood Infants School	primary						

Table 14 Telford – relationships between schools and cultural organisations in the Hub as reported by cultural organisations

Type of work currently undertaken between Hub schools and cultural organisations as reported by cultural organisations

The type of work reported by the 10 cultural organisations that identified work with Hub schools is varied and relates to that delivered by cultural organisations generally to schools both within and outside the Hub. The delivery of practical workshops and projects was most often mentioned by all types of organisation, followed by school visits and use of educational loans and resources.

Type of activity	archives (2)	arts (3)	libraries (2)	museums (3)	Total (10)
workshops/projects	1	2	2	3	8
teacher-led visits to venue	1		1	1	3
loans, resources	1			2	3
work experience			1	1	2
residencies		1			1
performances		1			1
exhibitions		1			1
themed museum activities				1	1
facilitated visit		1			1
link to business studies				1	1
talks				1	1
book selection group			1		1
teacher link			1		1
work with Gifted & Talented				1	1

Table 15 Type of activity currently taking place between Hub schools and cultural organisations as reported by organisations, ranked by highest incidence. Some organisations have reported more than one activity.

Existing relationships between Hub cultural organisations

Over half the Hub cultural organisations (11 out of 18) have worked in some capacity with other Hub cultural organisations. All the libraries and archives have worked with others in the Hub. Arts organisations (three out of nine) and museums (one out of three) are least likely to have worked with other organisations.

Regionally, all the organisations in Bournemouth & Poole (six out of six), two-thirds of the organisations in Telford (four out of six) and one out of six organisations in Durham have worked with others in the Hub.

Bournemouth & Poole – relationships between cultural organisations in the Hub

Organisation	Type	Other cultural organisations worked with				
		Poole Museums	Lighthouse	Dorset History Centre	Dance South West	Bournemouth Symphony Orchestra
Bournemouth Library	library					
Bournemouth Symphony Orchestra	arts					
Dance South West	arts					
Dorset History Centre	archive					
Lighthouse	arts					
Poole Museums	museums					

Table 16 Bournemouth & Poole – relationships between cultural organisations in the Hub

Durham – relationships between cultural organisations in the Hub

Organisation	Type	Other cultural organisations worked with				
		Seven Stories	Durham County Record Office	Dance City	Culture and Leisure, Durham	BEAMISH
Baltic *	arts					
BEAMISH	museums					
Culture and Leisure, Durham	other					
Dance City	arts					
Durham County Record Office	archive					
Seven Stories	arts					

* This organisation did not respond to this question

Table 17 Durham – relationships between cultural organisations in the Hub

Telford – relationships between cultural organisations in the Hub

Organisation	Type	Other cultural organisations worked with				
		Telford Library	Shropshire Archives	Ironbridge Gorge Museum Trust	DanceXchange	City of Birmingham Symphony Orchestra
Birmingham Repertory Theatre	arts					
City of Birmingham Symphony Orchestra	arts					
DanceXchange	arts					
Ironbridge Gorge Museum Trust	museums					
Shropshire Archives	archive					
Telford Library	library					

Table 18 Telford – relationships between cultural organisations in the Hub

Who has worked with whom?

All of the organisations within the Hubs have worked with more than one type of organisation.

- Archives have worked with libraries and museums
- Arts organisations have worked with other arts organisations and libraries and museums
- Libraries have worked with archives and arts organisations
- Museums have worked with archives and arts organisations

Worked with	archives	arts	libraries	museums
archives				
arts				
libraries				
museums				

Table 19 Type of cultural organisation within the Hubs and type of organisation they have worked with in the Hub.

Results have been aggregated across all three Hubs.

Museums, libraries and archives will not have had the opportunity to work with others like them within the Hubs as there is only one of each in each Hub.

Type of work undertaken

The type of work currently undertaken in partnership is varied and not necessarily related to collaborative work in schools. Joint events and joint delivery were most often mentioned.

Type of activities between Hub cultural organisations	No. of organisations (18)
joint events, delivery	9
use of venue	1
shared employee with gallery	1
networking	1
joint training	1
joint education resource development	1
IT digital links	1
funding relationship	1
exchange visits with Friends' groups	1
unspecified links	1

Table 20 Type of activity currently taking place between Hub cultural organisations ranked by highest incidence

Nature of aspirations for partnership development

The ambitions for the Hub programme differs between the schools and cultural organisations. The desire for the development of partnerships and for working in partnership was mentioned more often by cultural organisations (60% of comments made) than by schools (26% of comments made) when questioned about the benefits to partners of involvement in the Hub.

Comments by cultural organisations relating to partnerships with schools ranged from 50% of comments made by Bournemouth & Poole cultural organisations, 59% of comments made by Durham cultural organisations and 72% of comments made by cultural organisations in Telford.

Type of organisation	% comments made related to developing partnerships within the Hubs			
	Bournemouth & Poole (30 cultural organisation and 28 school comments)	Durham (29 cultural organisation and 36 school comments)	Telford (29 cultural organisation and 45 school comments)	Overall % (88 cultural organisation and 109 school comments)
cultural organisations	50	59	72	60
schools	32	19	27	26

Table 21 Percentage of comments made by cultural organisations and schools related to developing partnerships within the Hubs

Schools placed more emphasis on new ways of working – including developing practice, inspiration and stimulation through cultural activity and broadening and enriching the curriculum (46% of comments made) and the new experiences the Hubs will bring for their pupils (34% of comments made).

Type of organisation	% comments made related to new ways of working			
	Bournemouth & Poole (30 cultural organisation and 28 school comments)	Durham (29 cultural organisation and 36 school comments)	Telford (29 cultural organisation and 45 school comments)	Overall % (88 cultural organisation and 109 school comments)
cultural organisations	27	17	31	25
schools	46	36	53	45

Table 22 Percentage of comments made by cultural organisations and schools related to new ways of working within the Hubs

Type of organisation	% comments made related new experiences for pupils			
	Bournemouth & Poole (12 cultural organisation and 14 school comments)	Durham (14 cultural organisation and 21 school comments)	Telford (14 cultural organisation and 18 school comments)	Overall % (40 cultural organisation and 53 school comments)
cultural organisations	17	14	21	17
schools	43	29	33	34

Table 23 Percentage of comments made by cultural organisations and schools related to new experiences for pupils

The aspirations of cultural organisations and schools for themselves and for the children and young people they work with are covered in more depth below (see Section 5.0).

4.2 Hub objective 2 – Increase the number and variety of cultural experiences for children and young people in the participating schools

This section provides information on the level and range of delivery of the cultural offer, as published by the DCMS, in schools with the support of cultural organisations. It examines delivery over the 2004/05 academic year within the Hub schools.

The second part of this section gives a snapshot of the current range of delivery to schools by cultural organisations based within the Hub. From this starting point, it is possible to measure the impact the Hub has had on the work of cultural organisations and the way in which they engage with schools.

Whether the cultural offer, as published, matches the aspirations of pupils, teachers and cultural practitioners and how delivery of the cultural offer is achieved will be discovered through the local self-evaluation programme and the annual data gathering, to be reported in future annual reports.

Current delivery of the cultural offer

On the assumption that normal curriculum delivery will result in most pupils receiving a substantial part of the cultural offer, this baseline concentrates on providing a snapshot of the current delivery of the cultural offer to pupils specifically through the support and specialist expertise of cultural organisations. The benefit that the Cultural Hubs can bring is the support of external Cultural Hub partners in the delivery of the cultural offer over the three years of the Cultural Hub programme. Therefore, throughout this section, reference to the delivery of the cultural offer refers to delivery with the support of cultural organisations.

Key findings related to the cultural offer

- Current delivery of the cultural offer with the support of cultural organisations in the schools that responded to the questionnaire is limited
- The cultural offer related to music, museums and galleries and significant buildings and sites are more likely to have been delivered
- The cultural offer related to media arts is least likely to have been delivered
- Some primaries have offered some aspects of the cultural offer to all their pupils
- Of the secondary schools that responded to the questionnaire, just over half have provided some aspects of the cultural offer to some of their pupils

- Provision of the cultural offer as reported by schools is predominantly concentrated between years 3 and 9 in schools, which matches the main year groups reportedly served by the cultural organisations
- Currently, potential for full delivery of the offer is stronger in Bournemouth & Poole and Durham, as cultural organisations based there provide activities that reflect the full cultural offer. In Telford, none of the Hub partners reported that they work with schools to deliver the areas of media and libraries

Sufficient information has not been offered to make a judgement on why Telford libraries are not delivering against the libraries aspect of the cultural offer, given that they do deliver creative writing to schools. This result may be because of a misunderstanding of their role with schools or a misreading of the questionnaire. This issue will be investigated further during the annual data-gathering process.

