

## The Aim of Culture in the Curriculum: Development and Impact in School

### CULTURE IN WEST CUMBRIAN SCHOOLS

If the word 'Culture' is mentioned, we tend to think of theatre, art, film, painting and music – perhaps ballet and classical music.

If we say 'Cultural', perhaps we tend to think more of history and heritage, location – religion, food, and social values, which is more subjective.

The cultural values of a place or people are very much born out of necessity, but are distinctive and unique because they have evolved over time. Areas quite close together can have different values – the basic culture is the same but the little nuances are very different.

Cultural factors are based on trade and industry, socio-economic factors, agriculture, transport, religion and history and heritage, both in terms of recent past and ancient heritage.

Heritage influences local cultural values, but not, perhaps, 'Culture' *per se* – we have theatres in West Cumbria but they are not as significant as the theatre in Stratford-upon-Avon for example, as that theatre has been made famous by the RSC and is part of Britain's overall culture. It is *their* heritage. However, Shakespearian Culture is part of the fabric of the nation.

In Cumbria we have brass bands, pigeon racing, hound trailing, fishing, fell running etc – much of this is born out of necessity or what happened in the recent as well as ancient past, which in turn was influenced by socio economic factors.

A 'Culture' – in terms of a whole culture in a place - can be influenced by other factors, such as pleasure seeking, social conformity, fashion and fads, outside influences, religion and those in power who control the media and general behaviour of the people in the country.

For example, weekly shopping is now part of English culture. We all tend to go to supermarkets. The erosion of village life and the way in which industry operates has had a big influence on this. But culturally speaking, shopping is still a sociable event and tends to be done during the day with family members, rather than in the evening or at night time, despite shops being open 24/7. We talk, laugh, ask questions and discuss all kinds of subjects when out shopping with friends or family. The focus and object is the shopping itself, but there are many other factors which enter into our cultural consciousness.

This can be compared with a culture of people who still hunt in forests for food – they have to be quiet and move very carefully, producing a culture of people who tend to be quieter and only speak when necessary, with exceptional listening skills. If they don't achieve their aim, they will go hungry. In order to survive, and maintain a healthy

balance, they need to choose their quarry very carefully. There is no time or place for unnecessary chit chat or movement.

In short, our culture influences our survival, and vice versa. Cultural activities are born out of necessity, though they can become pleasurable activities, part of our tradition, and give us pride in our heritage. Culture is learned, it is not necessarily an instinct.

Our own culture is so wide ranging and all encompassing that sometimes we barely notice it is there, and take it very much for granted. When introduced to a new one we perhaps make false judgements and have preconceived ideas. However, we do take an interest, and tend to compare it with our own – either consciously or subconsciously.

When teaching children about Culture, and subjects that involve culture in whatever form, it is important to remember that they will be influenced by the material with which they are working, and a broad a spread as possible is infinitely preferable to a narrow viewpoint which only explains very specific aspects.

A gradual approach to teaching cultural values, so that children are able to absorb new facts and details, is also preferable, rather than having lots of information to absorb at one time. Linking information across the curriculum, so that pupils learn to connect one subject with another in terms of culture, and thus learn more thoroughly, is a very important part of this process.

The benefits of inclusion of Cultural work across the curriculum in West Cumbria cannot be underestimated; our location and lack of major Arts and Culture venues can be a disadvantage, but it can also be advantageous in that there are many small and diverse places to visit within the area which offer excellent value for money and are relatively easy to reach. If major venues are visited, this gives pupils the opportunity to have a day out, or even several days out of school and increases their knowledge of travel and helps with self-confidence, and to do things which they would not usually do out of school.

We need to ensure that all our pupils have access to the Arts and Culture, so that they can make their own informed judgements; enjoy what they see, hear, taste and feel, and above all, be proud of their achievements.

## Why Include Culture in the Curriculum ?

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"Providing places and resources for study and life-long learning, securing affordable workspace for creative businesses, and supporting economic growth by contributing to the development of skills are all essential ingredients for the prosperity of local economies. The creative industries are a high growth sector and experience shows that developing a cultural infrastructure can stimulate investment and job creation more generally."

*James Purnell, Minister for Creative Industries and Tourism*

### The key Purposes of including Culture in the Curriculum are:

- To provide opportunities for pupils to examine their own local culture, history and heritage, and be aware of how important their own culture is in their future life.
- To provide opportunities for pupils to examine the culture, history and heritage of other races, religions, places and people and be aware of how important this is in understanding our world today.
- To encourage pupils to be open minded, knowledgeable about current issues, think creatively, be aware of history and heritage, arts, dance, theatre, music, sculpture, design and all creative industries generally to enable them to make informed choices both about their own careers and their lives in the future.
- To develop skills and knowledge which would not otherwise be covered in National Curriculum work, or would not be covered in sufficient depth.
- To help to address and include the initiatives introduced by the DfES, including Every Child Matters, Excellence and Enjoyment, and Promoting Emotional Health and Well Being into schools programmes and improvement, and feed into work for Education Improvement Partnerships and the Extended Schools Service.
- To help in Raising Attainment, Improving Behaviour and Attendance, and enhance provision for Gifted and Talented Pupils.

