

A summary of the research carried out for the Education Programme Delivery Plan

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Executive summary

1.1 This report provides a summary of the research carried out to support the writing of the North West Hub's Education Programme Delivery Plan (EPDP). Extensive research and consultation with LEA officials and teachers throughout the region was carried out by a team of consultants. The purpose of the research was to find out how the Hub museums can best develop their services to schools.

The report has been published to share the results of the EPDP research with the wider museum community. It offers an insight into the current educational climate, describing the main initiatives and stakeholders affecting schools and museums. It also provides a summary of the research carried out with teachers who were asked about their views on museums. A summary of the EPDP for the North West is included.

1.2 The research showed that the educational climate is changing in relation to the creativity agenda, albeit slowly. It appears that Government is taking the view that education in creativity can help schools raise achievement. There are opportunities here for museums to advocate to schools and LEAs the contribution they can make to creative learning.

1.3 Focus groups were conducted with 71 teachers across the region. The main findings are as follows:

- Teachers value museums because they are "...the keepers of so much magic for kids". They notice changes in behaviour, group dynamics and academic performance during and after museum visits. They consider a friendly welcome all-important and it is, above all, the *human* dimension of the museum visit that teachers and children enjoy and remember – the expert educator, facilitator or curator who provides an alternative perspective to that of the classroom teacher.
- Whilst teachers' awareness of national debates about creativity is limited, the teachers were all committed to teaching more creatively, and many sense that the educational climate is changing for the better. They would like support with experimentation, but are disillusioned with the training on offer from their LEA, much of which is geared towards the implementation of the latest government initiatives.
- In general, teachers' view of museums tends to be coloured by their own subject specialism. Opportunities for cross-curricular learning did not appear to be a key motivation in making museum visits. They are wary of Citizenship as a curriculum area and are unsure how to teach it.

- Teachers' use of and access to ICT varies considerably. The picture here is complex and museums clearly have to exercise great care before investing in new initiatives.
- There was no clear consensus on the most effective means for museums to communication with schools, although there seemed to be a general presumption in favour of simplicity and the pooling of information about museums' education services in one place.
- The teachers identified the main difficulties in taking children out of school as: the cost of transport, Health and Safety considerations and timetabling pressures at Key Stage 3. These matters are arguably beyond the jurisdiction of individual museums and can only be addressed by multi-agency action and cultural change at a national level.

1.4 Headteachers in schools which rarely use museums were also consulted. Certain common themes emerged, such as the pressure of league tables in poorer areas, behavioural problems, the cost of transport and a general view of trips out as a post-SATs treat rather than a basic educational entitlement.

1.5 A wide range of officials from nine LEAs in the region were interviewed. Museums appear to be low on LEA *official* agendas, nevertheless, many LEAs are developing initiatives for creative learning or are working in partnership with other agencies. All the LEA officers who were consulted spoke enthusiastically about the contribution that museums can make to children's education. Because of this it became evident that museums could benefit from developing closer ties with their local LEA(s). The time is right for a sustained campaign to demonstrate to LEAs and other educational agencies that museums can make a purposeful and creative contribution to their work.

1.6 Among the other agencies and initiatives working within the education system, awareness of museums was relatively high. Education Business Partnerships, Excellence in Cities, Gifted and Talented, Aim Higher and other initiatives have all worked with museums.

1.7 The Government has committed unprecedented levels of financial support for ICT in schools since 1997. The majority of secondary schools and many primary schools now have well-equipped ICT suites providing 20 – 25 networked workstations, intranets, Internet connections and 'clusters' or stand-alone machines around the school. However, despite increased access to technology both at school and home, the majority of teachers use ICT resources in less than half of lessons and generally prefer to rely on paper-based sources for lesson planning, rather than making use of the Internet. The development of research and investigation skills is an area where museums could provide excellent packages of material, published online or on CD-ROM, drawing on their collections to support specific curriculum areas.

1. 8 The Education Programme Delivery Plan contains six elements which are designed to enable the Hub to develop a 'comprehensive and integrated' service to schools. The Plan consists of posts and projects which will help to develop a more strategic and discerning response to current educational agendas and will build on existing practice within the Hub.

2 Renaissance in the Regions and the Education Programme Delivery Plan

At the end of 2002 the Government awarded £70 million to Renaissance in the Regions - the first ever sustained central government funding of its kind for regional museums. The first phase of the project, spanning 2003/06, is already well under way, with an ambitious plan of action to improve resources and services across England's museums.

The initial focus for investment will be the regional museum 'Hubs' which have now been established in each of the nine English regions. While all Hubs will receive support for Renaissance objectives and initiatives in the next three years, three regions have been chosen to receive accelerated funding: the North East, West Midlands and South West. Their task is to develop themselves as centres of excellence, demonstrating how the sector can impact on social and economic priorities in their region and deliver quality services.

The North West Hub is a partnership between Manchester City Galleries; Manchester Museum; the Whitworth Art Gallery; Bolton Museum and Art Gallery; Harris Museum and Art Gallery, Preston; and Tullie House Museum and Art Gallery, Carlisle. It includes the Museum of Science and Industry in Manchester, the People's History Museum in Manchester and Lancashire County Museums Service as 'first partners'. Manchester City Galleries is the lead partner. The Hub has attracted funding of £2.46m for a development programme of projects and posts delivered between 2003 – 2006. The funding will help achieve 38,000 new contacts between children and the Hub museums and 57,000 visits by new users predominantly from social classes C2DEs and black and minority ethnic groups by the end of 2005/06. The Museums, Libraries and Archives Council (MLA, formerly Resource) instigated, and is now leading, the development of Renaissance in the Regions. For a detailed description of its development see MLA's website (www.mla.gov.uk).

A priority for the Renaissance in the Regions settlement is the creation of a 'comprehensive and integrated' service to schools, starting with the larger museums in each of the regional Hubs. In 2003-4 MLA provided funding for the development of Education Programme Delivery Plans (EPDP) in each of the Hubs. The aim of the EPDP is to demonstrate how the Hub museums can extend and strengthen their services to schools, with a view to achieving a 25% increase in 'contacts' with school children (aged 5-16) by 2006. The long-term goal is to realise the vision of the "comprehensive and integrated" service to schools across the region.

In the North West, MLA North West and the Hub have worked closely together on the development of the plan, with advice and guidance from a small steering group. The research described in this document was carried out in order to

ensure that the plan responds to real educational need. MLA required the EPDPs to be developed through an extensive consultation exercise with the education sector, rather than to be based on museums' views of what they could offer schools. A lead consultant and a team of five consultants worked closely with the Hub museums and MLA North West to carry out this research. There were two main parts to their work: firstly, researching nine of the LEAs in the region to find out about their priorities and the degree to which museums figure in their thinking and plans; secondly, examining teachers' views through focus groups.

The research and consultation which was carried out to inform the EPDP involved many conversations and the exchange of ideas with teachers and LEAs. This cross-sector dialogue is leading to greater understanding of the pressures and preoccupations faced by each sector and will hopefully lead to greater collaboration. The research also enabled MLA North West and the Hub to have conversations with other useful allies and potential partners, for example, Government Office North West, Creative Partnerships, Arts Learning North West, Arts Council North West, and the Heritage Lottery Fund. This could lead to greater cohesion within the cultural and education sectors, so that effort and investment can be maximised for the benefit of teachers, children and young people.

The main focus of the Hub's future advocacy campaigns will be on LEAs and other agencies (e.g. Excellence in Cities, Education Business Partnerships). The climate is clearly receptive and there is much to be done in promoting the more creative approaches to teaching and learning without which, arguably, levels of academic attainment will not rise.

3 The current educational climate: the creativity agenda

The research for the Education Programme Delivery Plan (EPDP) was informed by the view that there have been significant developments in educational thinking, which create a new climate within which museums' contribution to education can be advocated. This section outlines some of the evidence that suggests that the educational climate in the UK is changing, albeit slowly.

The Government's drive to raise attainment and combat disaffection is increasingly taking account of the potential benefits of creative and cultural experiences. There is an acknowledgement within Government that the testing regime and 'objective-led' teaching have entailed the neglect of activities which enrich children's educational experience, but do not necessarily produce outcomes that can be easily defined or quantified. The National Advisory Committee on Creative and Cultural Education (NACCCE) report *All Our Futures* (2000) highlighted 'creativity' as being of fundamental importance to the education system and to the country's future economic well-being. Creative Partnerships (see below) came into being as a direct response to *All Our Futures*.