Delivery of the full cultural offer by school phase

The current picture is that no Hub schools that completed the questionnaire have delivered the full cultural offer to all of their pupils with the support of cultural organisations. In fact, there is a low baseline on which Hub delivery can be built. Through the delivery of the Hub programme, we would expect to see significant impact on the fulfilment of the cultural offer by participating schools.

The following table shows the current level of delivery of the cultural offer by schools to their pupils with the support of cultural organisations arranged by school phase. The cells highlighted in black show where all the pupils can make statements related to the specific area of the cultural offer, those ticked on white show where some pupils can make statements related to the specific area of the cultural offer.¹⁴

¹⁴ The cultural offer as outlined in the DCMS document. Letters refer to those used in Table 23 overleaf.

- 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

Region	School	Phase	a) Music	b) Visual art	c) Theatre	d) Dance	e) Media	f) Writing	g) Museum /gallery	h) Building/ site	i) Libraries	j) Archives
B & P	Broadstone First	first										
B & P	St Katherine's Primary	primary										
B & P	St Walburga's Primary	primary										
Durham	Bullion Lane Primary	primary										
Durham	Cassop Primary	primary										
Durham	St Hild's College Primary	primary										
Durham	St Joseph's RC Primary	primary										
Durham	Tanfield Lea Junior	primary										
Telford	Crudgington Primary	primary										
Telford	Lawley Primary	primary										
Telford	Lilleshall Primary	primary										
Telford	Newport Junior	primary										
Telford	Queenswood Primary	primary										
Telford	St Lawrence Primary	primary										
Telford	St Peters Bratton Primary	primary										
Telford	St Peters Edmond	primary										
B & P	St Peter's School	secondary										
Durham	Durham Gilesgate Sports College	secondary										
Durham	St John's RC Secondary	secondary										
Durham	Tanfield School	secondary										
Telford	Abraham Darby School	secondary										
Telford	The Burton Borough School	secondary										
B & P	Corfe Hills School	upper										

 all pupils = 100%
 some pupils = 1% to 99%

Table 24 Current delivery of the cultural offer by schools with support from cultural organisations by school phase. Where schools have not completed the table, this has been taken to mean 0%.

Early years and primary

Less than half of the primary schools (seven out of 16) have delivered at least one aspect of the cultural offer to 100% of their pupils with the support of cultural organisations.

Primaries are likely to provide opportunities across whole year groups, but early years and years 1 and 2 are less likely to have received any of the cultural offer in partnership with cultural organisations.

Secondary and post 16

Of the secondary schools that responded to the questionnaire, just over half have provided some aspects of the cultural offer to some of their pupils with the support of cultural organisations.

It is likely that secondary schools will deliver aspects of the cultural offer to their students through specific curriculum areas and it is therefore more likely that only some pupils will have received aspects of the cultural offer. This is particularly marked during the time that they are studying for GCSEs, A*s and A levels (years 10, 11 and 16+ are less likely to have received aspects of the cultural offer). For example, it may be that pupils who have opted for Art GCSE will be more likely than others in their year group to have achieved the cultural offer related to visual arts working in partnership with cultural organisations.

The following table shows the delivery of the cultural offer to pupils by number of schools by year group.

Cultural offer	Pupils	Number of schools by year group (5 nursery, 1 first with years 1 and 2 only, 16 primary years 1 to 6 and 7 secondary one with years 9 to 12 only, 4 with post 16 provision)												
		EY (5)	1 (16)	2 (16)	3 (15)	4 (15)	5 (15)	6 (15)	7 (6)	8 (6)	9 (7)	10 (7)	11 (7)	16+ (4)
a) Performed a piece of music live to an audience	All	1	2	1	4	4	3	5	1	1	1	0	0	0
	Some	0	0	0	3	1	6	3	2	2	3	3	3	3
	None	4	14	15	8	10	6	7	3	3	3	4	4	1
b) Made their own piece of individual art work	All	1	1	2	4	5	4	5	2	2	3	0	0	3
	Some	0	0	1	1	0	1	0	0	1	1	4	4	0
	None	4	15	13	10	10	10	10	4	3	3	3	3	1
c) Taken part in a theatre production, through acting or backstage production	All	0	2	2	4	4	3	3	2	1	1	0	0	0
	Some	0	0	1	1	1	0	0	0	0	1	4	3	3
	None	5	14	13	10	10	12	12	4	5	5	3	4	1
d) Taken part in a performance involving dance to a live audience	All	1	1	3	1	2	3	3	1	1	1	0	0	0
	Some	1	1	1	3	3	1	1	0	0	1	1	1	2
	None	3	14	12	11	10	11	11	5	5	5	6	6	2
e) Created their own piece of media art or watched or commented on others'	All	0	1	1	1	1	1	2	0	0	0	0	0	0
	Some	1	0	0	0	0	1	0	0	0	0	0	0	0
	None	4	15	15	14	14	13	13	6	6	7	7	7	4
f) Written and/or read aloud their own piece of original writing, or heard a professional writer read their original work	All	3	5	5	7	7	6	6	1	1	2	2	2	0
	Some	0	0	0	0	0	0	0	0	1	0	0	0	2
	None	2	11	11	8	8	9	9	5	4	5	5	5	2
g) Visited a museum or an art gallery and experienced a collection either digitally or via a loan box	All	2	4	4	5	6	6	6	0	0	0	0	0	0
	Some	0	0	0	0	0	0	0	0	0	2	3	3	2
	None	3	12	12	10	9	9	9	6	6	5	4	4	2
h) Visited a significant building or site	All	3	3	3	7	8	9	8	1	1	0	0	0	0
	Some	0	0	0	1	1	0	0	0	0	1	1	1	1
	None	2	13	13	7	6	6	7	5	5	6	6	6	3
i) Visited local libraries and been supported in making use of all they have to offer	All	0	1	1	4	5	4	3	0	0	0	0	0	0
	Some	0	0	0	0	0	0	0	0	0	1	1	1	1
	None	5	15	15	11	10	11	12	6	6	6	6	6	3
j) Studied documents from archives and record centres, helping them to understand the story of their community and country	All	0	0	0	2	3	3	4	0	0	0	0	0	0
	Some	0	0	0	0	0	0	1	0	0	0	1	1	1
	None	5	16	16	13	12	12	10	6	6	7	6	6	3

Table 25 Current delivery of the cultural offer in schools by year group. (EY = Early Years). Where no answer has been given, that has been taken to mean 0 delivery. Numbers in brackets refer to total number of schools with that year group.

Differences of delivery between aspects of the cultural offer

Of those schools that responded to the questionnaire, nine report no delivery of the cultural offer with the support of cultural organisations. Of the remaining 14 schools, all deliver the offer related to music and 13 (93%) deliver the offer related to museums and significant buildings.

The least frequently delivered areas of the cultural offer is media arts, with only seven out of 23 schools providing this for their pupils.

Differences of school delivery between regions

Telford schools have the lowest level of delivery with 30% (three out of 10) offering some aspects of the cultural offer.

One hundred per cent of schools in Bournemouth & Poole (five out of five schools) and 75% of schools in Durham (six out of eight) deliver aspects of the cultural offer.

Schools delivery (no. of responses)	a) music	b) art	c) theatre	d) dance	e) media	f) writing	g) museum	h) Sig. site	i) libraries	j) archive
Bournemouth & Poole (5)	5	3	4	4	3	4	4	5	3	3
Durham (8)	6	6	4	5	2	4	6	5	5	4
Telford (10)	3	2	2	2	2	2	3	3	3	2

Table 26 Number of schools delivering against the different areas of the cultural offer by region

Cultural organisations and the cultural offer

Table 27 overleaf shows the areas of the cultural offer delivered by cultural organisations to all schools they work with. The cultural organisations within Bournemouth & Poole and Durham Hubs are currently contributing towards the fulfilment of the full cultural offer, with at least one cultural organisation delivering against each aspect. Within these Hubs there also appears to be the expertise within the current partners to develop the area of media art, a weakness identified in school delivery.