## **The Key Issues for Inclusion of Culture in the Curriculum are:**

- Know what you want to achieve with your pupils
- Assessment of the resources and provision currently available in school
- Assessment of staff skills and talents and how these can be enhanced through INSET and Creative Training Courses
- Assessment of pupil skills, talents and interests and how these can be enhanced through project work, working with professional artists and practitioners and having visits outside school
- Making new partnerships and using local facilities and providers
- Knowing how the Cultural Programme fits in with the School Curriculum
- Knowing how the Cultural Programme fits in with the School Improvement Plan, Every Child Matters, Extended Service Schools, Gifted and Talented Provision, Raising Achievement and Improving Behaviour and Attendance

## The Key Cultural Issues in Excellence Cluster Schools

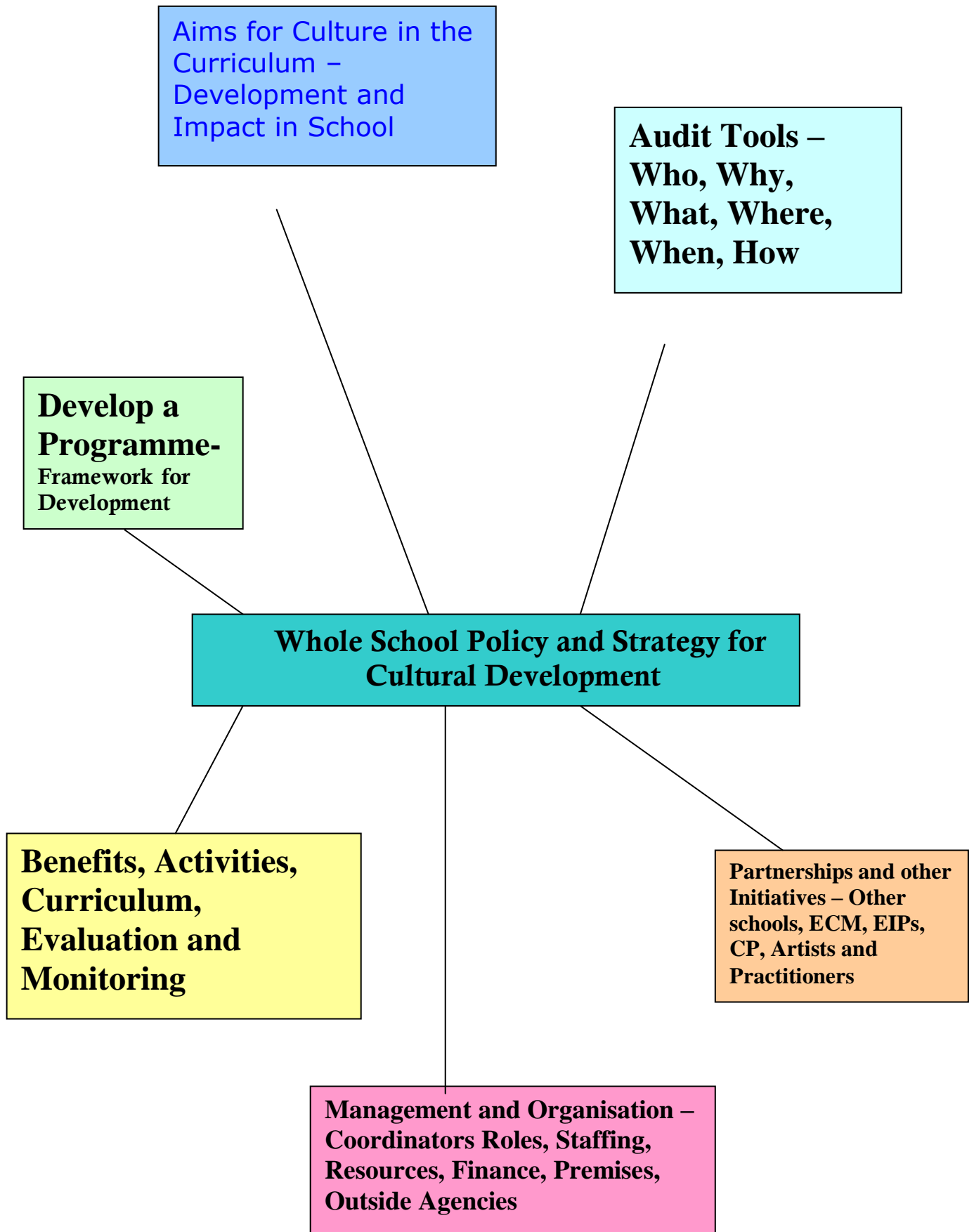
Having done an audit of the Cluster schools in West Cumbria, the following issues and points have emerged:

- Racial Issues and Involvement/Knowledge of other cultures and peoples – this needs to be developed as there are few ethnic minority groups in West Cumbria. Children do not come across other cultures in their daily lives and their community and need input into expanding their knowledge of other cultures.
- The definitions of ‘Culture’ and ‘Cultural’; this is in terms of the Arts in the broadest sense, and of local culture and community culture. Definitions required.
- Production of a Book of Best Practice and Guidelines for schools on employing and procuring Artists and Practitioners to work in schools; what is expected of those artists and the Good Practices which should be used. The book should also contain contact details for artists and practitioners who have been recommended and have a good reputation for working with schools and delivering on time, to budget and within the guidelines of the original set Brief. In addition, how to implement a Sustainable Cultural Strategy which ties in with a number of other initiatives.
- The Outcome/Process question – children feel they have achieved something if there is a good outcome, but process and learning/skills development is also important. Guidelines to ensure that these issues are addressed.
- Parent/Community involvement and links to the schools – being aware of what children do in school and raising the status of the school within the community.
- Materials and equipment for arts and culture work – often consumables can be expensive and capital expenditure on equipment is often not justifiable. How to access funding and ensure that money is well spent.
- Working with artists and practitioners is often ‘a lottery’ - the production of a mutually agreed brief, processes and outcomes is desirable. How to ensure that this is achieved in the long and short term.
- Links with other European and International schools and groups who can enrich the curriculum and cultural aspects of schools and pupils lives.
- Information required on all other agencies, and who to contact, for assistance and help with funding, information, venues etc in relation to the Arts and Culture. Information has no doubt been produced but is either

not disseminated correctly or can get 'lost' in plethora of information sent to schools.