Two reports published by Ofsted¹ – *Expecting the Unexpected: developing creativity in schools* (2003) and *Improving City Schools: how the arts can help* (2003) – indicate that cultural experiences are acknowledged to be an essential ingredient of good education. *Excellence and Enjoyment: A strategy for primary schools* (2003) sets out the Government's vision for primary education and is firm evidence that Government thinking is changing. A central theme is the notion of a "broad and rich curriculum" which develops children in a variety of ways. Whilst it still promotes "tests, targets and tables" as key tools for improvement, it also encourages teachers to take ownership of the curriculum and to be "creative and innovative" in how they teach and run the school.²

The *14-19 Opportunity and Excellence Green Paper* (2002) set out a new structure and framework for 14-19 learning.³ The main weakness in the system was perceived to be the lack of vocational routes or choices, but it was also felt that the academic routes on offer were too narrow. The paper paved the way for a blending of vocational and academic learning. Currently (2004) the 14-19 Working Group, chaired by Mike Tomlinson, is reviewing education for this age group. It is proposing a single framework of diplomas which will replace GCSEs and A Levels. It is expected that this will provide a more flexible system of learning, which could provide opportunities for schools to make more use of museums than the current system allows⁴.

¹ Office for Standards in Education

² *Excellence and Enjoyment. A strategy for primary schools* (DfES, 2003) p4

³ See www.dfes.gov.uk/14-19/

⁴ See www.14-19reform.gov.uk/

In 2000, a review of the National Curriculum emphasised creativity as an important aim. The QCA⁵ followed up this review by investigating how schools can promote pupils' creativity through the National Curriculum. The QCA worked with teachers to investigate how they could develop pupils' creativity through their existing schemes of work and lesson plans. In 2004 it published the website, *Creativity: find it, promote it*⁶ as part of the National Curriculum in Action website. It offers guidance to teachers on recognising and promoting pupils' creative thinking and behaviour and gives examples of pupils' creativity across the curriculum.

The increased emphasis on thinking skills in schools is geared to enable pupils to focus more on their creative skills. It is a key element in the Government's drive to raise standards. As part of this current climate, the Department for Education and Skills (DfES) is working with the Department for Culture, Media and Sport (DCMS) on a number of projects aimed at promoting creativity in schools. Museums are seen to have a role in helping schools deliver this creativity agenda. These include the Museums and Galleries Education Programme (MGEP)⁷ and Creative Partnerships. Both of these projects aim to build partnerships between schools and the cultural sector with a view to instilling creative teaching approaches in schools.

Currently, much of this debate is taking place under the heading of "personalised learning" – a recent "big idea" in education. The DfES is building a section on its website about this concept.⁸ Very simply, the question being debated is: how can schools meet the individual needs of children? It is an attempt to break away from the long – established approach of trying to get children to "fit into the system".

LEA officials and teachers that were interviewed for the EPDP research very much welcome this shift in the Government's strategy. The research has shown that individual LEAs and schools are using museums to help them deliver the 'creativity agenda'. For instance, Knowsley LEA, Knowsley Leisure Services and Arts Council North West jointly fund the post of Creative Learning Co-ordinator. This post has a very broad remit encompassing Sure Start and family learning, as well as formal education (5-18 years).

It is heartening that some LEAs and some schools are taking this new approach on board. LEA staff that were interviewed welcomed *Excellence and Enjoyment*

⁵ The QCA (Qualifications and Curriculum Authority) maintains and develops the National Curriculum and associated assessments, tests and examinations; and accredits and monitors qualifications in colleges and at work. It produces schemes of work for teachers to follow. It is a non-departmental public body sponsored by the DfES.

⁶ <http://www.ncaction.org.uk/creativity/index.htm>

⁷ For a description of the Museums and Galleries Education Programme see www.clmg.org.uk/mgep/

⁸ www.standards.dfes.gov.uk/personalisedlearning

because it will force LEAs and schools to think about creativity. They see museums as having a part to play in helping schools deliver a more creative curriculum. However, the research has shown that there are many hurdles to cross before teachers can really make the most of what museums can offer.

In May 2004 Tessa Jowell, the Culture Secretary, contributed to the debate in an essay about the value of culture:

Why do so many parents take their children to museums and galleries, why do they get them dance lessons, music lessons... Because they know it's important, not because they think their children are necessarily going to become artists or performers – although they might – but because of the value of what this exposure to culture gives them for the rest of their lives.⁹

The purpose of this research has been to advance the debate, and create a situation where all schools recognize the value of culture and are able to involve their pupils in it.

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www.culture.gov.uk/global/publications/archive_2004/Government_Value_of_Culture.htm

4 What was learnt from the teachers' focus groups?

Planning the focus groups

A central part of the research for the Education Programme Delivery Plan (EPDP) was the consultation with teachers, which took the form of focus groups. The consultation was planned and conducted by the research and consultancy team, which held groups in Warrington, Bolton, Carlisle, Liverpool and Manchester. Each consultant carried out two focus groups, one for primary and the other for secondary teachers.

The consultation with teachers was explicitly framed by the 'creativity agenda'. It set out to provide a snapshot of attitudes, values and experiences, as well as practical requirements and constraints. In order to generate an in-depth, qualitative discussion, teachers who were committed users of museums and galleries were sought out. Seventy-one teachers took part, half from primary schools and half secondary. Special education, in all its manifestations, was well represented, and every attempt was made to recruit teachers from the full range of subject areas. All discussions were tape-recorded and the teachers taking part were paid for their time.

Teachers were also invited to complete a brief questionnaire, the results of which are alluded to in the discussion below. Although the sample is not large, the findings provide corroboration of what would otherwise be merely 'impressions' or 'hunches'.

The discussions were designed to find out:

- Why teachers value museums
- How museums affect pupils' behaviour and academic work
- How aware teachers are of national debates about creativity
- What is different or valuable about the museum coming to them
- Which subjects can best be taught through museums
- How they are teaching citizenship
- How they use ICT
- What models of CPD they value and what's on offer from their LEA
- How best to communicate with teachers
- What makes it difficult to take children out of school

Why do teachers value museums?

All the teachers consulted were enthusiastic users of museums:

Museums are the keepers of so much potential magic for kids...

Teachers had fascinating and often moving things to say about the impact of museum experiences on children. They noted positive changes in behavior, motivation and, above all, increased concentration and a willingness to express

feelings and opinions. Many commented on the fact that children who are otherwise disruptive often reveal themselves in a new light.

One of my little children was just awe-inspired, he wouldn't stop. Now, in a classroom he's hard work, but in the gallery he was so taken with this drawing.

They get stereotyped in school...in a museum the peer group doesn't hold sway like it does in a classroom.

His self-esteem really rose, he was there, he was the soldier...

They write so beautifully after a visit. About feelings.

The language development, especially for the girls who have English as a second language is amazing...

An actress was telling her story of growing up and coming over from Pakistan as a little girl and growing up in Yorkshire, [it was] just her, no props; she had them mesmerised. They could relate to it all...our children are from Pakistan or India. She was a Muslim who fell in love with a Sikh boy. The dilemma was should she marry him? She would stop and ask the children what they thought. They were so into it, they were part of her story.

Teachers also stressed the social value of taking children out of school.

I've worked in tough schools and I've never been let down by children out on a visit. Not once. They're like young adults then.

They're totally different when you take them out.

They feel really safe. We went three times, so it's like their second home... they know where the mummy is...they're really confident.

Committed art teachers emerged as perhaps the most regular users of all. For them, the stimulus of permanent art collections and regularly changing exhibitions is vital to the teaching of their subject. Their relationship with museums and galleries is genuinely symbiotic.

I'm Head of Art and we use the two main galleries here all the time. In fact last year I took my Year 13 group out every Friday afternoon. It really works.

OK, it's a really nice art room, but it's still a box...when you get out into an art gallery, it's so motivating for the kids...

Several teachers remarked on the importance of a friendly welcome. Taking children out of school is hard work: it is therefore essential that museums, especially front-of-house staff, make school groups feel comfortable.

*Sometimes when you go somewhere, you think that people are staring at you and that you are making too much noise – but Liverpool Museum doesn't seem to be like that. You feel comfortable when you're there.
(Special School teacher)*

Although many teachers talked enthusiastically about museum objects, they placed just as much emphasis on the importance of the 'animateur' – the person or people who bring the objects to life and inspire the children. Teachers are well aware of their own limitations and are eager to draw on the enthusiasm and expertise of other people.

They are so collaborative... you can have such good conversations with them. (i.e. museum education staff)

Those twilight sessions were just fab - really interesting and relaxing. You get to see the gallery without the children and other people. You can ask the staff about paintings you particularly like.

Creative teaching and learning: how aware are teachers of national debates?

Most of the teachers consulted were keen to develop creative and cultural experiences for children. Many argued that they cannot raise attainment without 'doing things differently', and see museums and galleries as enabling that to happen.