Currently, no Telford cultural organisations are delivering against the media and libraries aspects of the cultural offer. If this is indeed the case, the Hub may want to consider targeting investment in these two areas to develop the skills of existing Hub partners, buy in external expertise and/or invite new members into the Hub that can bring these skills with them.

The evaluation will assess whether, through collaboration and the development of practice, cultural organisations have widened the type of cultural offer they are able to deliver to schools.

Cultural offer	No. of cultural organisations by region			Total	%
	Bournemouth & Poole (6)	Durham (6)	Telford (6)		
a) Performed a piece of music live to an audience	3	1	1	5	28
b) Made their own piece of individual art work	3	4	2	9	50
c) Taken part in a theatre production, through acting or backstage production	1	2	1	4	22
d) Taken part in a performance involving dance to a live audience	3	3	2	8	44
e) Created their own piece of media art or watched or commented on others'	3	3	0	6	33
f) Written and/or read aloud their own piece of original writing, or heard a professional writer read their original work	2	4	2	8	44
g) Visited a museum or an art gallery and experienced a collection either digitally or via a loan box	2	4	3	9	50
h) Visited a significant building or site	1	2	2	5	28
i) Visited local libraries and been supported in making use of all they have to offer	1	2	0	3	16
j) Studied documents from archives and record centres, helping them to understand the story of their community and country	3	3	1	7	38

Table 27 Number and percentage of cultural organisations providing the cultural offer to schools by region

General provision by cultural organisations to schools

This section gives a summary of the current range of provision to schools generally by cultural organisations based within the Hub. From this it is

possible to measure the impact the Hub has had on the work of cultural organisations and the way in which they engage with schools.

Seventeen out of 18 cultural organisations currently provide activities for schools. Dance South West does not currently offer any activities to schools.

Activities are evenly balanced between those taking place in schools and those taking place at the organisation's base.

Type of work carried out

Collectively the arts organisations tend to deliver a wide range of activities to schools:

- teacher-led visits
- tours of venue
- workshops
- residencies
- performances
- exhibitions
- screenings

MLA sector organisations were more likely to offer teacher-led visits, tours, workshops and exhibitions with, predictably, few of them currently offering performances (three out of nine), screenings (zero out of nine) or residencies (one out of nine).

The other activities identified across all cultural organisations included:

- outreach in schools
- resources
- INSET
- work placements

Level of activities delivered

Approximately one-third (five out of 18) of the cultural organisations did not identify the percentage of their education work which is direct delivery to schools. One-third (seven out of 18) devote 75–90% of their education work to work with schools, and one-third (six out of 18) devote 10–30%.

Education resources

Seventeen out of 18 organisations offer at least one type of education resource for schools. The most common resource is a teachers' pack, which is provided by 14 organisations.

Type of resource	Number of organisations					Total orgs. (18)
	archive (3)	arts (9)	library (2)	museum (3)	other (1)	
teachers' packs/information	3	7	0	3	1	14
worksheets	2	2	1	3	1	9
education room	1	3	0	2	1	7
online resources	1	1	0	1	1	4
loans service	0	0	0	3	1	4
information about the organisation	0	1	1	0	0	2
joint use library resource	1	0	1	0	0	2
pupils' study packs	0	0	0	0	1	1
artist in residence	0	1	0	0	0	1
film resource	0	1	0	0	0	1

Table 28 Type of resources made available to schools by cultural organisations

Four organisations (arts and MLA sector) offer online resources, at least one organisation from each Hub. Online resources include:

- schools library service catalogue
- archives learning zone
- library reader pages
- teachers notes and suggested activities
- museum site guides
- education packs

Delivery at each key stage

There is a concentration of delivery to schools by cultural organisations at Key Stages 2 and 3. There is significantly less delivery for early years, Key Stage 1, Key Stage 4 and post 16.

Curriculum links

All the organisations that currently deliver to schools (17 out of 18) make links in their work to the national curriculum. The following table shows the range and spread of delivery by curriculum area for each organisation within the Hub. (It is likely that Durham Culture and Leisure has responded in relation to all of their activities, not just those related to the libraries involved in the Hub.)

Region	Organisations	Type	English	maths	science	design technology	ICT	history	geography	languages	art	music	physical education	citizenship	literacy	numeracy	other
B & P	Dorset History Centre	archive															
Durham	Durham County Record Office	archive															
Telford	Shropshire Archives	archive															
B & P	Bournemouth Symphony Orchestra	arts															
B & P	Dance South West	arts															
B & P	Lighthouse	arts															
Durham	Baltic	arts															
Durham	Dance City	arts															
Durham	Seven Stories	arts															
Telford	Birmingham Repertory Theatre	arts															
Telford	CBSO	arts															
Telford	DanceXchange	arts															
B & P	Bournemouth Library	library															
Telford	Telford and Wrekin Council	library															
B & P	Poole Museums	museum															
Durham	BEAMISH	museum															
Telford	Ironbridge Gorge Museum Trust	museum															
Durham	Culture and Leisure, Durham	other															
Totals			8	3	1	3	4	8	5	1	9	6	3	6	9	4	2

Table 29 Curriculum links made by type of cultural organisations when delivering activities to schools. Ticks denote where curriculum links are made.

Archives and museums tend to deliver against broader curriculum areas including science and technology as well as the humanities, eg geography, history and art. Libraries tend to deliver against the humanities as well as literacy, numeracy and citizenship. Arts organisations tend to deliver against the arts curriculum as well as literacy and citizenship.

The most frequently delivered subjects are art (nine organisations), literacy (nine) and English (eight).

There is currently little delivery against mathematics, science, modern foreign languages, design technology and physical education (three organisations or fewer out of 17).

4.3 Hub objective 3 – Increase the number of continuing professional development opportunities for participating teachers and cultural practitioners

The baseline research looked at the level and type of arts- and culture-related continuing professional development (CPD) participated in over the last two academic years (2003/04 and 2004/05) by:

- teachers
- cultural practitioners

It looked at the CPD currently delivered by the Hub cultural organisations to

- teachers
- cultural practitioners

CPD for teachers included attending or leading INSET or other courses, in school or elsewhere; attending conferences, seminars or sessions led by teachers from other schools; work placements and/or giving or receiving mentoring support.

CPD – levels of participation by teachers

Of the Hub schools, 91% (21 out of 23) reported that they have teachers who have participated in arts/culturally related CPD; this includes all the schools in Bournemouth & Poole and Durham. Teachers in two schools in Telford have not participated in any culturally related CPD in the last two years.

Seventeen out of 23 schools provided information on teacher participation rates. Percentage participation rates ranged from 10–100% of teachers. Primaries were more likely to have 50–100% of their teachers participating in this kind of CPD (10 out of 16) compared to secondary schools, which identified only 10% of staff as having participated in arts/culturally related CPD. It is likely that only secondary teachers with specific arts/cultural specialisms will have participated from these schools.

Spending on CPD by schools

Of the 17 schools that identified the level of participation in CPD by their teachers, 10 identified how much was spent by their schools on CPD related to arts and culture in the last academic year. In 2004, schools that responded made an investment of approximately £60,950 into arts/culturally related CPD.

Budgets ranged in size from £150 to £50,000, comprising:

- five schools with budgets ranging from £150 to £1,000
- four schools with budgets ranging from £1,500 to £3,000
- one school with a budget of £50,000¹⁵

Type of CPD in which teachers have participated

CPD was looked at in terms of learning skills in a particular arts or cultural form, or use of the arts or cultural form in education.

The participation of teachers in CPD related to artform skills development, arts in education and the use of museums and heritage sites in education was identified by 72%, 72% and 50% of schools respectively (see Table 30 below).

Teachers were least likely to participate in CPD associated with library and archives skills development (14% and 5% respectively).

None of the teachers had participated in CPD related to the use of archives in education.