- Projects which can involve every child in the school – this is especially important in Primary schools.
- Use of IT in correct context with experienced teachers who can show children correct techniques and use this in artistic/cultural context.
- Training for teachers in Cultural issues and in subjects of the Arts in general.
- Wide range of opportunities for all children so that no-one feels excluded
- Creative ideas and themes which fit into the curriculum and which are appropriate to the school in that context
- Outdoor environments – schools have potential to develop their outdoor environments and improve facilities and opportunities for pupils as well as enhancing local and general cultural development.
- Local culture –what is it all about, and information on local culture, places to visit and where to find information which is appropriate for the age range involved.

## Developing Culture in The Curriculum – Toolkit



## Collecting and Collating Data

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Reasons for collecting data on Cultural Provision and analysing it are as follows:

- ❖ Establishing what the pupils needs are and how to help them to achieve more
- ❖ Linking with other initiatives e.g. Gifted and Talented, Every Child Matters, Extended Schools Service
- ❖ Celebrating Achievement in school; providing opportunities for pupils to perform and display work
- ❖ Collecting evidence for School Improvement Plan and SEF

### Sources of Data

- ❖ Cultural Provision Audit
- ❖ Baseline data – entry
- ❖ Pupils performance targets – both general and subject specific
- ❖ Attendance and punctuality percentages and patterns – do they attend regularly during Art weeks or when a Creative Club is on that night after school?
- ❖ Information from Cultural Coordinators – monitoring and evaluation of projects and provision
- ❖ Information from Gifted and Talented Coordinators – evaluation and monitoring of projects and provision

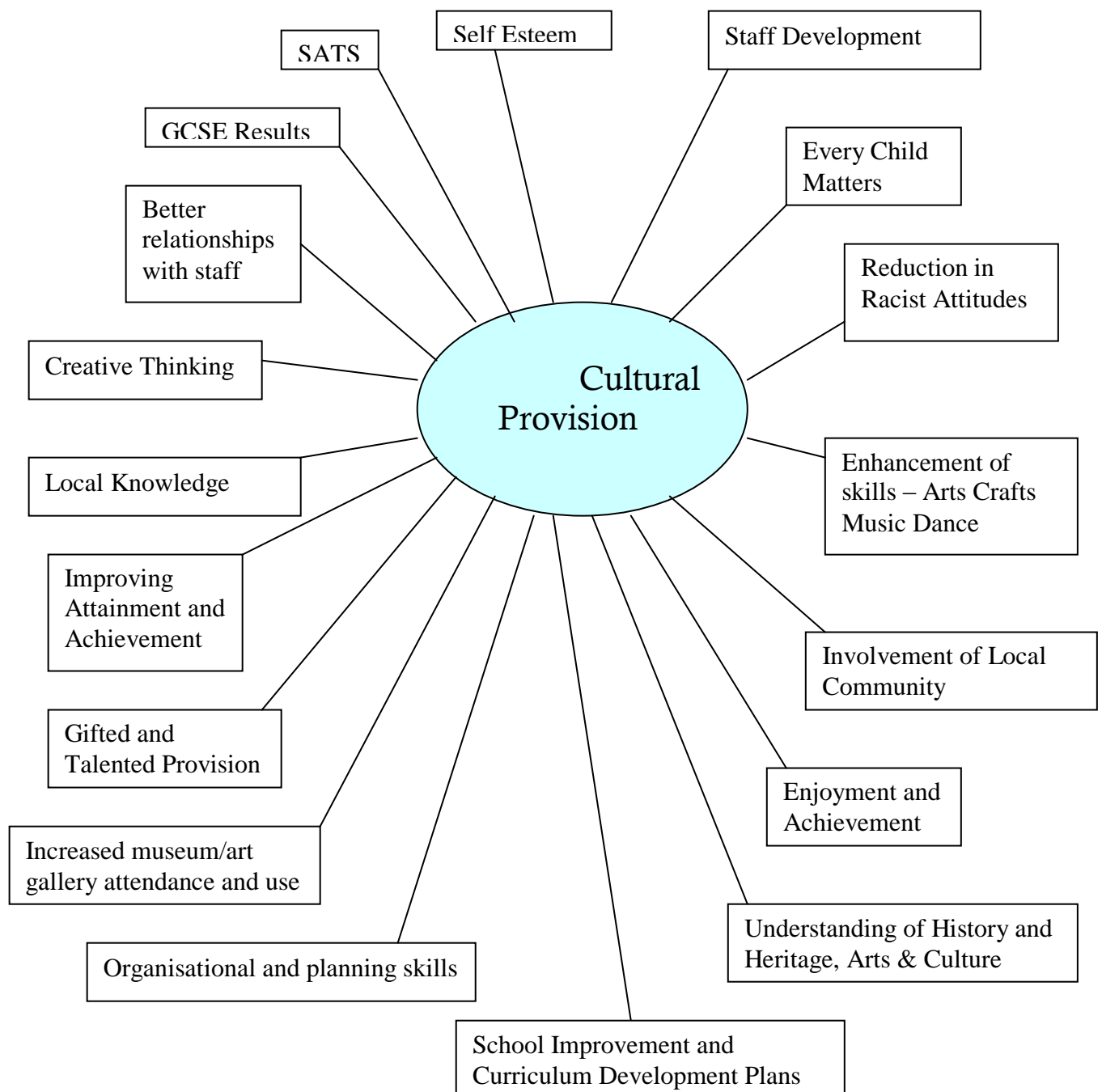
Analysis of data should reveal:

- ❖ If and what the school needs to do to enhance or increase provision for Cultural Activities both in and out of school
- ❖ Which groups of pupils are particularly in need of Cultural provision
- ❖ What the school has achieved and how it can build on these achievements
- ❖ How the Cultural provision links in with other initiatives and plans



## Assessing the Data and Understanding the Benefits of Cultural Provision

Cultural provision is not mandatory as such, but the benefits of implementing and developing it can be felt throughout the school. Providing Cultural Opportunities for pupils helps them to become more mature, well rounded, knowledgeable individuals who have opinions, who can reason and who understand both the past and the future.



## The Audit

### Why?

- To check if the school has Cultural Provision currently in place, and if so, how much
- To find out what else the school can do, and what is required to be able to achieve this
- To plan a sustainable programme with solid links to the Curriculum and School Improvement Plan
- To see the other resources available to the school, including local galleries, museums, theatres, Arts Officers, creative groups and sources of funding

### Who?

#### **School Community**

Senior Management  
Subject / Departmental Staff  
Gifted and Talented Coordinators  
Cultural Coordinators  
School Improvement Officers  
Support Staff/ Learning Mentors  
Home/School Liaison Officers  
Transition and Primary Liaison Officers  
Pupils and School Councils

#### **Wider Community**

Other local schools and feeder schools  
Local Authority Arts Officers  
Local Regeneration Scheme Staff  
Local Artists and Creative Practitioners  
Museums  
Art Galleries  
Archives  
Theatres  
Cinemas  
Local Artists Networks/Cooperatives  
The Arts Council  
Creative Partnerships  
Youth Music Groups and Action Zone Groups  
Local Groups and Societies – Arts, Heritage, History, Twinning Associations, Textiles, Falconry, Sailing – any group who has a link to the local culture and wider culture  
Local Businesses linked directly or indirectly to The Arts, Heritage and Culture  
The National Trust  
Local Councils  
Local Landowners and Peers

Local Service Providers/Emergency Services, including Police, Red Cross, RNLI, MCA and St Johns Ambulance

### **How and Where ?**

- Staff Meetings and Planning with Cultural Coordinator/s
- Looking at projects already running / being planned in school which include culture in one form or another
- Looking at the Curriculum to see gaps and opportunities for expansion and development (Arts days/ 'Creative' week/ visits and trips/RE and PSHE/CaRE)
- Consultation with others – schools and practitioners
- Resources Audit
- Creating a Data Base of Resources both human and equipment & materials
- Special Events and 'gatherings' to bring interested parties together
- Checking the internet for local events and linking in to e mail newsletters/notification of events
- Working with local museums and galleries – accessing their Outreach Programmes
- Taking part in INSET in Cultural and Arts training
- Checking local media for events and exhibitions
- Asking pupils and parents
- Newsletters and suggestions boxes
- Liaising with local Arts Officers

### **When ?**

- At Staff meetings and Planning Meetings with Cultural Coordinators and Arts Staff
- At INSET sessions
- During School Curriculum and Development Planning sessions
- During 'Form' time
- In Arts/PSHE/CaRE lessons
- During Curriculum Assessment sessions
- At Parents Evenings
- At schools events, exhibitions and performances
- During annual audits/stocktaking of resources – either departmental or whole school, depending on size and if school is Primary or Secondary



### Audit Table 1 – Pupil Consultation

Name of School:	Cultural Provision Audit – Pupil Consultation	Cultural Coordinator:
<b>What kind of activities do you like? Which activities do you do outside school? (art, cinema, theatre etc</b>		
Where do you go to do these activities?		
When do you do these activities? Holidays, evenings, weekends?		
How long do you do these activities for?		
Who do you do these activities with? Parents Friends etc		
What do you watch on TV? Do you listen to the radio or read a newspaper? Which Stations/papers?		
Why do you enjoy doing these activities?		
What else would you like to do if you had the money/facilities/ equipment/ people to take you?		

**Audit Table 2 – School Resources** (enlarge table if required)

<b>Name of School:</b>		<b>Cultural Provision Audit – School Resources</b>		<b>Cultural Coordinator</b>	
Briefly List Cultural Resources available in school now - books, art equipment, museums guides, local events and performance info					
Where is this information kept? Centrally? In Classrooms? In library? With Staff?					
Who uses this information/equipment in school the most? (Art Staff, Pupils, G&T coordinator)					
When is this information/equipment used used?					
<b>How long is the information used for? Length of project, during class /lesson time/ at break time by pupils?</b>					
Why is the information/equipment used? – for specialist work, to compliment lessons/as part of Creative weeks/ departmental work/ for school improvement					
<b>How much is allocated from your budget to add to Cultural Resources and equipment?</b>					

### Audit Table 3 – Human Resources

Name of School:	Cultural Provision Audit – Human Resources	Cultural Coordinator:
Which members of staff including support staff is/are responsible in the school for Cultural Provision and Projects?		
How often do they do INSET directly related to Cultural Work? List Courses taken		
How much time are they given during the school week for planning and development of Cultural Work?		
Who else is involved directly in planning the schools Cultural Provision Programme? (Outside agencies, Arts Officers/ museum staff etc)		
Do the staff have a budget for Cultural provision? If so how much?		