When literacy was taught through art, children learned more – I'm 100% sure of that!

One Manchester teacher was convinced that her involvement with Creative Partnerships had boosted her pupils' performance in SATS.

Teachers' commitment to museums and galleries had largely come about as a result of using them in the course of their teaching: only 9.4% of primary school teachers had been encouraged to use museums and galleries as part of their initial teacher training. For secondary school teachers, the percentage was slightly higher at 19.4% - perhaps a reflection of the fact that many of the secondary school teachers consulted were art and design specialists.

While teachers' commitment to a more creative curriculum was not in doubt, their awareness of major policy documents and initiatives was limited. For example:

- 54.8% of primary school teachers had never heard of *All Our Futures: Creativity, Culture and Education* (NACCCE, 2000); 29% had heard of it; 16.1% had read some of it.
- 61.3% of secondary school teachers had never heard of *All Our Futures: Creativity, Culture and Education* (NACCCE, 2000); 25.8 % had heard of it; 12.9 % had read some of it.

The picture was similar for publications like *Creativity: find it, promote it*, (QCA, 2003) and the two recent Ofsted reports *Expecting the Unexpected: developing creativity in schools* and *Improving City Schools: how the arts can help*. Even more surprisingly, 34.4% of primary school teachers had never heard of *Excellence and Enjoyment: A strategy for primary schools* ,(DfES, 2003); 31.3% had heard of it; and 25.0% had read some of it.

Some teachers suggested that there appears to be a contradiction between what the Government is saying to museums (work with schools) and what it is saying to schools (academic work takes priority).

A majority of teachers interviewed thought that schools are less creative places than they were five years ago. Concern was expressed about the pressure of SATs and the reluctance of some headteachers and colleagues to take children out of school at all.

It's treading on glass at the moment, this whole business of taking children out of school, because not everyone sees that there is in fact a link between attainment and visits.

We're probably slipping into the scenario of a visit once a year.

You get the feeling that everything is stacked against you. For years we took kids to Liverpool and did slavery... and then I was asked, "Is it really necessary?"

There was a perception that younger teachers are often the most resistant to change.

We have three NQTs (newly qualified teachers) in school. Getting literacy and numeracy hour out of their heads is difficult. Planning is everything now, but I want a plan scribbled on!

Student teachers are victims of the system by which they were taught – they see the curriculum as a series of unrelated units, and they lack the imagination, confidence and creativity to work in a cross-curricular way.

However, many teachers also indicated that the climate is beginning to change and that this can only be in the long-term interest of their pupils.

I think it is on the turn... (we) need a bit more fun, stimulation. Teachers are feeling a bit more confident now; it's just starting.

It's the way you get around things – I also think things are on the turn. Schools who are committed do it as well as (the normal workload). (We) put in extra time to compensate.

You'll get more rounded children who are more happy in themselves.

What is valuable about museums taking collections to schools?

Those teachers who use loan collections greatly value them.

What it costs to have that box, compared with what the children get out of it is incredible. Last time I borrowed that one, every child dressed up and we took photographs for the record of achievement.

I teach many children in wheelchairs, so I use museum loan boxes. One boy who would not usually put on dressing up clothes, did dress up as a Red Indian... this was unbelievable for him. He was fascinated, it rang his bell.

The head of history created a trench (and) incorporated loan material. We used it for open evening. When you walked through that room through to the next room you were walking through a dug out trench, there were artefacts, sackcloth... The children would sit in it in the dark, and because there were artefacts, there was a smell to them too. It was really effective.

However, teachers would welcome a greater variety of materials, if only because they themselves become bored with using the same loans on a regular basis. Some voiced concern about the fact that the loans sometimes function as glorified classroom displays, and there was a general feeling that more could be done to animate loan boxes – if, for example, artists, writers or actors could be employed in the classroom to bring the material to life. Teachers in Bolton who use the Artists in School team are particularly keen on the idea of a 'human resource'.

Artist in residence is like a loan – an effective loan!

In general, teachers also wanted better marketing of loan collections.

It's a skill in itself to access the resources, to know what's available. If loans were offered to us in a much more friendly way and in a variety of ways, then we'd really get that relationship working.

Some teachers suggested that loan boxes could be linked more closely with museum visits.

You can't replace the value of going out and into these places but... if museums could come to us, that might support us in getting kids out there.

They also appreciated the very different experience of visiting the museum itself. For most of them loans were a means of supplementing visits rather than providing a substitute for them. Predictably, perhaps, art teachers were particularly sensitive to the difference between reality and reproduction.

A Rothko reproduction doesn't mean a thing. Visiting them, you feel a presence in the galleries. They're designed to fill your vision.

Which subjects can best be taught through museums?

This question was addressed through the questionnaire. Unsurprisingly, history and art and design came top of the poll. Overall, primary teachers were more alive to the cross-curricular potential of museum collections. As generalists, teaching a wide range of curriculum areas, their view of museums and galleries seemed to be less coloured by subject specialisation than that of their secondary colleagues.

Some of the more surprising findings were as follows:

- ❑ The ability of museum collections to support literacy and English teaching was by no means obvious to secondary teachers. 25.8% did not see museums and galleries as having any relevance to English; 38.7% could see no link with literacy.
- ❑ More than half the secondary teachers (54.8%) failed to see any possible application to or link with the teaching of ICT.
- ❑ PSHE and citizenship did not score highly. 21.9% of primary school teachers viewed museums and galleries as having no relevance to either subject. 48.4% of secondary teachers thought PSHE had no place in museums and galleries; 32.3% thought the same about citizenship.

How are teachers tackling citizenship?

Teachers could muster little enthusiasm for citizenship, which is viewed as an unwelcome imposition, although primary teachers were less exercised about having to teach it than their secondary colleagues. There were many complaints about the absence of high quality teaching materials and a clear 'steer' from the Government.

The citizenship (QCA) pack is unwieldy – if it's been opened at all!

Citizenship has become a bandwagon with no recognised narrow curriculum.

Teachers responded positively to the idea of using museum and gallery collections to teach citizenship: they would welcome any assistance at all in tackling what is still unfamiliar territory and thought that sheer desperation might render senior management more likely to sanction trips out for this than for other curriculum areas. The fact that citizenship cuts across the curriculum also makes it easier to justify, as nobody can entirely abnegate responsibility for teaching it.

Anything quite frankly, it's just dire.

With the peg of 'citizenship' it is much easier for us to get out of school.

Teachers understood how museums and gallery collections could make children think and talk about important moral and political issues:

It changed their opinions and allowed them to redefine them. The nature of the work (contemporary art) gave them a chance to have opinions.

One teacher emphasised the need to experience new ideas in order to create change.

I was working in a school where asylum seekers were being bullied. People had a petition to get rid of the children (asylum seeker children). We decided to do a series of lessons on asylum issues and tied it into a series of workshops at Bury Art Gallery linked to the exhibition about exile 'A Plea to Somewhere Else'. We took the children who had organised the petition. They did their own work (banners) in the exhibition. I filmed the children afterwards. It was amazing how different their attitudes were. The workshops and the work they had seen in the exhibition made them realise that it was not as easy as they thought for these children to learn English, and to get on and do.

There was unanimity, too, about the need to teach citizenship in a holistic way, by bringing different disciplines together, drawing on a range of resources and employing a variety of teaching techniques.

The more it comes together as a comprehensive whole, the better.

Which models of CPD do teachers value?

Many teachers complained about the loss of subject specialisms within LEAs, or rather, the fact that former "subject" advisers now have a host of other responsibilities. They were largely unimpressed by the CPD on offer from their LEAs. One teacher from Knowsley spoke enthusiastically about her LEA's

emphasis on learning styles and accelerated learning, but the overall response suggests considerable disillusionment with LEAs.

Different people valued different models of CPD. There was a general reaction against the standard practice of using consultants to deliver CPD in school, generally in relation to the latest Government initiative.

All we do is [training about] challenging behaviour, performance management targets, Government initiatives.

Teachers were suspicious of consultants, because they often lack the credibility conferred by recent experience 'at the chalk-face' and they also command very high levels of remuneration.

On the whole teachers wanted to undertake CPD in a relaxed atmosphere and they wanted to do things with real relevance to the classroom.

I think it's important for us to do things that make us feel good about ourselves for a change. You get loads of negative press. We spend all our time giving positive praise to the children and there's very little of it trickling down to the staff.

Some favoured whole school INSET sessions, so that the enthusiasts can 'infect' their more sceptical colleagues; others wanted an intensive 'half day' session in school with a small number of people and a highly specific focus. Some would welcome cross-curricular sessions; others wanted to re-immense themselves in their own subject. Many liked the idea of 'demonstration' lessons: teachers need to be convinced that something will actually work in practice.