Type of CPD in which schools have participated	No. of primary schools (16)	No. of secondary schools (6)	Total no. of schools (22)	%
Artform skills based	10	6	16	72
Use of the arts in education	9	7	16	72
Use of museums/heritage sites in education	8	3	11	50
Working alongside cultural practitioners	4	4	8	36
Use of libraries in education	6	1	7	32
Museums/heritage skills based	4	2	6	27
Libraries skills based	2	1	3	14
Archives skills based	1	0	1	5
Use of archives in education	0	0	0	0
Other arts/cultural CPD <i>Voice works INSET (1 primary)</i> <i>Creativity course (1 primary)</i> <i>Arts networking for coordinators (1 primary)</i> <i>Exam-based courses in arts subjects (1 secondary)</i>	3	1	4	18

Table 30 Type of CPD teachers have participated in over the academic years 2003/04 and 2004/05 ranked in descending order by percentage of schools

There does not appear to be a significant difference in the type of CPD participated in between the three Hubs.

¹⁵ It is possible this represents the whole school budget for CPD.

Type of CPD in which schools would like to participate in order to benefit fully from Hub activities

There is a high demand for a range of CPD. Eighteen out of 22 schools identify three or more areas of CPD they would like to access in order to fully benefit from Hub activities. CPD was also identified, unprompted, as a possible benefit of participation in the Hub for teachers (18% of comments received).

The development of museums and heritage skills is the most popular area for future CPD with secondaries (six out of six), while the development of artform skills is more popular with primary schools (14 out of 16).

Type of CPD in which schools would like to participate in order to benefit fully from Hub activities	No. of Primary schools (16)	No of secondary schools (6)	Total no. of schools (22)	%
Artform skills based	14	5	19	86
Use of the arts in education	12	5	17	77
Use of archives in education	11	4	15	68
Museums/heritage skills based	8	6	14	64
Use of museums/heritage sites in education	10	3	13	59
Working alongside cultural practitioners	8	4	12	54
Archives skills based	6	3	9	41
Use of libraries in education	5	3	8	36
Libraries skills based	6	1	7	32
Other arts/cultural CPD (2 primaries)	3	0	3	14
Website development (1 primary)				

Table 31 Type of CPD in which schools would like to participate ranked in descending order by percentage of schools that identified it as a requirement

CPD delivered to teachers by cultural organisations in the Hubs

Of the cultural organisations within the Hubs, 78% (14 out of 18) currently offer CPD to teachers. The CPD offered is most closely related to the specialism of the organisation, eg Bournemouth Symphony Orchestra offers music CPD, Poole Museums offer CPD related to museums and galleries. The current art/cultural form-based CPD is thus related to the art/cultural form of the partner organisations within the Hubs.

There are currently gaps in CPD provision within the Hubs when mapping delivery against the cultural offer, with no CPD offered to teachers in any of the Hubs in media art, significance of building and sites or libraries.

There is a mis-match between the CPD teachers identified as a need and what is currently available from Hub partners. Teachers within the Hubs say that they require CPD related to all aspects of the cultural offer except that

related to significant buildings and sites. However, culture-related CPD is currently only delivered in a restricted number of cultural offer areas in each region.

Organisations currently provide a wider range of activities to schools related to the cultural offer than they do CPD. There may be potential for organisations within the Hubs to extend the type of CPD they are able to offer to schools. See Table 32 overleaf.

Region	Organisation	Type	Cultural offer									
			a) music	b) visual art	c) theatre	d) dance	e) media	f) writing	g) museum/g allery	h) sig. site	i) libraries	j) archives
B & P	Bournemouth Library	library										
B & P	Bournemouth Symphony Orchestra	arts	x									
B & P	Dance South West	arts										
B & P	Dorset History Centre	archive										
B & P	Lighthouse	arts			x							
B & P	Poole Museums	museums						x				
Durham	Baltic	arts		x								
Durham	BEAMISH	museums			x			x				
Durham	Culture and Leisure, Durham	other					x					
Durham	Dance City	arts				x						
Durham	Durham County Record Office	archive									x	
Durham	Seven Stories	arts					x					
Telford	Birmingham Repertory Theatre	arts			x							
Telford	CBSO	arts	x									
Telford	DanceXchange	arts				x						
Telford	Ironbridge Gorge Museum Trust	museums										
Telford	Shropshire Archives	archive									x	
Telford	Telford and Wrekin Council	library										

Table 32 Delivery of activities by cultural organisations to schools () compared to CPD offered to teachers (x), in the context of the cultural offer

Current level of CPD for staff in Hub cultural organisations

In the past two years (2003 to 2005) staff in 89% of the Hub cultural organisations (16 out of 18) have participated in arts/culturally related CPD. This includes all the organisations in the Telford Cultural Hub and five out of the six organisations in Bournemouth & Poole and Durham.

Fourteen out of 18 organisations provided information on staff participation rates. Percentage participation rates ranged from 5–100% of staff. All the archives and one museum reported that 100% of their staff had participated in arts/culturally related CPD. Half the organisations provided CPD for less than 20% of their staff. Library staff were least likely to have participated in CPD.

What CPD do staff in cultural organisations participate in now?

Type of CPD in which staff in cultural organisations have participated	no. of archives (2)	no. of arts orgs. (9)	no. of libraries (2)	no. of museums (3)	Total no. (16)	%
Use of the arts in education	1	6	0	2	9	56
Working alongside cultural practitioners	1	7	0	0	8	50
Other arts/cultural CPD	0	5	0	1	6	37
Artform skills based	0	5	0	0	5	31
Use of museums/heritage sites in education	1	2	0	2	5	31
Museums/heritage skills based	1	1	0	2	4	25
Libraries skills based	1	1	2	0	4	25
Use of libraries in education	1	1	1	0	3	19
Archives skills based	2	1	0	0	3	19
Use of archives in education	2	1	0	0	3	19

Table 33 Type of CPD in which staff in cultural organisations have participated in the two academic years 2003 to 2005
Durham Culture and Leisure and Dorset History Centre did not respond.

Approximately half of the cultural organisations that responded to this question (16 out of 18) highlighted the use of arts in education and working alongside cultural practitioners as the CPD in which their staff had participated over the past two academic years.

Other types of CPD also figured highly. These were mostly related to ways in which organisations train their staff to deliver activities to schools, but is not necessarily directly related to the transfer of cultural practice skills or approaches. Examples given include:

- learning about the curriculum
- learning about using the arts in different settings
- disability awareness
- child protection
- development of professional practice

What CPD would staff in the Hub cultural organisations need in order to benefit fully from activity funded through the Hub?

As with schools, there is a high demand for a range of CPD activities. More than half the cultural organisations that responded (15 out of 18) identified three or more areas of CPD they would like access to in order to fully benefit from Hub activities.

The use of arts in education and working alongside cultural practitioners were the most popular areas identified for CPD (73% and 67% of organisations respectively – see Table 34 below). This matches their current CPD activity (see Table 33 above).

Type of CPD in which staff in cultural organisations would like to participate in order to benefit fully from Hub activity	no. of archives (2)	no. of arts (7)	no. of libraries (2)	no. of museums (3)	other (1)	Total no. (15)	%
Use of the arts in education	2	5	1	2	1	11	73
Working alongside cultural practitioners	2	3	2	2	1	10	67
Artform skills based	0	3	1	3	1	8	53
Use of museums/heritage sites in education	1	4	1	1	1	8	53
Use of archives in education	1	4	1	1	0	7	47
Museums/heritage skills based	1	2	1	1	1	6	40
Use of libraries in education	1	3	1	1	0	6	40
Libraries skills based	0	2	1	1	0	4	27
Archives skills based	0	3	0	1	0	4	27
Other arts/cultural CPD	0	0	1	0	0	1	7

Table 34 Type of CPD in which staff in cultural organisations would like to participate in order to benefit fully from Hub activity ranked in descending order by percentage of organisations that responded

CPD offered to other cultural organisations by cultural organisations within the Hub

Four out of 18 Hub cultural organisations offer CPD to other arts and cultural organisations. Each of the three dance agencies offer CPD, as does the Durham County Record Office.

CPD delivered by the dance agencies is concentrated around the development of skills, networking and business development for dancers. The archive provides visits to the record office and training in local and family history.

CPD was also identified, unprompted, by cultural practitioners as a benefit from participating in the Cultural Hubs (15% of the benefits raised for individual practitioners and 10% of the benefits raised for cultural organisations as a whole).