**Audit Table 4 The Wider Community**

<b>Name of School:</b>	<b>Cultural Provision Audit – The Wider Community</b>	<b>Cultural Coordinator:</b>
Which organisations/groups in the Community are involved in the school for Cultural Provision and Projects?		
Which museums, galleries and arts venues have you visited? Have they done any Outreach work in school?		
How much time is spent on networking with other organisations?		
Who else is involved in the provision for the schools Cultural Provision Programme? (Outside agencies, Arts Officers/ museum staff etc)		
Have you had any visits from other agencies to do talks?		



## Audit Summary

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Completing the audit should allow schools to appreciate the following:

- Where they are now
- Where they want to go, progress and develop
- How they will achieve this
- Who the partners and other agencies involved will be or could be
- When this process will happen
- Where it will happen, who will be responsible and how long the process will take

This can now lead to the planning stage where schools can plan specific aspects of Cultural Provision.

## Whole School Planning

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Opportunities which Cultural Work across the Curriculum can provide for the school and community are :

- ❖ Enhancing, enriching and extending the curriculum and creating possibilities for pupils to explore their own interests, hobbies and talents
- ❖ Involving the whole school in Arts and Culture projects and seeing the benefits of working across this area
- ❖ Enabling pupils to experience learning in different ways, become more confident in their learning and to develop new skills
- ❖ Catering for provision for Gifted and Talented pupils
- ❖ Improving Behaviour and Attendance
- ❖ Creating opportunities for staff to develop new skills outside their specialisms and work as a team on new and exciting projects
- ❖ Making links with a wide range of other agencies who can assist with and enhance curriculum development, such as Artists, Museums, Galleries, Arts Officers, National Organisations such as the National Trust & the Arts Council and the Emergency Services
- ❖ Making and developing links with the wider community, parents, local Cultural, arts and leisure organisations and business

## Culture Across the Curriculum

In order to plan across the curriculum it is essential to see where Culture will fit in to the school's current curriculum.

This is perhaps easier in Primary schools than it is in Secondary schools, as individual staff can plan Cultural provision in a more structured fashion in Primary schools as they teach a whole class. In secondary schools this is slightly more complex as individual subject heads and teachers must be consulted so that the Cultural aspects of their subject can be addressed. This is easier in subjects such as Art and History but less easy but nevertheless still feasible in Science and Maths.

A pro-forma such as the one below will assist in planning across all subject areas. The sample Cultural Topic is the Local Area.

<b>Subject</b>	<b>Possible Cultural Provision</b>	<b>How will this be introduced</b>	<b>Developments Planned</b>
English	Story telling, creative writing	Local traditions	Have story teller visit and work with pupils
Maths	Geometry, buildings	Looking at local architecture/churches	Working out how they were designed
ICT	Links to Maths and English – local traditions	Research on local buildings and traditions	Use of draw programmes for geometric design work
Science	Local animals and plants	Work on indigenous species	Work on how these species became stronger and most used - genetics
Geography	Local landscapes	Links to stories about area	Topographical work and map reading – find churches
History	Local history and traditions	Research history of one church in the area	Visit church and study aspects of it's early history
CaRE	Local History and traditions	Local church	Find out why church is important in village
Art	Local architecture	Drawing styles of architecture	Visit church and draw details
Music	Local history and traditions	Local songs and church music	Make up own composition to reflect local culture
Dance/Drama	Local Tradition	Research local dance styles	Create composition of dance
Languages	Local Churches	Looking at language use other than English	Look for words used derived from French or German
P.E	Local traditional sports	Practising local sports – rugby, wrestling, swimming	Find out about local sporting heroes in these sports

## Planning Cultural Provision

You should:

- Involve Senior management
- Plan with all staff
- Start with small projects which are fairly certain to succeed
- Have clear aims and objectives for each project
- Write clear briefs
- Be innovative but use current resources
- Involve pupils and address their needs, not what is 'fashionable'
- Have a coordinator in school who holds information and data
- Ask other schools for ideas and share good practice
- Work with practitioners who are recommended and can provide references, and who will sign a contract with the school
- Try and involve community projects or groups, such as History Societies, Arts Groups
- Involve local museums and galleries
- Check National schemes such as work with the national Trust or Creative Partnerships
- Involve Local Authority Arts Officers and tell them what you are doing and see if they can help
- Check if funding is available for project work from outside LEA and DfES
- Include the work you are doing as part of the Curriculum and not as a mere 'add-on'
- Involve pupils and parents
- Ensure projects can be developed and are sustainable

Try not to:

- Copy another school's project directly – it may not work with your pupils
- Create ambitious schemes which take too long and pupils lose interest or forget what they are doing
- Do too much planning in the initial stages and lose the creativity
- Employ unknown artists or practitioners who offer 'cheap' services
- Let the purpose of the project stop you from having fun
- Forget about non-teaching staff and other helpers who can be very enthusiastic and helpful
- Exclude any children – a project may be set up for G&T pupils but others can also join in where time and resources permit
- Tire children by doing the same kind of work within a project – keep it varied
- Produce art work because the school needs wall space filling
- Set up expensive visits which exclude some pupils due to parents having to pay some costs
- Have a complex timetable or project which has staff and pupils confused
- Exclude participation in a project because some resources are unavailable – you may be able to borrow them or acquire additional funds for one-off items
- Allow outside agencies to dictate to you what the school needs