Other teachers 'contextualise' it for you. Unless there is a real knowledge things don't happen. This is the issue with training – unless its contextualised for people, to use in different environments (it won't work).

There was a general feeling that 'one off' sessions are not always sufficient, that training is most effective when sustained over a period of time.

INSET is fundamentally flawed. One 'blob' of training (is not enough). You need coaching over a period of time.

I went on a ten day course at Didsbury [Manchester Metropolitan University]. It was wonderful. At the end you were so swathed in it; your approach changed.

[That] drip, drip is far better. If you have an afternoon for teachers to get to grips with things themselves it is far better – over a period of time, but it needs financing.

Finally, time and cost were acknowledged to be the major factors in determining teachers' access to CPD. Schools control their own budgets and headteachers decide priorities. All too often, funding that should be ring-fenced for CPD is diverted into other areas of expenditure. Supply cover is also a huge issue. There is an increasing preference for training which takes place in school and is geared towards the current imperatives of literacy and numeracy.

How can we best get information to teachers?

Teachers were not particularly well informed about what museums have to offer. Information doesn't always get through to them or, if it does, it is submerged in a morass of other promotional literature. Lancashire teachers like their "Simply Schools" leaflet and seem to use it. In other areas, teachers seem less certain about what is available. Bolton teachers reminisced fondly about the termly briefing sessions which the museum used to organise: they valued the personal contact with staff and the opportunity to come together with other teachers. There was consensus about the importance of sending material to named contacts and about the need to get information to schools in good time. Several teachers suggested that museum staff actually visit schools to 'set out their stall'. Many teachers liked to receive posters because they are eye-catching and accessible to all.

What makes it difficult to take children out of school?

This question was addressed in both the focus group discussions and the questionnaire. On the whole museums have learned how to design and package activities that are relevant to the curriculum and QCA schemes of work. But there are deep-seated, systemic issues which are beyond their jurisdiction. Many of these are to do with budgets, bureaucracy and the inherent inflexibility of the school day, especially in secondary schools.

The least significant deterrents to taking children out were considered to be:

- ❑ Lack of senior management support
- ❑ Problems with discipline and supervision (although this was more of an issue for secondary schools)
- ❑ Lack of parental support
- ❑ Time spent travelling
- ❑ Pressure on school budgets (a definite issue for most schools, but – perhaps surprisingly – not a decisive one)
- ❑ Administration
- ❑

The most significant deterrents to taking children out were considered to be:

- ❑ Difficulty of getting supply cover, especially in secondary schools.
- ❑ The cost of transport (although this was more of an issue for primary schools)

- Timetabling issues (a major concern for secondary schools)
- Insurance and risk assessment issues (the bane of everybody's life)

We took 320 kids to the Bridgewater Hall. That only happened because the Hall subsidised half our transport costs.

We wanted to go to the Whitworth, as Bury Art Gallery is closing, but couldn't due to the constraints of the curriculum- a year 11 mock exam. If it was Bury Art Gallery it would be OK, but we couldn't have the children going out for a whole day.

The biggest [problem] for me is taking them out. [You ask] why bother? You have hassle with senior leadership, hassle with the insurance, hassle getting the money, doing the letter...

The other big issue is risk-assessment – we've got the problem that you are only allowed 2 wheelchairs on any one floor. They are very strict. [Special School teacher]

Our procedures file is this thick! [mimics enormous file].

A resounding majority of teachers (80% of primary and 96.6% of secondary) thought that it had become more difficult to take children out of school in the last five years.

5 Research results on why some schools don't use museums

The research

The Education Programme Delivery Plan (EPDP) research was asked to consider why some schools make little use of museums. In the NW a survey was carried out of Headteachers in schools which rarely use museums. Interviews were conducted with non users which investigated the following areas:

- The social, cultural and economic context of the school.
- Whether the school organizes many educational 'visits out' and if so, where to?
- What are the main deterrents? (E.g. cost, behaviour, health and safety, lack of governor support, lack of parental support, supply cover, too much to do back at school.)
- Whether they feel under any pressure to respond to national debates about creativity? (e.g. from the DfES, the LEA, school governors, Ofsted).
- Whether they receive information from local, regional or national museums and galleries about their education services and, if so, which ones?
- What would persuade schools to build museum and gallery visits into their programme? What arguments do museums need to make and how can they best be communicated to headteachers?

The findings

It proved difficult both to locate and define non-users. Those schools which don't use education services at one museum may very well use another museum somewhere else. Several of the schools which were *thought* by museum colleagues and LEA officers to be non-users did in fact make occasional museum visits. In one or two cases, the headteacher deflected responsibility for answering the questions listed above to another member of staff, e.g. the history co-ordinator – in itself revealing evidence of how museums are perceived. Many of the schools consulted were in areas of high socio-economic deprivation. In one Bolton school 90% of pupils were from ethnic minority (mainly Muslim) backgrounds. Certain common themes emerged:

- The need to raise attainment and the pressure of league tables is keenly felt in poorer areas.
- Behavioural problems deter some teachers from taking children out. One Head of Art refuses to take children out of school at all.
- In many schools, trips out are regarded as a post-SATS or post-exam treat, i.e. something to do in the last week of the summer term, not a basic educational entitlement.

- The cost of transport is prohibitive. One school in Workington (Cumbria) is an hour's journey time away from Tullie House. A coach to Carlisle would cost £200.
- In poorer areas, parental contributions for 'enhancement' activities are not forthcoming. EAZs (if available) provide helpful subsidy.
- Fun-orientated, outdoor trips seemed to be more popular than museum visits.
- The fact that CRB checks are now required for parent helpers makes it difficult to provide adequate supervision for children on trips out.
- Some schools have been criticised by Ofsted for their failure to take children out of school and "broaden cultural horizons".
- Many schools stressed the need for museums to come to them and to market their services more effectively.
- Teachers must be persuaded of the relevance of museum visits to the curriculum and QCA schemes of work.
- One headteacher reported that, "The desire to go out has gone."

6 Local Education Authorities

What are LEAs?

Central and local government share responsibility for the nation's education service. There are 150 Local Education Authorities (LEAs) in England which are responsible for the strategic management of local authority education services including:

- Planning the supply of school places
- Making sure every child has access to a suitable school place
- Supporting and challenging schools, in inverse proportion to their success, and intervening where a school is failing its pupils
- Allocating funding to schools

LEAs are democratically accountable, which gives them a distinctive leadership role in the local community to set a vision for education. They work with local partners to bring about improvements, including other local authority services, the health service and police. Each LEA is a reflection of its local context including the local authority's political makeup, hence they are all different. This became evident during the EPDP research.

For instance, each LEA has its own particular staffing structure. Some museum education staff are in touch with subject advisers who work in departments of the LEA, usually called the Advisory and Inspection Service. But not all LEAs have such advisers, or if they do they may have a different job title. Manchester's 'LEA' is called Manchester Education Partnership. Its mission is to "challenge and support schools" to become better by raising standards through:

- The work of link advisers
- Government strategies at all key stages
- Diversity and inclusion
- Enrichment
- Innovative ways of working with pupils

The main issues facing LEAs today are the following:

- Raising standards
- Inclusive schooling
- Enriching the lives of pupils
- Establishing the right conditions for learning
- The Primary Strategy
- Continuity into Key Stage 3

Why work with LEAs?

As the strategic bodies responsible for the development of schools in their local authority, LEAs can be influential in schools' use of cultural resources. They also initiate and manage various projects which open up opportunities for schools to develop this aspect of their work. It can be useful therefore for museums to develop relationships with their local LEA(s). LEA officials can give an overview

of schools' requirements and so save museum staff's time in talking to individual teachers.

Overall, the conversations held with the LEAs were encouraging. It seems that the time is right for a sustained campaign to demonstrate to LEAs and other educational agencies that museums can make a purposeful and creative contribution to their work. It is not always easy to locate an officer who might have the time and interest to work with museums, but persistence is rewarded. It is well worth getting to know the local LEA. Much of their work is based on partnerships with other agencies because they know they cannot bring about improvements by themselves.

LEA officers were able to give an overview of what schools need to do in order to start to meet the creativity agenda. One officer suggested that schools are looking for museum visits that are:

- Focused
- Curriculum driven
- Use specialist staff
- Encourage the use of real experiences to re-enact history and present cultural experiences through drama, story and the arts
- Can be 'owned' by the teaching staff
- Convey respect for artefacts
- Develop the expectation that pupils can learn and experience something new
- Require preparation and follow up
- Use exhibits that are interactive, motivating and interesting

For the EPDP research nine LEAs in the North West were looked at: Bolton, Lancashire, Cumbria, Warrington, Cheshire, Knowsley, Liverpool, Manchester and Salford. Key LEA officials were interviewed in order to ascertain how museums figure in their thinking and plans. Officials from other associated agencies (e.g. Education Action Zones, Education Business Partnerships, Creative Partnerships, Sure Start) were also interviewed.