4.4 Hub objective 4 – Increase learning in, through and about the arts and culture

At this stage, as little activity has taken place within the Hubs, there is nothing to report within the baseline against this objective. Information on learning through and about the arts will be gathered on an annual basis using a range of methods aimed at encouraging the effective engagement of pupils, teachers and cultural practitioners in the evaluation process.

Inspiring Learning for All and the Generic Learning Outcomes (GLOs) will be used as a framework for the analysis and reporting of the data gathered.

5.0 Potential benefits to participation in the Hubs

Open-ended questions about the potential benefits of working within the Hub were asked of schools and cultural organisations. Answers tended to concentrate on five main areas:

- learning outcomes for pupils
- increased access and opportunities for participation
- CPD for teachers and cultural practitioners
- developing partnerships
- improving ways of working

This section also looks at the potential benefits of Hub participation on the wider school community including parents, school governors and the community generally, as well as benefits for cultural partners and their staff.

There were no notable differences between the Hubs on the comments raised.

How the work of the Hub will benefit pupils

Comments from schools

Schools made 53 comments about their ambitions for their pupils.

Type of comments	primary (39)	secondary (14)	all (53)	%
learning outcomes	20	4	24	45
new experiences	12	6	18	34
contribution to teaching and learning	4	2	6	11
Other – eg potential for work with gifted and talented pupils, staff CPD, opportunities to understand other cultures	3	2	5	9

Table 35 Type of comments made by schools about the benefits to pupils of participating in the Hubs.

All schools responded and all gave more than one response. Percentages based on total number of comments made (see numbers in brackets).

Comments tended to concentrate on:

- issues which could be related to learning outcomes e.g. developing cultural awareness and appreciation, skills development, developing positive images of the arts, greater creativity, enjoyment and innovation (45% of issues raised)

Comments included:

Enable [pupils] to experience and develop their cultural awareness and appreciation.

Develop pupils' library and archive skills.

[Pupils] to enjoy the work and have fun – to be excited and motivated.

Children's aspirations for 'arts' will be developed.

- issues related to new experiences – eg access and new opportunities for pupils to participate in arts-, cultural- and creativity-based activities (34% of issues raised).

Comments related to new experiences included:

Allow pupils to interact with professional organisations.

More children having access to cultural resources.

To widen opportunities for students to participate in cross-curricular and integrated arts projects.

Other comments from schools related to the impact the Hub programmes may have on the development of personal skills and motivation for learning.

Comments from cultural organisations

All the cultural organisations identified what they hoped pupils would achieve through participation in the Hubs. 40 comments were made, all organisations made more than one comment.

Type of comments	archive (6)	art (20)	library (8)	museum (6)	all (40)	%
learning outcomes	6	14	6	4	30	75
new experiences	0	3	2	2	7	17
other – eg more joined-up thinking, develop an early years strategy	0	3	0	0	3	7

Table 36 Type of comments made by type of cultural organisation about the benefits to pupils of participating in the Hubs.

Percentages based on total number of comments made (see numbers in brackets). Durham Leisure and Culture has been included under libraries.

Organisations placed more emphasis on the areas related to learning outcomes, with 75% of comments made relating to developing understanding of cultural resources, improved skills, awareness of their community and their place within it for pupils and inspiration for work in schools.

Comments included:

Development of an understanding of place and people.

That they will gain an understanding how music and the arts can enrich their lives positively.

Some amazing life-changing opportunities.

Seventeen per cent of comments made by organisations related to new experiences for pupils. Other comments described projects that were or could be delivered.

Comments related to new experiences included:

Improved awareness of and access to a range of cultural offers.

Diverse experience [pupils] will not forget.

How the work of the Hubs will benefit partners overall

Types of benefits identified	% of comments received	
	schools (109 comments)	organisations (88 comments)
CPD	18	10
developing partnerships	26	60
developing ways of working	45	25
other – eg <i>higher profile for cultural activity in schools, increased resources, more arts for all</i>	15	10

Table 37 Summary of types of benefits schools and cultural organisations may gain through participation in the Hub.

Aggregation of all comments received relating to this issue. Percentages based on total number of comments made (see numbers in brackets).

Cultural organisations place more emphasis than do schools on the development of partnerships within the Hubs.

Sixty per cent of comments made by the Hub organisations related to:

- the development of partnerships between Hub organisations
- the development of partnerships with Hub schools
- improving the profile of arts and culture through partnerships
- the broadening of access through partnerships

Schools placed comparatively less emphasis on partnership development. Only 26% of teachers' comments identified this aspect as being a benefit to them and to their schools.

The schools placed higher emphasis than did the cultural organisations on improving or developing ways of working: 45% of comments by schools compared to 17% of comments made by organisations.

Comments related to improving or developing ways of working made by schools included:

- developing practice
- enhanced curriculum delivery
- inspiration and stimulation through collaboration and creative practice

Organisation contacts were, however, keen to develop their practice, develop resources for work with schools and explore ways in which cultural practice could be more closely integrated into the way that schools work.

Organisations identified a range of benefits they hoped would accrue to the teachers they work with. These included:

- more confidence in and understanding of arts and culture in education
- greater awareness of the opportunities available
- improved skills and resources

How the work of the Hubs will benefit the wider community

A high percentage of Hub partners, on average 83% of schools that responded and 78% of cultural organisations, expect parents, governors and the wider community to benefit from their organisation's participation in the Cultural Hub. Telford schools recognised these benefits most strongly.

The type of benefits highlighted included:

For parents:

- a broadening of their understanding of arts/cultural education
- active participation with their children, eg family activities, family research
- building appreciation through their children's experiences and achievements

For school governors:

- developing an understanding of the role of arts and culture in schools
- enjoyment of events and activities
- raised profile for the school

For the wider community:

- sharing experiences, performances and exhibitions
- a focus for bringing the community together
- a chance for them to share their talents
- providing models that can be used elsewhere

Other benefits included the enhancement of the school environment.

Three cultural organisations identified artists and other cultural organisations as also benefiting from the work of the Cultural Hubs. The benefits for these groups included new opportunities and professional development for artists and the development of case studies which may have a wider application to local and national programmes.

6.0 Summary of issues arising from the baseline study

This section aims to bring together the issues identified throughout the report that may have an impact on the forward planning for the Hubs and for the Hub evaluation.

Management and delivery of Hub activity

- **Strategy**

Hubs were not required to state within the Delivery Plans what their vision or aim for the three years of activity may be. The evaluators wish to investigate the strategic vision for Hub development through local consultation with facilitators during the annual data-collection round. To that end, it is recommended that reference to an overarching strategy or vision is included within future Delivery Plans so that work towards the fulfilment of that strategic vision can be monitored.

- **Capacity**

One of the issues which is emerging in all of the Hubs is that of the capacity of the cultural organisations to deliver to schools on the scale indicated by the budget. In both Bournemouth & Poole and Telford, organisational capacity will be built up by funding additional posts or back-filling posts based at the organisations. In Durham, the approach is to appoint a team of freelance practitioners who will act as brokers between schools and the cultural organisations. It will be interesting to find out which approach is the most effective and which leaves a more sustainable legacy.

- **Diversity**

A broad definition of diversity seems to be being employed within the Hubs although none have specifically identified culture related to sexuality as an issue to be addressed.

- **Programme budgets**

The budgets provided by the Hubs within their Delivery Plans have varying levels of detail, and information is expressed differently under the same budget headings. A more detailed examination of programme spend will be undertaken during the annual data gathering through direct consultation with Hub facilitators.

- **Investment by Hub partners**

The evaluators would expect to see an overall increase in investment by cultural organisations and schools over the life of the Cultural Hubs initiative. All schools' investment in this area should increase because of the

contribution that is expected from them to support this programme. As part of the annual data collection, the evaluators will investigate whether investment from schools and cultural organisations does increase, or whether funds are simply diverted from other activity.

Any changes in the level and type of investment made by schools and cultural organisations will aid in the assessment of how the work of the Hub may have impacted on the ways in which Hub partners might work in the future.

Relationships between Hub partners

In some cases, only one side of a relationship has been reported by respondents to questionnaires – eg a cultural organisation may have identified a school it has worked with but the school would not identify that cultural organisation. This issue emphasises the need for data gathering on an ongoing basis so that the ebb and flow of partnerships is not lost.