## Questions and Evidence – Cultural Policy and Provision

Questions to ask	Evidence	Testing Evidence
<p data-bbox="210 427 613 459">Has Culture been introduced?</p> <p data-bbox="210 499 689 608">Who has been/ will be involved in setting up a structured Cultural Programme?</p> <p data-bbox="210 683 622 715">What are/ will be the benefits:</p> <ul data-bbox="259 802 651 1150" style="list-style-type: none"><li>• For pupils</li><li>• For staff</li><li>• For parents</li><li>• For the school as a whole</li><li>• For the community</li><li>• For local providers</li><li>• For local museums</li><li>• For local theatres</li><li>• For local galleries</li></ul>	<ul data-bbox="904 427 1332 1177" style="list-style-type: none"><li>• Cultural Policy Statement</li><li>• Resources list, including equipment and books in school as well a local museums, galleries and arts venues</li><li>• Information to parents about local Arts and Culture Events</li><li>• Media reports on school activities</li><li>• Success criteria - linked to ECM and G&amp;T as well as SATS</li><li>• Reviews and evaluations of project/topic/visits work</li></ul>	<p data-bbox="1480 427 1935 536">What are the main purposes of providing Cultural Opportunities in the school?</p> <p data-bbox="1480 576 1883 684">How do pupils react to Cultural provision and specific Culture Projects?</p> <p data-bbox="1480 724 1957 938">Is there any hard evidence of Cultural Provision? (Art work, music work, creative writing, dance, performance work – on display in school, on new media, in photos, in school prospectus)</p> <p data-bbox="1480 978 1939 1086">Does the Cultural Provision fit with the ethos and philosophy of the school?</p> <p data-bbox="1480 1126 1964 1273">Do you have regular reviews of cultural work? What kind of evidence is there to support this? (staff INSET, discussion, training, project work)</p>

## Curriculum Planner

<b>Key areas</b>	<b>What needs to be implemented/addressed</b>	<b>Responsibility/Staffing</b>



## Planning and Implementing Activities

**Project Title:**

Activity	
Aims and Objectives	
Venue	
Equipment/ Resources required	
Pupils Involved	
Resources Required	
Outcomes for Pupils	
Outcomes for school	
Criteria for Success	
Costs	
Artists involved and contact details	
Additional Information	



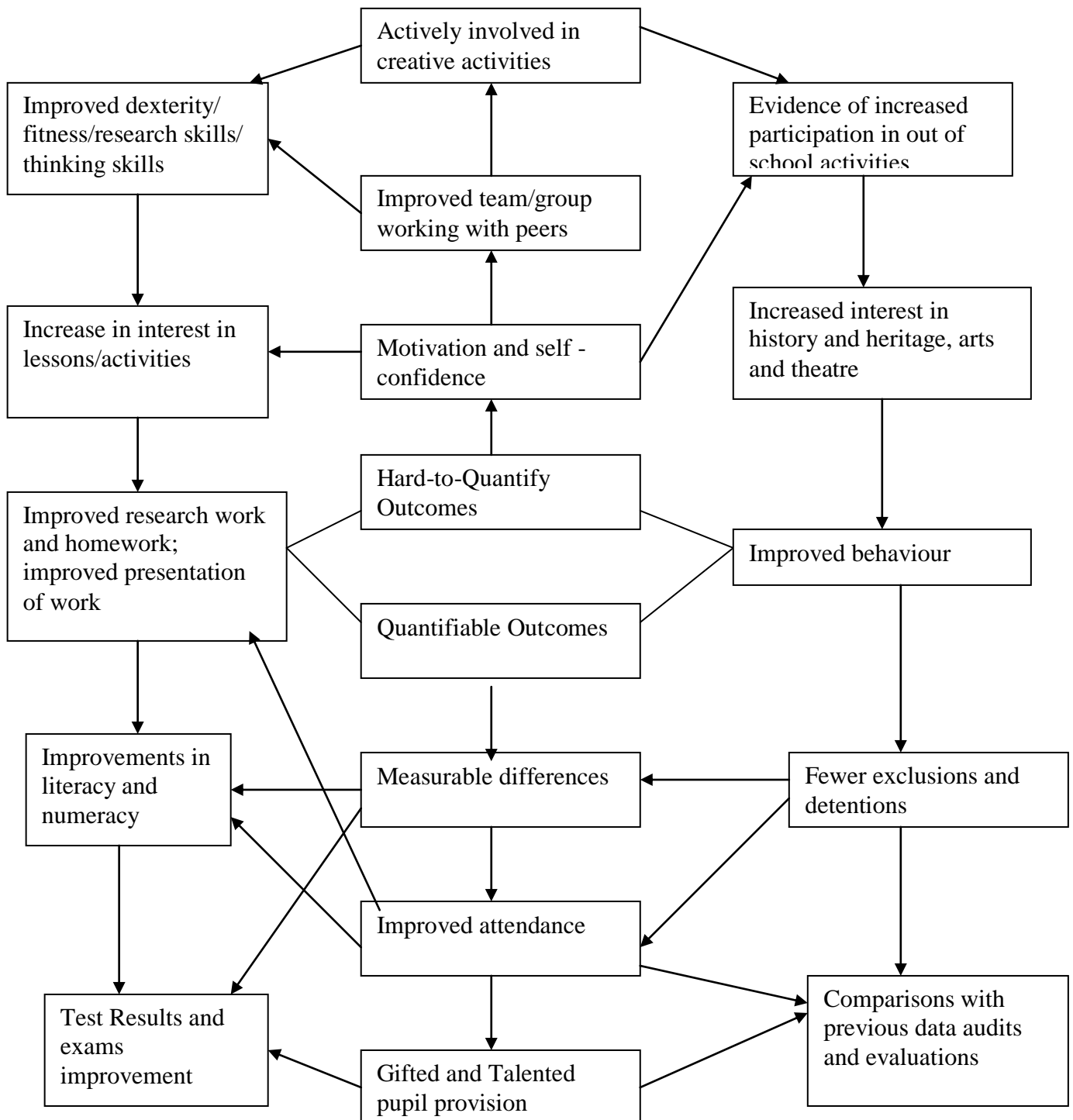
## Project: Equipment and Resources – What is required?