LEAs' Education Development Plans

In order to establish if the LEAs had policies on working with museums, their Education Development Plans (EDPs) were examined. EDPs are key plans produced by each authority which set out its strategies for improving standards in schools and raising pupil attainment. The plans are produced in accordance with guidance from the DfES, and submitted to the Secretary of State for Education and Skills for approval. Although most plans make no specific reference to museums, they deal at length with curriculum enhancement, strategies for combating exclusion and the delivery of a broad and balanced curriculum through partnership with other agencies.

Whilst the development of creative education or working with museums does not play a significant role in LEAs' formal strategies, they do figure in local authorities' cultural strategies¹⁰. For instance, Manchester's cultural strategy was developed with input from a wide range of organisations and has "joined up" different agencies and council departments, indicating that allies for promoting creativity can be found across a range of city and council activities. It is claimed that the strategy will impact on "Children and young people: helping to raise educational and personal attainment, increase confidence and self esteem".¹¹

LEAs working with museums

On the basis of their official policy documents, such as their Education Development Plans, museums appear to be low on the average LEA agenda. However, many LEAs are involved in creative and cultural initiatives and all the LEA officers who were consulted spoke enthusiastically about the contribution that museums can make to children's educational experience.

Cheshire's Inspection and Advisory Service regards museums as having central importance to its work. The Primary Advisor in Cheshire with responsibility for history and geography sees working with museums as a key part of her role:

Museums are key in developing the excitement of history and geography. If you [advisors] can be the link between the LEA and museums, that's the key. I use them as venues for subject team meetings. They've got vast knowledge. I can support them with the curriculum.

Teachers spoke warmly about the Manchester Arts Education Initiative (MAEI) (formerly Manchester Arts Festival). This is a year-long CPD inset programme which has been run for many years by Manchester LEA and Excellence in Cities (see p. 28). Each year a theme (in 2003/4 the American Civil War and the Winter's Tale) is explored through drama, music and visual art. Partners this year (2003/4) are Manchester Art Gallery, Whitworth Art Gallery, Manchester Cathedral, Library Theatre and Contact Theatre. It requires a large time commitment from teachers but it provides a very intense and stimulating experience for teachers and children alike.

At Bolton LEA the Key Stage 3 co-ordinator is managing a partnership between Bolton secondary schools and Bolton Museum and Art Gallery. The project is funded by the Heritage Lottery Fund and is looking at Bolton from the perspective of "new arrivals".

¹⁰ In 2000 the Department for Culture Media and Sport (DCMS) published guidance requiring all Local Authorities to develop and complete a local cultural strategy by December 2002. The main aim of a local cultural strategy is to 'promote the cultural well-being' of the area it covers.

¹¹ *Our Creative City, Manchester's Cultural Strategy* (Manchester City Council n.d.) p. 2

The Artists in Schools Agency for Bolton, Bury and Rochdale has been running since 1998 and is funded by the three local authorities, along with grants from other organizations such as the Arts Council. The Agency aims to inspire teaching and learning by forging relationships between the arts and education. For the Rags and Old Iron project an artist created an exhibition of her own work at Bolton Museum and Art Gallery which was then used to develop a series of workshops with local primary schools. The triangle of resources – school, artist and museum – underpinned the project.

Sixteen of the region's LEAs have come together to form an Arts Learning Consortium. They are working with the Arts Council and other agencies to develop a strong and sustainable arts education infrastructure. They have published a recent paper, *Entitlement before Enrichment Initiative* (2004) which explores how an arts education entitlement can be introduced into schools. The project will engage up to 750 schools, eighteen LEAs, universities and other partners. ¹²They are using the Arts Council's "Artsmark" award as a framework. An important feature of Artsmark is the emphasis it places on visits and partnerships, including working with museums.

¹² The authorities are: Blackburn with Darwen; Bury; Cheshire; Cumbria; Derbyshire; Halton; Knowsley; Lancashire; Liverpool; Manchester; Oldham; Sefton; Warrington; Wigan; Wrexham; Arts Council England, North West. See their website www.networkingthearts.co.uk *Entitlement before Enrichment Initiative* can be found on this website.

7 Education initiatives

The initiatives

The DfES and other agencies run many educational initiatives.¹³ Awareness of museums is relatively high amongst some of these agencies and some have worked with a range of museums in the NW. There is scope for museums to work with these initiatives, as well as to work directly with individual schools. It is often under the auspices of these initiatives that some of the more innovative work takes place. For instance, Excellence in Cities in Manchester enjoys a close relationship with the Manchester Museum, which works closely with schools on curriculum development and raising achievement. It has run schemes under the Aim Higher and Gifted and Talented initiatives which are discussed below.

Each sub-regional area that was looked at has its own mix of educational initiatives and partnerships. The national initiatives are adapted to fit particular local needs, and sometimes specific local ones are developed. For instance Liverpool, as an area of high deprivation, has many schemes. Its 'Curriculum with Character' initiative advocates a broad and balanced curriculum and places particular emphasis on making the most of what the city has to offer, particularly in music and the arts. The citizenship curriculum has been enhanced by the establishment of a Liverpool Schools Parliament and a programme of training that has enabled many schools to establish a school council. Chief amongst the other agencies working in the city is Excellence in Liverpool (the local equivalent of Excellence in Cities). There are three Education Action Zones and four mini Education Action Zones. Ten Sure Start projects are currently in operation, and for several years resources have also been available to schools through urban renewal funding. Excellence Clusters provide many teacher training opportunities, as well as summer schools designed to support the transition from primary to secondary school.

Education Action Zones (EAZs)

EAZs were established in 1998 with the objective of raising standards in schools in disadvantaged areas. They are statutory, independent organizations, separate from LEAs. All zones were initially established for a limited term of three years. A limited term was legislated to encourage innovation and to ensure that successful programmes are mainstreamed into standard practice within zone schools.

Every zone has an Education Action Forum, which is legally responsible for the zone. The Forum is made up of the zone's main partners, which can include the LEA, parents, local community, voluntary organisations, businesses, other organisations (such as the Health Authority) and representatives from the schools themselves. It is the responsibility of the Forum to draw up an action plan to raise educational standards within the zone. The action plan is approved by

¹³ For information on a whole range of educational initiatives stemming from the DfES see the department's standards website (www.standards.dfes.gov.uk)

the Secretary of State, and includes stretching targets for each participating school and for the zone as a whole.

Zones attract large amounts of outside support. The first twenty-five Round 1 zones received up to £750,000 funding each year from the DfES. In return they are expected to draw in up to £250,000 a year in contributions from private sector partners. All EAZs will end by April 2005. They will then be incorporated into Excellence Clusters and EiC Action Zones.

In the North West, EAZs exist in Blackburn with Darwen, Bolton (Brightmet and Tonge), Cheshire (Ellesmere Port), Cumbria (Barrow in Furness), East Manchester, Liverpool (Dingle, Granby & Toxteth and Speke Garston), Manchester (Wythenshawe), Salford and Trafford, Wigan (Leigh).

The work of EAZs depends on building partnerships with other agencies, which can include museums. Bolton's EAZ, for instance, works closely with Bolton's Artists in Schools Agency. It also runs, with the Literacy Trust, the Big Book Project. Bolton Museum and Art Gallery is one of the partners in the project. Sixteen large books were commissioned to help with teaching literacy. Schools were linked to a public place or workplace in Bolton and a book was produced about the visit.

Excellence in Cities

Excellence in Cities (EiC) is a targeted programme of support for urban secondary schools in deprived areas of the country where standards are low. EiC provides resources and a programme of strategies focused on teaching and learning, behaviour and attendance, and leadership. The programme is delivered locally by schools working in partnership with their local education authority. Knowsley LEA, for instance, has incorporated EiC into its 'transformational strategy' in order to ensure a consistent approach across all the borough's educational initiatives. Launched in 1999, it will continue to at least 2006.

EiC has a number of strands, some of which are discussed further below:

- Gifted and Talented
- EiC Action Zones
- Learning Mentors
- Learning Support Unit
- City Learning Centres
- Aim Higher
- Study Support
- Behaviour Improvement Programme
- Leadership Incentive Grant
- Specialist schools
- Excellence Clusters
- Primary EiC

In the North West, EiC exists in Knowsley, Liverpool, Manchester, Salford, St Helens, Rochdale, Wirral, Oldham, Blackburn with Darwen and Blackpool.