Provision of the cultural offer

- **current provision**

The current picture is that no Hub schools that completed the questionnaire have delivered the full cultural offer to all of their pupils with the support of cultural organisations. In fact, there is a low baseline on which Hub delivery can be built. It is expected that, through the activities of the Hubs, there will be a significant impact on the fulfilment of the cultural offer by participating schools.

Two of the Hubs (Bournemouth & Poole and Durham) are currently contributing towards the fulfilment of the full cultural offer, with at least one cultural organisation delivering against each aspect. Within these Hubs, there also appears to be the expertise within the current partners to develop the area of media art, a weakness identified in school delivery.

Currently no Telford cultural organisations are delivering against the media and libraries aspects of the cultural offer. If this is indeed the case, the Hub may want to consider targeting investment in these two areas to develop the skills of existing Hub partners, buy in external expertise and/or invite new members into the Hub that can bring these skills with them.

The evaluation will assess whether, through collaboration and the development of practice, cultural organisations have widened the type of cultural offer they are able to provide to schools.

- **evaluation approach**

The evaluation is based on the assumption that delivery of the normal curriculum in schools will result in most pupils receiving a substantial part of the cultural offer. For that reason, the evaluation will concentrate on the provision of the cultural offer to pupils specifically through the support and specialist expertise of cultural organisations. In this way, the impact the Hub has had on the work of cultural organisations and schools, and the way in which they deliver the cultural offer, will be measured.

- **data collection related to the cultural offer**

Collection of data from schools against the cultural offer has been challenging, with variable and less detailed results than anticipated. In the future, data against the cultural offer will be collected on an ongoing basis, by each Hub, for each project delivered.

Whether the cultural offer, as published, matches the aspirations of pupils, teachers and cultural practitioners and how delivery of the cultural offer is achieved will be discovered through the local self-evaluation programme and the annual data gathering. Results will be reported in future annual reports.

Provision related to the national curriculum

All of the organisations that currently offer activities to schools make links in their work to the national curriculum. The most frequently delivered subjects are:

- art
- literacy
- English

There is currently little delivery against:

- mathematics
- science
- modern foreign languages
- design technology
- physical education

The evaluation will examine whether, through collaboration between partners, the range of curriculum links offered within the Hubs will be broadened.

CPD

- **Current provision of CPD**

There are currently gaps in CPD provision to teachers within the Hubs when mapping delivery against the cultural offer. No CPD is currently offered in any of the Hubs in media art, significance of buildings and sites, or libraries.

Little of the CPD offered by Hub cultural organisations to cultural practitioners is related to the cultural offer.

- **Future provision of CPD**

There is a high demand for a broad range of CPD from teachers and cultural practitioners, but there is a mis-match between the CPD that teachers and cultural practitioners identified as a need and what is currently available from Hub partners.

Organisations currently provide a wider range of activities to schools, related to the cultural offer, than they do CPD. There may be potential to commission organisations within or outside the Hubs to extend the type of CPD that is currently available.

Benefits of participation in the Hubs

There are some differences in expectations between the schools and the cultural organisations which it may be useful for Hub partners to take into account. Cultural organisations mentioned the development of effective partnerships and learning opportunities for pupils most often as a benefit to participation in the Hubs. Schools seem to place more emphasis on the development of new ways of working and new experiences for their pupils.

Conclusion

The Cultural Hubs programme has brought together a wide range of professionals from within the education, arts, museums, libraries and archives sectors. There is potential for the development of exciting and innovative collaborations as a means of delivering a meaningful cultural offer to children and young people. However, a key challenge for the Hubs will be the development of effective relationships between people from five very different sectors where each has their own language, culture and aims.

The key challenge for the evaluation process will be to capture the evolution of Hub relationships and identification of how effective they are in the provision of the cultural offer without losing the voices of the children and young people who stand to benefit from the programme.

Appendix A Schools' questionnaire responses

Of the 30 schools participating in the Hub 23 (77%) responded to the questionnaire. Percentages have been based on total number of questionnaires returned.

Evaluation of Cultural Hubs - Baseline

Hayton Associates on behalf of Arts Council England and the Museums Libraries and Archives Council have been commissioned to evaluate the Cultural Hubs initiative. We are carrying out baseline research and would be grateful if you would complete this short questionnaire and return it to us in the stamped, addressed envelope provided by **Friday 21st October 2005**.

You and your school

Q1. Your name: _____ (PLEASE PRINT)

Q2. Name of your school: _____

Q3. What year group(s) do you teach: _____

Q4. Do you have any special responsibilities?

eg Head of English, Literacy co-ordinator

Q5. Are you the Cultural Hub contact for your organisation?

Total responses = 23		%
	yes	100
	no	0

If no please tell us the name of the Cultural Hub contact: _____

Q6. In the last academic year, September 2004 to July 2005, did your school have a budget for work with arts and cultural organisations?

Total responses = 23		%
	yes	35
	no	65

If yes, please tell us the amount.

£ _____

Of the those who answered yes	amount range
8 responses	£800 to £128,000

Your involvement in the Hub

Q7. Please tell us briefly what you hope to achieve for yourself as a result of participating in the Cultural Hub

- _____
- _____
- _____

Q8. Please tell us what your school hopes will be achieved for its pupils as a result of participating in the Cultural Hub

- _____
- _____
- _____

Q9. Please tell us what your school hopes will be achieved overall as a result of participating in the Cultural Hub – eg whole-school development

- _____
- _____
- _____

Q10. Do you expect any of the following to benefit from your school's participation in the Cultural Hub? (Please tick all that apply)

Total responses = 23		%
	parents	91
	school governors	74
	community	83
	other	26
	none	0

Please give an indication of how each group you have included may benefit

- _____
- _____
- _____
- _____
- _____

Your pupils and their work with arts and cultural organisations

Q11. Please consider the last academic year. For that year please estimate the percentage of pupils (and the percentage of each year group if possible) who had completed the following activities **with the support of external arts and cultural organisations**:

Total responses = 23		% of schools reporting some pupils completing activities (1% to 99%)	% of schools reporting all pupils completing activities (100%)	% of schools reporting no pupils completing any activities (0%)
	Performed a piece of music live to an audience	47	13	39
	Made their own piece of individual art work	30	17	52
	Taken part in a theatre production, through acting or backstage production	20	13	57
	Taken part in a performance involving dance to a live audience	43	4	52
	Created their own piece of media art or watched and commented on others'	26	4	70
	Written and/or read aloud their own piece of original writing, or heard a professional writer read their original work	17	26	57
	Visited a museum or an art gallery and experienced a collection either digitally or via a loan box	39	17	43
	Visited a significant building or site	39	17	43
	Visited local libraries and been supported in making use of all they have to offer	34	13	52
	Studied documents from archives and record centres, helping them to understand the story of their community and country	34	4	61

Arts, culture and education

Q12. Have you worked with arts or cultural organisations while teaching in this authority?

Total responses = 23		%
	yes	96
	no	4

If yes, how satisfied in general were you with the way the arts or cultural organisation(s) worked with you? Please tick one box.

Total responses = 23		%
	very satisfied	26
	satisfied	74
	not very satisfied	0
	not satisfied at all	0
	neither satisfied or dissatisfied	0

Q13. How well informed do you think your school is about the educational opportunities that arts and cultural organisations offer to schools? Please tick one box.

Total responses = 23		%
	very informed	13
	informed	74
	not very informed	13
	not informed at all	0
	neither informed or uninformed	0

Current relationships with Hub partners

Q14. Had your school worked with any of the Hub schools before the Hub partnership was formed?

Total responses = 23		%
	yes	74
	no	26

If yes, please list the name of the school(s) below and provide a short description of the work you have done with them – eg joint music project, teachers' professional development, schools cluster. Please continue on a separate sheet if you need more space.

Name of school	Activity/relationship

Q15. Had your school worked with any of the Hub arts and cultural organisations before the Hub partnership was formed?

Total responses = 23		%
	yes	61
	no	39

If yes, please list the name of the arts or cultural organisation(s) below and provide a short description of the work you have done with them – eg out-of-school visit, reminiscence workshops, artists residency or history project. Please continue on a separate sheet if you need more space.

Name of arts or cultural organisation	Activity/relationship

Continuing professional development (CPD)

Q16. What kinds of arts/culturally-related CPD have you and the staff in your school participated in during the past two years? Please tick all that apply.