Year Group/ Department	Staff	Person responsible for Equipment

Main equipment (arts, media, ceramics etc)	
Other resources required	
Costs	
Human resources required inc Artists/support staff	
Pupils – G&T, Special needs etc	
Outside agencies involved	
Transport	
Deadlines for booking and purchasing	
Problems envisaged – drying times, pupil non attendance	
Rooms required & booked	
Other information	

## Quantifiable and Non-Quantifiable Outcomes for Pupils

Out of school visits, working with professional artists and trying out new skills, working with unusual media and materials and using a different approach to learning and thinking are all benefits of planning and implementation of Cultural Work in schools.



Some results can be measured and others are hard to quantify, but the benefits are obvious. This diagram indicates how everything feeds in to the whole programme.



## Practical Considerations

### Staff

- Role of Cultural Coordinator
- Appointing school coordinator
- Role of non-teaching and support staff
- Using volunteers – parents
- Induction and training
- Security and H&S issues, Risk Assessments esp on outside visits

### Finance

- Use of Cultural Strand Budget
- Bids for additional funds
- Involvement of Arts Officers
- Involvement in Local Arts Initiatives
- Use of any other funding streams in school (behaviour Improvement, G&T etc)

### Premises

- Access to rooms and availability/suitability for work being carried out
- Health and safety
- Access for helpers
- Risk Assessments for premises other than school
- Transport to venue
- Catering for Special Needs pupils
- Movement of equipment and resources

### Resources

- Using available resources
- Costs of buying in new resources weighed against benefits of project
- Borrowing/sharing specialist equipment from other schools
- Use of research facilities – libraries, archives
- Refreshments – esp for outside visits
- Quality of available resources checked
- Sustainability of resources and re-use

### Timing

- Planning for time of year – does project timing clash with SATS/trips/other planned events
- Attendance patterns – if whole school is involved when is best time to target everyone
- Weather considerations – is any work to be done outside
- Increased costs of transport/outside visits during holiday times
- Matching project to pupils needs at key points in school year – does this fit with current studies/topics
- Inclusion of project work with literacy and numeracy

## Project Rationale

The purpose of Cultural Project work is to help raise attainment and provide diverse and interesting opportunities for pupils, to enrich the curriculum and improve key skills.

Pupils should have the opportunity to succeed when working on these kinds of projects. While the project should provide a challenge for the pupils, it should have built-in markers for success, so that pupils confidence increases as a result of being involved.

### **Pupils should have:**

- The opportunity to learn in a different context
- A chance to achieve something new
- Support to continue with the work if they are interested

### **Achievement can be raised by:**

- Implementing project work which enhances the curriculum
- Encouraging G&T pupils to work to a greater degree of challenge
- Enable pupils to improve individual skill levels
- Encouraging team work
- Working with new equipment
- Providing opportunity to be involved in activities and projects which are not normally available in the mainstream curriculum

### **Benefits to the school are:**

- Creation of new resources
- Training and skill development for staff
- Improved community links
- Links with Businesses
- Links with museums, galleries, theatres and libraries/archives
- Extending opportunities for whole school
- Creation of work and aesthetic improvement/appeal in school environment

### **Activities can include:**

- Artists in residence
- Cook in residence
- Scientist in residence
- Drama and Music specialists in residence
- Storytelling, Poetry Reading and Creative Writing
- Drama and Performance
- Residential work with a number of artists and practitioners
- Work with museums and galleries
- Field trips
- Visits and trips abroad
- Involvement with local groups – History societies, Twinning Associations
- Celebrations and carnivals – making costumes and taking part

- Dance festivals and Events
- Music festivals and events
- Summer schools
- Sporting events and local teams
- Local traditions and heritage– looking at these and developing knowledge of them and creating displays
- Involvement in Public Realm and Art work
- Working with people from other cultures and religions
- Rock Challenge – performance in music, dance and technical work (sets/lighting etc)
- Arts Auctions – auctioning pupils work to raise funds (pupils do organisation)
- Exchange visits and trips with other European countries
- Involvement with Local organisations – history and heritage groups
- Taking part in a local exhibition and assisting in setting it up
- Taking part in local festivals and events peculiar to the area