Excellence in Cities Action Zones

Schools in Excellence in Cities areas face a whole range of problems including low educational achievement across the community, truancy, exclusion and youth crime. EiC Action Zones (EiCAZs) are one of the strands which comprise the EiC initiative and have been set up in urban areas where there is this mixture of social disadvantage and under-performance in schools. The zones enable local partnerships, which includes the private sector, to target action on areas of need and develop innovative solutions for raising educational standards

Each EiCAZ is non-statutory and is managed by the EiC Partnership. EiC Action Zones typically focus on the needs of one or two secondary schools and their associated primary schools. They provide a bottom up approach to overcoming local barriers to achievement.

Each EiC Action Zone receives £250,000 a year for three years, and has the chance to extend that period subject to the strategic requirements of their EiC Partnership. Zones are also encouraged to work closely with local businesses, and any sponsorship is matched by the Department pound for pound up to an additional £50,000, giving each zone the opportunity to receive up to £300,000 a year from DfES.

Excellence Clusters

Excellence Clusters are designed to bring the benefits of Excellence in Cities to small pockets of deprivation. Like EiC, clusters focus on some of the most deprived areas of the country, using a structured programme designed to raise standards. As with the EiC programme, Excellence Clusters are implemented through local partnerships focusing on the needs and aspirations of individual pupils and their parents.

Clusters benefit from extra resources to provide the three core strands of the EiC programme:

- Extended opportunities for gifted and talented pupils
- Access to full time learning mentors for pupils who need them
- Learning support units to tackle disruption.

In the North West, Excellence Clusters exist in East Lancs (Burnley and Nelson), West Cumbria (Workington, Whitehaven and Maryport), Tameside, Crewe, Lancaster, Preston, Skelmersdale, Stockport, Wigan and Trafford.

The West Cumbria Excellence Cluster comprises sixteen schools around Workington and Whitehaven. It has a budget of £750,000 p.a. from 2001 to 2006. The aims of the Cluster include enrichment and extension activities for

gifted and talented children; cultural enrichment including 'Widening Minds' anti-racist and anti-sexist activities. Some of the gifted and talented children are working with the Wordsworth Trust over a period of weeks, rather than as one-off events which is so often the case.

Excellence Clusters in Liverpool provide many teacher training opportunities as well as summer schools designed to support the transition from primary to secondary school.

Aim Higher (formerly known as Excellence Challenge)

Aim Higher is a programme designed to increase the numbers of young people from disadvantaged backgrounds who apply for and enter higher education. It began in September 2001 with over £190m to increase the number of young people from disadvantaged backgrounds who apply for and enter higher education. Ministers recently announced the extension of the programme until 2006, its expansion into new areas and a further commitment of £130 million for the programme. A key purpose is to improve links between universities, colleges and schools.

Gifted and Talented

Gifted and Talented (or G and T as it is often called) is another strand of Excellence in Cities. It focuses on three areas: intensive programmes in disadvantaged areas through the Excellence in Cities initiative; resources that support teaching and learning nationally and a new focus on regional support, initially in London. It aims to ensure that schools introduce teaching and learning programmes, and complementary out of school hours study support programmes, for their most able 5-10% of pupils.

Under the Gifted and Talented programme a hundred Year 12 students from the Wirral went to the Lake District in the summer of 2003 to take part in a project entitled 'Forms in a Landscape'. They were divided into subject groupings (Art, History, Science, English etc.) and used a range of local resources, including Dove Cottage, the Museum of Lakeland Life and Abbot Hall.

Beacon Schools

The Beacon Schools programme was established in 1998. The programme identifies high performing schools across England. It was designed to build partnerships between these schools and to represent examples of successful practice, with a view to sharing and spreading that effective practice to other schools to raise standards in pupil attainment. The Beacon School programme will be phased out by August 2005. The Government is working with practitioners to think about the best ways of supporting effective networking and the sharing of good practice in primary schools, building on the experiences developed through the Beacon schools programme.

St Cuthberts Primary School in Manchester used their beacon status to develop an inset programme at the Whitworth Art Gallery for teachers from three other primary schools.

Specialist Schools

The Specialist Schools programme helps schools, in partnership with private sector sponsors, to establish distinctive identities through their chosen specialisms and achieve their targets to raise standards. Specialist schools have a special focus on their chosen subject area, but must meet the National Curriculum requirements and deliver a broad and balanced education to all pupils.

Any maintained secondary school in England can apply to be designated as a specialist school in one of ten specialist areas: arts, business & enterprise, engineering, humanities, language, mathematics & computing, music, science, sports and technology. Schools can also combine any two specialisms. *The Specialist Schools Trust is the lead body for the specialist schools programme.*¹⁴ Arts Learning North West is a network of specialist arts colleges across North West England. There are thirty eight arts colleges in the region, specialising in the visual arts, performing arts or media. Two schools focus on the arts and sciences.¹⁵ Bolton's Education Development Plan underlines the need to gain specialist status for the remaining secondary schools which do not yet have it, over the next five years. Currently four schools hold arts status. Bury has one of the first joint arts/science specialist schools in the country. Manchester is committed to supporting schools in developing arts status. Its Cultural Strategy states that it aims to have five schools with specialist cultural status (arts, sports, entrepreneurship) by 2005.¹⁶

Creative Partnerships

Creative Partnerships is the DCMS, DfES and Arts Council England's flagship programme in the cultural education field. Its aim is to give school children and their teachers the opportunity to explore their creativity by working on sustained projects with creative professionals. DCMS and DfES see the programme as a major plank in the Government's response to the National Advisory Committee on Creative and Cultural Education report *All Our Futures: Creativity and Education (1999)*. In the North West there are currently Creative Partnerships programmes in Manchester and Salford, and in Merseyside. Cumbria and East Lancashire will be covered in the second and third phases respectively.

Medlock Primary School in south Manchester won the 2004 Artworks Young Artists of the Year Award for its multi-art project which was developed with

¹⁴ www.specialistschoolstrust.org.uk

¹⁵ www.networkingthearts.co.uk

¹⁶ *Our Creative City: Manchester* p. 6 (n.d. Manchester City Council) (Available from the Cultural Strategy Partnership, Manchester City Council, Town Hall Extension, Albert Square, Manchester M60 2LA Tel: 0161 234 1515)

Creative Partnerships Manchester Salford, The Whitworth Art Gallery and Victoria Swimming Baths in Manchester were the other partners. The project was inspired by the notion of stories trapped in architecture. The school, the gallery and the baths were all constructed at the same time, at the height of Manchester's Victorian expansion. This common heritage was used to help children understand the environment they live in today and to create their own stories through dance and art.

CAPE (UK) (Chicago Arts Participation in Education) (www.capeuk.org)

CAPE UK works to develop the creative capacities of children and young people. It is an independent 'not for profit' organisation which works in partnership with a wide range of agencies within both the statutory and voluntary sector, including LEAs, schools, FE colleges, youth and community groups, and organisations and individuals from the cultural and creative industries, the business and research world. These partnerships explore new ways of working with young people through creative activities and through a variety of programmes.

Arts Council Artsmark

Artsmark is a national award scheme and is managed by Arts Council England. It is awarded to schools which show a commitment to the full range of arts - music, dance, drama and art & design. Manchester aims to have 22 schools obtaining Arts Mark and Sports Mark awards by 2005.

Business Education Partnerships

Business Education Partnerships (BEP) provide opportunities for schools, businesses and wider communities to work together. They do this through such schemes as reading support, mentoring, gifted and talented, curriculum support and work experience. Salford has the largest BEP in the country with fifty staff. Their Gifted and Talented Co-ordinator works with museums in Salford and Manchester. Bolton and Bury BEP has worked with Bolton Museum and Art Gallery to run training courses for teachers. Cumbria Business Education Consortium oversees the five BEPs in the area: Carlisle, Eden, Furness, Kendal and South Lakes and West Cumbria. They currently work with the Dock Museum, Barrow, to host an event for industrial companies offering science and engineering based activities for schools. They also host teachers' CPD days at Tate Liverpool and museums in Manchester.

Sure Start

Sure Start is a Government programme which aims to increase the availability of childcare for all children; improve health, education and emotional development of young children; and to support parents as parents and in their aspirations towards employment. Sure Start local programmes deliver community based services in disadvantaged areas.¹⁷

¹⁷ www.surestart.gov.uk

The Museum of Science and Industry in Manchester worked in conjunction with Sure Start and early years providers to develop an under fives area called XPERITOTS. It is located in Xperiment, their hands-on science gallery. Bookable and free activity sessions take place once a month and include puppets, music and storytelling. 50% of the places are reserved for Sure Start groups and 50% for the general public.