CPD can include attending or leading INSET or other courses, in school or elsewhere; attending conferences, seminars or sessions led by teachers from other school; work placements; giving or receiving mentoring support.

Total responses = 23		%
	artform skills	65
	arts in education	57
	museum/heritage skills	26
	museum/heritage in education	48
	archive skills	4
	archives in education	0
	library skills	13
	libraries in education	30
	working alongside practitioners	35
	other	30
	none	9

Q17. In the last 2 years, approximately what percentage of your staff has participated in the type of CPD indicated above? _____%

Total responses = 23		%
	0%	26
	1-24%	26
	25-49%	4
	50-74%	13
	75-100%	30

How much did your school spend on arts/culturally-related CPD in the last academic year?

£ _____

Total responses =23	amount range
	£150 - £50,000

Q18. What training and professional development opportunities might you and your colleagues need, to benefit fully from the activities funded through the Hub?

Total responses = 23		%
	artform skills	78
	arts in education	70
	museum/heritage skills	52
	museum/heritage in education	48
	archive skills	30
	archives in education	57
	library skills	30
	libraries in education	35
	working alongside practitioners	61
	other	13
	none	0

Q19. Please include here anything else you would like to add about the Hub programme and/or your participation in the initiative.

Thank you

Please now return your completed questionnaire in the return envelope provided
HAYTON ASSOCIATES, 50 High Street, Thornton, Bradford BD13 3ES 01274 832039

Appendix B Cultural organisations' questionnaire responses

All the cultural organisations participating in the Hubs (18) responded to the questionnaire. Percentages have been based on total number of questionnaires returned.

Evaluation of Cultural Hubs - Baseline

Hayton Associates on behalf of Arts Council England and the Museums Libraries and Archives Council have been commissioned to evaluate the Cultural Hubs initiative. We are carrying out baseline research and would be grateful if you would complete this short questionnaire and return it to us in the stamped, addressed envelope provided by **Friday 21st October 2005**.

You and your organisation

Q1. Your name: _____ (PLEASE PRINT)

Q2. Job title: _____

Q3. Name of organisation: _____

Q4. Are you the Cultural Hub contact for your organisation?

Total Responses = 18		%
	yes	89
	no	11

If no please tell us the name of the Cultural Hub contact: _____

Q5. In the last academic year, September 2004 to July 2005, did your organisation have a budget dedicated to work with schools, excluding staff costs?

Total Responses = 18		%
	yes	50
	no	50

If yes, please tell us the amount.

£ _____

Of those who answered yes	amount range
9 responses	£1,000 - £271,000

Education staff

Q6. In the last academic year did you have a designated member(s) of staff for work with schools?

Total Responses = 18		%
	yes	83
	no	17

If yes, approximately what FTE (full-time equivalent) was dedicated to schools' work? (Please tick one)

Total Responses = 18	FTE	%
	0	22
	0.1 to 0.5	28
	0.6 to 1.0	17
	1.1 to 2.0	6
	2.1 to 3	0
	over 3*	28
	*amount range	3.2 to 6.5
NB Baltic have 17 freelance artists they work with but could not estimate FTE		

Q7. Of the education work your organisation does, approximately what percentage is with schools?

_____ %

Total Responses = 18		%
	0%	27
	1 to 24%	11
	25 to 49%	22
	50 to 74%	0
	75 to 100%	39

The work your organisation does with schools

Q8. Where does your work with schools take place? (Please tick all that apply)

Total Responses = 18		%
	in schools	83
	at your base	89
	other	50

Q9. What types of work do you currently carry out with schools? (Please tick all that apply)

Total Responses = 18		%
	teacher-led visit	61
	tour of venue	67
	workshops	89
	residencies	44
	performances	44
	exhibitions	33
	screenings	17
	other	39
	none	0

Q10. What resources do you have available to schools? (Please tick all that apply)

Total Responses = 18		%
	teachers' packs	78
	pupils' study packs	6
	worksheets	50
	online resources	33
	education room	39
	loans service	23
	other	23
	none	0

Q11. To which areas of the curriculum is your education work linked? (Please tick all that apply)

Total Responses = 18		%
	English	44
	mathematics	17
	science	6
	design technology	17
	information communication technology	22
	history	44
	geography	28
	modern foreign languages	6
	art	50
	music	33
	physical education	17
	citizenship	33
	literacy	50
	numeracy	44
	other	11
	none	0

Q12. What percentage of your education delivery takes place in the following key stages?

Total Responses = 18	0%	1 to 24%	25 to 49%	50 to 74%	75 to 100%
EY	61	0	6	0	0
KS1	44	44	11	0	0
KS2	22	17	22	33	6
KS3	28	44	28	0	0
KS4	39	44	17	0	0
post 16	50	50	0	0	0

Q13. When you are working with schools, which of the following activities does your organisation currently help pupils achieve? (Please tick all that apply)

Total Responses = 18	%
pupils have performed a piece of music live to an audience	28
pupils have made their own piece of individual art work	50
pupils have taken part in a theatre production, through acting or backstage production	22
pupils have taken part in a performance involving dance to a live audience	44
pupils have created their own piece of media art or watched and commented on others'	33
pupils have written and/or read aloud their own piece of original writing, or heard a professional writer read their original work	44
pupils have visited a museum or an art gallery and experienced a collection either digitally or via a loan box	50
pupils have visited a significant building or site	28
pupils have visited local libraries and been supported in making use of all they have to offer	17
pupils have studied documents from archives and record centres and helped to understand the story of their community and country	39
none of the above	0

Your involvement in the Hub

Q14. Please tell us briefly what you hope to achieve for yourself as a result of participating in the Cultural Hub

- _____
- _____
- _____

Q15. Please tell us what your organisation hopes will be achieved for the pupils it works with as a result of participating in the Cultural Hub

- _____
- _____
- _____

Q16. Please tell us what your organisation hopes will be achieved for the teachers it works with as a result of participating in the Cultural Hub

- _____
- _____
- _____

Q17. Please tell us what your organisation hopes will be achieved overall as a result of participating in the Cultural Hub – eg stronger partnerships with schools

- _____
- _____
- _____

Q18. Do you expect any of the following to benefit from your organisation's participation in the Cultural Hub? (Please tick all that apply)

Total Responses = 18		%
	parents	94
	school governors	61
	wider community	72
	other	22
	none	0

Please give an indication of how each group you have included may benefit

- _____
- _____
- _____
- _____
- _____

Current relationships with Hub partners

Q19. Had your organisation worked with any of the Hub schools before the Hub partnership was formed?

Total Responses = 18		%
	yes	56
	no	44

If yes, please list the name of the school(s) worked with below and provide a short description of the work you have done with them, eg:

*Dance project for a Year 7 class related to PE curriculum – 1 session per week for 10 weeks or
Exploration of museum for Year 2 pupils using handling collection – 1 day.*

Please continue on a separate sheet if you need more space.

Name of school	Activity

Q20. Had your organisation worked with any of the other Hub arts and cultural organisations before the Hub partnership was formed?

Total Responses = 18		%
	yes	61
	no	39

If yes, please list the name of the arts or cultural organisation(s) below and provide a short description of the work you have done with them, eg:

*Joint visual art and drama project exploring our contemporary collection, or
Creative writing project working with a writer and school children based in the library.*

Please continue on a separate sheet if you need more space.

Name of arts or cultural organisation	Activity/relationship

Continuing professional development (CPD)

Q21. Do you currently offer CPD to teachers?

Total Responses = 18		%
	yes	78
	no	22

If yes, please specify what CPD you offer to teachers:

- _____
- _____
- _____

Q22. Do you currently offer CPD to other arts/cultural education practitioners?

Total Responses = 18		%
	yes	22
	no	78

If yes, please specify what CPD you offer to arts/cultural education practitioners:

- _____
- _____
- _____

Q23. What kinds of arts or cultural education CPD have you and the staff in your organisation participated in during the past two years? Please tick all that apply.

Total Responses = 18		%
	artform skills	27
	arts in education	50
	museum/heritage skills	22
	museum/heritage in education	27
	archive skills	17
	archives in education	17
	library skills	22
	libraries in education	17
	working alongside other practitioners	44
	other	33
	none	0

Q24. In the last 2 years, approximately what percentage of your staff has participated in the type of CPD indicated above? _____%

Total responses = 18		%
	0%	22
	1 to 24%	39
	25 to 49%	11
	50 to 74%	0
	75 to 100%	28

Q25. What training and professional development opportunities might you and your colleagues need to benefit fully from the activities funded through the Hub?

Total Responses = 18		%
	artform skills	44
	arts in education	61
	museum/heritage skills	33
	museum/heritage in education	44
	archive skills	22
	archives in education	39
	library skills	22
	libraries in education	33
	working alongside other practitioners	56
	other	6
	none	0

Q26. Please include here anything else you would like to add about the Hub programme and/or your participation in the initiative.

Thank you

Please now return your completed questionnaire in the return envelope provided
 HAYTON ASSOCIATES, 50 High Street, Thornton, Bradford BD13 3ES 01274 832039

Appendix C Cultural Hubs

Arts Council England and the Museums, Libraries and Archives Council (MLA) are jointly developing three Cultural Hubs to be established in Telford, County Durham, and Bournemouth and Poole. Each Cultural Hub will be made up of a consortium of cultural organisations and schools that will plan and deliver programmes that provide a broad cultural offer for young people from September 2005 to July 2008. The Department for Culture, Media and Sport (DCMS) will invest £1.5m per year in the programme. The development is also supported by the Department for Education and Skills (DfES).

There are some excellent programmes and initiatives currently in existence involving partnerships between cultural organisations and schools. However, it is felt that more could be done to ensure better joint planning between cultural institutions and schools in the delivery of both the core and wider curriculum. We also know that parents and families play a considerable part in young people's access to the arts and culture and hope that this programme will complement this.

Seeking to explore the delivery of a cultural offer for children and young people, Cultural Hubs will use a model where the arts and cultural sector can begin to integrate better their education offer in order to develop a deeper level of engagement with schools and young learners. We are looking to explore the extent to which Cultural Hubs can help our thinking on how we might best deliver a comprehensive cultural offer to children and young people. Although the exact detail of this is still the subject of discussion, early thinking by the DCMS and DfES suggests that we might hope that by the time every child and young person reaches the age of 16, they would be able to say:

- § I have performed a piece of music live to an audience
- § I have made my own piece of individual art work
- § I have taken part in a theatre production, through acting or backstage production
- § I have taken part in a performance involving dance to a live audience
- § I have created my own piece of media art or watched and commented on others'
- § I have written and/or read aloud my own piece of original writing, or heard a professional writer read my original work
- § I have visited a museum or an art gallery or experienced a collection either digitally or via a loan box
- § I have visited a significant building or monument

Each Cultural Hub will be a partnership involving arts organisations, a museum, a library, an archive and a number of schools. We expect that in time Cultural Hubs will also make partnerships with the wider cultural sector.

We wish to explore the benefits that such an approach brings. At the very least, we hope that Cultural Hubs will:

- § support the development and strengthening of partnerships between key cultural organisations
- § facilitate unique partnerships between schools and key cultural organisations, allowing both sectors to understand each other better
- § explore whether a coherent cultural offer for all children and young people is deliverable, and if so what might be its key elements
- § allow schools to take greater ownership of the cultural offer being made to their pupils by including them in programming planning from the first stage
- § contribute to young people's appreciation of the arts and culture
- § provide more continuing professional development opportunities for teachers and cultural professionals
- § allow young people to access high-quality cultural activities and provision
- § facilitate the establishment of sustainable networks between schools in the partnership, to offer support and share ideas on working with the cultural sector as well as to collaborate on projects

This new work will build on the *Renaissance in the Regions* museums education programme, *Creative Partnerships* and education programmes of Arts Council regularly funded organisations, rather than detract from work already underway.

Aim and outcomes

The **aim** of Cultural Hubs is to explore a model of delivering a workable cultural offer for children and young people, at the heart of which is effective partnership working and joint planning between the cultural and education sectors.

The expected outcomes are:

5. Develop, test and measure the processes involved in joint planning between cultural organisations and schools
6. Increase the number and variety of cultural experiences for children and young people in the participating schools
7. Increase the number of arts and cultural continuing professional development opportunities for participating teachers
8. Measure the perceived impact of participation in a broad cultural offer, using the generic learning outcomes in *Inspiring Learning for All* (MLA)
9. Learn more about the practicality of delivering a coherent cultural offer to all children and young people

The Hubs

Cultural organisations for each Cultural Hub have been identified. These comprise:

- § three/four Arts Council regularly funded organisations
- § two/three museums, libraries and archives

Identification of these cultural organisations has been based on current provision of high-quality education programmes, their capacity to take on this additional work within the given timeframe and their willingness to participate in the pilot.

Between six and 20 schools will be invited by the Arts Council and MLA to take part in each hub. In the first instance, selected specialist schools in each area and their partner primary and secondary schools will be invited to take part. Participation will be on a voluntary basis in each area. Criteria for inviting schools to participate has been decided by the DCMS, the DfES, Arts Council England and MLA in liaison with each local education authority (LEA), for example Specialist Arts College status or distance from cultural organisations.

Schools will be asked to contribute to the programme by agreeing to participate in a light-touch evaluation programme. They will also be required to make financial contribution in years 2 and 3. These are expected to be up to:

	Primary schools	Secondary schools
Year 2	£1,000	£2,500
Year 3	£2,000	£5,000

Programming

Each hub will have a steering group consisting of regional representation from Arts Council England, MLA, Specialist Schools Trust and the LEA, which will consider and challenge the programme each year and make final decisions about programming. In making final decisions, steering groups will consider feedback on delivery plans given by the DCMS, the DfES and the national offices of the Arts Council and MLA. The steering group will also seek feedback from Hub partners regarding how the programme is being planned, managed and delivered.

A facilitator for each hub will be commissioned to assist in programming for year 1. Cultural organisations and schools will work together with their facilitator to develop a programme of work. This will be a combined artistic and cultural offer, building on the cultural organisations' strengths and addressing local schools' needs.

Initial programming will take place over the summer term 2005, with projects for young people to commence in September 2005. Funding for Cultural Hubs should not be used for existing education activities.

Each Cultural Hub is best placed to define the specific outcomes and programmes they would like to set up through the partnership. This includes the detail of the

number of sessions, young people and teachers involved. Programmes should be tailored to local needs and should 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

Cultural Hubs should consider that:

- § the programme should promote an inclusive approach to those not already engaged in the arts and benefit every child and young person in the schools involved to some extent. It will be for the schools and the cultural organisations involved to decide how best to achieve this
- § we wish to see opportunities for young people with a particular interest in an area to develop this interest and deepen their experience of it

Each cultural organisation and school should provide one lead representative. These people will work together to develop a delivery plan. It is important that all schools and cultural organisations commit to a minimum level of involvement for the programme to work effectively across the partnership.

Cultural Hubs will develop a three-year delivery plan for approval by the steering group in June 2005. This delivery plan is expected to contain a detailed description of the planned programme for year 1, and an outline of programmes for years 2 and 3. In the summer term of each year, Hubs should review and resubmit their plans for the following year, taking into consideration lessons learnt so far.

Evaluation

A full evaluation programme will be set in place to measure how well Cultural Hubs achieve the outcomes stated earlier. Participating schools and cultural organisations will be expected to contribute to collecting data. However, we will ensure that this is not an onerous task.

Funding

Arts Council England will agree with each Cultural Hub how best to distribute and manage the funds. This could be through a lead organisation or through each partner being given a set amount to spend on the agreed programme of work they are undertaking.

The DCMS is investing £1.5m per annum in Cultural Hubs, which will be distributed through Arts Council England. Most of this funding will be spent directly on delivering the programme, although there will be central administration and

evaluation costs. It is expected that each Hub will receive at least £400,000 per year for programme costs. School contributions in the second and third years will be in addition to this.

Year 1 timeframe

Task	Timeframe
Cultural organisations identified and initial interest agreed	January 2005
Schools identified and initial interest agreed	February 2005
Regional meetings of all partners	February 2005
Cultural Hubs launch	March 2005
Programme development	Summer term
Approval by steering groups	Summer term
Baseline study of participating pupils and teachers	Summer term
Programme commences	September 2005

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Cover image: Pupils from St Walburga's Primary School taking part in a quill writing workshop led by the Dorset History Centre at the Bournemouth and Poole Cultural Hubs fair, November 2005

Photographer: Rob Fodderi