8 ICT in schools

ICT in the curriculum

Bearing in mind the increasingly important role of ICT in education and the massive investment currently being made by museums in such things as digitisation programmes and website development, a short report on the current regional “state of play” was commissioned as part of the EPDP research. The report provides an overview of the status of ICT in schools. Teachers views on their use of ICT in teaching were also collected through the EPDP focus groups.

There have been numerous schemes and initiatives to develop the use of ICT in schools since the early 1980s. In 1988 Information Technology (IT) was first introduced into the school curriculum as part of Design & Technology. It later became a subject in its own right, incorporating the ‘communications’ element as Information & Communications Technology (ICT).

In England and Wales, ICT is now a statutory non-core foundation subject, taught at all four Key Stages (pupils aged 5 - 16) as a discrete subject. There are also National Curriculum statutory requirements relating to the use of ICT to support teaching and learning across the curriculum.

Funding for ICT

In 1997 the incoming Labour administration set out challenging targets for the use of ICT in teaching and learning through a consultation paper. The proposed National Grid for Learning (NGfL) would be:

A mosaic of inter-connecting networks and education services based on the Internet which will support teaching, learning, training and administration in schools, colleges, universities, libraries, the workplace and homes.¹⁸

The consultation paper recognised the need to develop teacher skills and confidence in the use of ICT, as well as investment in hardware and software. The valuable role of museums was noted. Amongst others, Tullie House Museum and Art Gallery in Carlisle was cited as pioneering a multimedia package (tape, video and CD-ROM) for schoolchildren.¹⁹ The Government has committed unprecedented levels of financial support for ICT in schools since 1997, including £1.367 billion through grants administered by LEAs known as the Standards Fund.²⁰ With matched funding from LEAs, this may be estimated as approximately £1.8 billion over the last seven years.

¹⁸ DfEE, *Connecting the Learning Society: National Grid for Learning consultation* (1997)

¹⁹ DfEE, *Connecting the Learning Society: National Grid for Learning consultation* (1997)

²⁰ DfES *Transforming the way we learn: a vision for the future of ICT in schools* (2002) p22

Since 1998, over 100,000 teachers have received a computer through DfES-funded initiatives, such as the Portables for Teachers and Computers for Teachers schemes.

Since 1999 the £250 million New Opportunities Fund (NOF) initiative has aimed to provide training in the use of ICT in teaching and learning for all serving teachers and school librarians. OFSTED have highlighted some weaknesses of the scheme which include: its reliance on the use of distance learning materials, poor levels of support, irrelevant and uninspiring resources, lack of time and lack of senior management support in schools.²¹ ICT has been part of all initial teacher training courses since 1999.

The most recent DfES *ICT in Schools Survey*²² shows that computers are used in schools for two distinct and sometimes separately managed purposes: teaching and learning, and management and administration. Over 99% of all schools are connected to the Internet. The following figures relate to computers used mainly for teaching and learning:

Primary schools

- The computer:pupil ratio is now 1:7.9
- Average numbers of computers per school have increased from 13.3 in 1998 to 28.6 in 2003
- 87% of teachers are now reported as feeling confident using ICT (compared to 65% in 1998)

Secondary schools

- The computer:pupil ratio is now 1:5.4
- Average numbers of computers per school has increased from 100.9 in 1998 to 192.7 in 2003
- 82% of teachers are now reported as feeling confident using ICT (compared to 61% in 1998)

Special schools

- The computer:pupil ratio is now 1:3.0
- Average numbers of computers per school have increased from 18.5 in 1998 to 31.3 in 2003
- 86% of teachers are now reported as feeling confident using ICT (compared to 63% in 1998)

How do schools use ICT? The national picture

The National Grid for Learning (1998-2002) has been replaced by the ICT in Schools Programme at the DfES. The NGfL achieved a great deal, mainly in ensuring that schools now have a sound technology base in terms of hardware and connectivity as shown in the figures above. It is important to remember,

²¹ OFSTED, *ICT in Schools: Effects of government initiatives* (2002)

²² DfES, *ICT in Schools Survey* (July 2003)

however, that many children and their teachers have access to more superior ICT resources at home than in school.

The majority of secondary schools and many primary schools now have well-equipped ICT suites providing 20 – 25 networked workstations, intranets, Internet connections and 'clusters' or stand-alone machines around the school. However, despite increased access to technology both at school and home, the majority of teachers use ICT resources in less than half of lessons and generally prefer to rely on paper-based sources for lesson planning, rather than making use of the Internet. Conversely, the most common use of ICT across all subjects is using the Internet for research.²³

Many teachers recognise the learning opportunities offered by the Internet, but do not always provide sufficient support for children in how to undertake web-based research or make effective use of search engines. Where teachers introduce structured models of research, using the Internet and CD-ROMs with other software applications, children develop transferable skills. The use of email and video-conferencing to support teaching and learning is not well-developed.²⁴ Developing research and investigation skills is an area where museums could provide excellent packages of material, published online or on CD-ROM, drawing on their collections to support specific curriculum areas as well as creative and cultural education.

The DfES is now planning its next stage of ICT development, the aims of which will be to ensure that for all schools:

- ICT makes a significant contribution to teaching and learning across all subjects and ages, inside and outside the curriculum;
- ICT is used to improve access to learning for pupils with a diverse range of individual needs, including those with SEN and disabilities;
- ICT is used as a tool for whole-school improvement;
- ICT is used as a means of enabling learning to take place more easily beyond the bounds of the formal school organisation and outside the school day; and
- ICT capabilities are developed as key skills essential for participation in today's society and economy.²⁵

How do schools use ICT? Results of the EPDP teachers research

As part of the research for the EPDP, teachers were asked about their use of ICT. The questionnaire yielded detailed information about teachers' access to

²³ DfES, *Evaluation of Curriculum Online* (2003)

²⁴ DfES, *Learning at home and school: Case studies* (2002)

²⁵ DfES, *Fulfilling the Potential: Transforming teaching and learning through ICT in schools* (2003)

ICT hardware and resources, both at home and at school; it was also designed to elicit information about how regularly certain kinds of technology are used in the classroom. Some of the main findings from the questionnaire are as follows:

- 65.6% of primary teachers have access to an electronic whiteboard; 33.3% use it regularly.
43.3% of secondary teachers have access to an electronic whiteboard; 27.3% use it regularly.
- 43.8% of primary teachers have access to personal email at school. 64.5% of secondary school teachers have access to personal email at school.
There is a close correlation between availability and regular use.
- A large majority of primary and secondary teachers have access to curriculum-related software, but while 89.7% of primary teachers use it regularly, only 23.1% of secondary teachers make regular use of it.

The focus group discussions gave a mixed picture of attitudes to and use of ICT. Many teachers complained about lack of training and the unreliability of hardware. They do not appear to use the internet or email as a source of information about what's on, but they do use websites as a research tool. Several commented favourably on the BBC, Tate and British Museum websites. None of them had heard of initiatives like the 24 Hour Museum website.

In general, they favoured websites over CD ROMs, since websites can be updated and do not require a network in order to be accessible to several users at once. However, many teachers highlighted the issues of reliability and authenticity raised by web-based resources. In this respect, CD ROM is regarded as more trustworthy. Teachers with SEN (Special Educational Needs) responsibilities noted the presentational benefits of ICT and the usefulness of self-correcting programmes for children with learning difficulties.

Interactivity emerged as an important theme. For example, one group of teachers wanted simple collections of video, images and text, objects to rotate, 'drag and drop' activities and the like. They liked the idea of being able to generate questions as well. Altogether, computer-based resources were seen as a potentially useful way of preparing for a museum visit or consolidating the experience after the event.

A few teachers, however, were sceptical about the intellectual benefits of using computers at all and wanted "the real thing" as opposed to virtual experiences. They saw museums as offering a necessary antidote to the highly mediated experiences that television and computers provide.

I doubt its impact on learning.

This generation that we're teaching has grown up with computers. It's much more of a novelty for them to see a real painting or to hold some Roman artefacts. Then they think, hey, wow!

9 The NW Hub Education Programme Delivery Plan

There are six main elements to the Education Programme Delivery Plan (EPDP), all designed to enable the Hub to develop a 'comprehensive and integrated service' to schools. The EPDP is informed by the detailed research and consultation with the education sector which was undertaken by the research team. The programme sets out to deliver a range of projects and create a number of posts across the Hub, in order to:

- Develop a more strategic and discerning response to current educational agendas
- Create strong, underpinning mechanisms for research, evaluation and dissemination
- Provide an emphasis on advocacy, collaboration and economies of scale

The activities developed through the EPDP are designed to:

- Emphasise collaboration
- Explore new approaches
- Seek to influence the education sector from within
- Maximise evaluation and training
- Use the research and consultation undertaken with the education sector to understand the current challenges and opportunities of the sector
- Build on the good practice that exists across the Hub museums, as well as the regional and national education sector
- Promote *Inspiring Learning for All*

The Plan

Creation of part-time Assistant Learning and Access Officer post at the Harris Museum and Art Gallery.

This will enable closer and more strategic working with local schools, especially at KS3, by means of:

- 1) teacher secondments to develop local history, art and citizenship resources
- 2) programmes of work with Specialist Arts Colleges and their local clusters, developed in partnership with Lancashire County Museums Service.

Connecting with Collections

This is a partnership between Bolton Museum, Art Gallery and Aquarium and the Bolton, Bury and Rochdale Artists in Schools Agency. The aim is to develop programmes which use the skills of creative practitioners to encourage active involvement with museum collections. A *Connecting with Collections* co-ordinator will be recruited to the Artists in Schools Agency, with a remit for brokering relationships between artists, schools and the museum.

Creation of the post of Primary Consultant: Museums and Galleries within the Primary Innovations Team of Manchester Education Partnership (LEA).

Manchester Art Gallery, Manchester Museum and the Whitworth Art Gallery have pooled the resources available to them through the EPDP in order to establish this pilot post. The post addresses the lack of strategic joint planning between the LEA and museums and will enable the two sectors to work more closely together, in order to deliver an improved service to schools. The LEA is particularly interested in the possibility of using the post to support family learning.

Creation of post of Schools Outreach Development Officer at Tullie House Museum and Art Gallery.

The purpose of this post is to develop new curriculum boxes for schools, and to ensure they can be offered to schools with an added element of live interpretation. This will build on a service already used and valued by many teachers, but will meet the demand articulated by many users of Tullie House for new loan materials and an accompanying 'human' resource.

'Citizenship' programmes for Key Stage 3 and 4 across all the Hub museums

All North West Hub members and First Partners will undertake this collective project aimed at the notoriously hard-to-reach schools audience at Key Stages 3 and 4. Citizenship is felt to be a 'gap in the market' which museums, with their diverse collections and range of in-house expertise, can successfully address. Citizenship as a theme also presents opportunities for cross-domain working with libraries and archives.

Creation of the post of EPDP Co-ordinator

This post will provide support across the Hub for advocacy, fund-raising, evaluation and dissemination. The overall job purpose will be to support the Hub Manager and MLA NW in delivering *Renaissance in the Regions* in the North West, and to assist Hub and First Partner museums in ensuring that they achieve the 25% target increase in contact with school children aged 5-16.

All of these proposals have been conceived with a large element of CPD for teachers, with a view to converting teachers from passive consumers of the 'museum experience' into active participants. Hard-pressed though they are, many teachers welcome the opportunity to do things differently and extend their professional horizons.

10 Key documents

All Our Futures: Creativity, Culture and Education (NACCCE 2000)

This report, commissioned jointly by DCMS and the then Department for Education and Employment, raised concerns about the place of the arts and creativity in the curriculum.

Hard copies of the report are no longer available, but it can be downloaded from (www.dfes.gov.uk/naccce/index1.shtml). A summary of the report can be downloaded from <http://www.artscampaign.org.uk/campaigns/education/summary.html>

Excellence and Enjoyment. A strategy for primary schools (DfES 2003)

This sets out the Government's vision for the future of primary education. A central theme is the notion of a "broad and rich" curriculum which develops children in a variety of ways.

(Available from DfES Publications. Tel: 845 6022260. email: fes@prolog.uk.com website: www.dfes.gov.uk/primarydocument)

Expecting the Unexpected: Developing creativity in primary and secondary schools (Ofsted 2003) Document reference number: HMI 1612

This is a report of research undertaken by Ofsted to identify good practice in the promotion of creativity in schools.

(Available from Ofsted Publications Centre Tel: 07002 637833, Fax: 07002 693274, Email: freepublications@ofsted.gov.uk, Website: www.ofsted.gov.uk/publications/docs/3377.DOC)

Fulfilling the Potential: transforming teaching and learning through ICT in schools (DfES, 2003)

The ICT in Schools programme of investment is informed by this publication which sets out the strategic direction for schools' ICT. It clarifies the directions in which schools should be moving with ICT and e-learning, and the outcomes they should be seeking.

(Available from DfES website: www.dfes.gov.uk/ictinschools/uploads/genericdocs)

Improving City Schools: How the arts can help (Ofsted 2003)

Document reference number: HMI 1709

This report looks at arts teaching in some low-achieving primary and secondary schools. One of its conclusions is that visits to galleries can have a profound impact on raising pupils' levels of motivation, aspiration and achievement.

(Available from Ofsted Publications Centre Tel: 07002 637833, Fax: 07002 693274, Email: freepublications@ofsted.gov.uk, Website: www.ofsted.gov.uk/publications/docs/3378.DOC)

Learning about personalization: how can we put the learner at the heart of the education system? (DfES 2004)

Charles Leadbeater

This pamphlet attempts to broaden the debate about how personalized learning might be embedded in schools.

(Available from DfES Publications, PO Box 5050, Sherwood Park, Annesley Nottingham NG15 0DJ Tel: 0845 6022260 or dfes@prolog.uk.com)

Transforming the Way We Learn: A Vision for the Future of ICT in Schools (DfES 2002)

This document presents a practical vision of how ICT developments could help to transform the delivery of school age learning over the next few years. New opportunities are outlined and conclusions are drawn about the practical implications for schools in the future.

(Available from DfES Publications Tel: 0845 60 222 60 or download from the DfES website: www.dfes.gov.uk/ictfutures)

What Did You Learn at the Museum Today? (Museums, Libraries, Archives Council 2004)

This report describes the outcomes and impact of the Renaissance in the Regions education programmes delivered by the 36 museums in the Phase 1 Hubs between the beginning of August and the end of October 2003. It shows an increase of 28% in school visits to museums as a result of this investment, and how a high number of these schools are located in some of the most deprived wards in England.

(A hard copy of a summary of the report is available from Museums, Libraries and Archives Council, 16 Queen Anne's Gate, London SW1H 9AA Tel: 020 7273 1458. The full report is only available on the MLA website: www.mla.gov.uk)

Websites

Arts Alive!

www.qca.org.uk/artsalive/

Arts alive! is the outcome of a QCA curriculum development project set up to identify ways in which the contribution of the arts to pupils' education can be maximised. It is designed for use by headteachers, arts subject leaders, school governing bodies and arts practitioners. The site argues that investing in the arts can transform schools: the arts can raise standards, change attitudes, improve behaviour and increase the quality of teaching and learning.

Curriculum Online

www.curriculumonline.gov.uk

Curriculum Online was launched in 2003. It is part of the Government's aim to improve access for schools to ICT and multimedia resources. To help bring about this, the Government has set aside substantial funds in the form of [eLCs](#) (electronic learning credits). ELCs can be spent by schools on multimedia resources. The website aims to give teachers easy access to digital learning

products. Only registered content providers and retailers are allowed to advertise their products on Curriculum Online. Museums may register as Curriculum Online suppliers.

Culture Online

www.cultureonline.gov.uk/

Culture Online forms part of the DCMS e-business strategy and aims to increase access to and participation in arts and culture, by bringing together cultural organisations and technical providers to create projects for adults and children. Culture Online was announced in September 2000, followed by publication of a vision document in March 2001. £13m was allocated in 2002 to fund 20 - 30 projects to 'increase digital access to the nation's cultural heritage'. 'ArtisanCam' is a Culture Online project which is taking place in Lancashire. It will pilot a series of virtual artists' residencies, linking artists and craftspeople in their studios with groups of school students. Video conferencing and broadband technology will link the two groups.

Creativity: Find it, promote it

<http://www.ncaction.org.uk/creativity/index.htm>

In 2004 the QCA published this website as part of the National Curriculum in Action website. The website offers guidance to teachers on recognising and promoting pupils' creative thinking and behaviour, and gives examples of pupils' creativity across the curriculum.

ICT in Schools

www.dfes.gov.uk/ictinschools/

This is the website of the DfES's ICT in Schools programme, which was formerly known as the National Grid for Learning (NGfL). The website draws together the work of the ICT in Schools Division of the DfES, providing access to a range of publications, reports and information about current practice.

TeacherNet

www.teachernet.gov.uk

TheTeacherNet website is one of several DfES portals providing information for teachers

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