**The success of a Cultural Project is measured by:**

- Pupil enjoyment and achievement
- Pupil attendance and behaviour
- Provision for G&T and Special needs pupils
- Staff Development and skills enhancement
- Production of successful tangible outcomes (artwork, displays)
- Good use of budget
- Provision of sustainable resources
- Development of further projects and plans as a result of project implementation and delivery
- Enhancement of and contributions to the mainstream curriculum
- Raised attainment
- Improved team working – staff and pupils
- Pupils attitude to their culture and that of others
- Development of tolerance and understanding of other cultures and traditions

## Development Framework

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Developing a Framework for the inclusion of Cultural Work across the Curriculum will ensure that pupils have access to a range of diverse opportunities. This fits with the 'Entitlement before Enrichment' initiative. Children should be entitled to a range of opportunities which allow them to develop and become enriched through choice and availability, and raise their attainment in key skills. For example, taking part in an Arts Project which includes word play and use of new words will enhance their entitlement in terms of key skills, and help to promote an ethos of understanding of literacy in context.

### **Entitlement**

Pupils should be entitled to a range of opportunities which allow them to choose themselves, after appropriate assessment, what they need to achieve and how to achieve it. Cultural work can provide this entitlement, particularly in key skills areas, as new ways of approaching key skills can be included in the projects.

### **Extending**

Cultural work and specific projects can target the needs which have been established by both staff and pupils, after auditing the current school provision, which need to be extended or enhanced in order for pupils to gain a greater degree of depth of knowledge and understanding of a particular subject or subjects. Gifted and Talented Pupils and those with Special Educational Needs can also be catered for through specific Cultural projects.

### **Enabling**

Cultural projects can also be used to bolster key skills and enable staff and pupils in the school to try new ways of working through input of financial and creative support. They also enables pupils to develop new thinking skills; discover, extend and develop new creative skills and helps to identify Gifted and Talented Pupils.

### **Enrichment**

Some of the work done in Cultural projects will promote an emphasis on a different area which is not included in the curriculum, and give pupils the opportunity to try something completely new and different. For example, some art and craft skills, IT skills involving music, media and editing and literacy skills aimed specifically at performance, are not included in the mainstream curriculum in all schools. The work should enrich Key Skills Provision and provide both staff and pupils with a range of ways in which to improve their own knowledge and skills.

## Benefits and Outcomes

### Opportunities for Pupils

1. To experience achievement in a range of Arts and Culture activities
2. To benefit from projects set up for specific pupils e.g Gifted and Talented
3. To learn new skills and discover new interests
4. To work with professional artists and practitioners
5. To have access to and learn how to use a wider range of equipment and resources
6. To have their brains stimulated and develop new skills through alternative ways of working
7. To develop inter-personal and intra-personal skills
8. To develop team working skills
9. To enjoy working and have fun thus developing the work ethic in school
10. To raise their self-esteem
11. To improve health, emotional well being and fitness
12. To achieve more both in and out of school

### Opportunities for Staff

1. To help staff work to raise standards generally
2. To develop new ways of working in terms of how children learn and the provision of a range of stimuli
3. To enhance pupil motivation and enthusiasm
4. To target specific pupils
5. To develop skills and interest outside the National Curriculum whilst still targeting specific areas of need within it
6. To improve pupil/teacher and parent /teacher relationships
7. To gain further understanding of the wider community in which they work
8. To place Arts and Culture initiatives in context within the their school
9. To involve all staff working together and thus raise esteem of all staff
10. To Involve parents in their child's education
11. To increase job satisfaction

### Opportunities for Parents

1. To get involved by working in school and taking part in projects and visits
2. To learn new skills with their children and thus enhance parent/child relationships
3. To obtain routes to further education and acquire new skills
4. To develop better understanding of the work of the school

### Opportunities for the Community

1. To give artists and practitioners greater access and therefore greater understanding of Art and Culture in the Curriculum
2. To promote links between local museums, galleries, archives, theatres and cinemas and the schools



3. To enhance the quality of provision within those museums, galleries and theatres to provide a range of activities and exhibitions/ performances which are appropriate and meaningful for the schools with which they are involved
4. To provide support for community projects and enhance community involvement with the school
5. For businesses and local authorities to become more involved with schools and young people and find out what they want, need and will enjoy and become involved in.

## The Year Plan

This plan will enable schools to plan Cultural provision and to see how it will fit into the overall school year plan. The Year plan can also be evaluated on a six monthly and yearly basis, with information from termly evaluations and specific Cultural project assessments and evaluations being fed into the plan for future sustainability and assessment.

Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Annual Audit	Resources Audit	Resources Gathering	F I N A		Project Assessment Evaluation			Project Assessment Evaluation	Project Development	Complete assessment of all projects	
Project Planning	Consultation with all involved	Project Plans – firm up and begin sourcing info, artists etc	L P L A N	Project 1 → Full 2	OR Terms	Project 2 → Project			Exhibition of Projects Celebrate Achievement	Publishing Achievement – local and national press	INSET for next years programme
INSET Staff Development  Pupil Consultation	Discussion of involvement of other agencies	Funding strategies	N I N G		Future Developments and Sustainability			Assessment by other agencies – funders and coordinators	Draft proposals for next year Finance	Annual Report to Governors	

## Example of Strategic Development Brief

### WEST CUMBRIA EXCELLENCE CLUSTER ~CULTURAL STRAND

#### PRIMARY SCHOOL

#### USE OF CULTURAL WORK IN THE CURRICULUM TO RAISE ATTAINMENT AND ACHIEVEMENT

Karen Thompson: Cultural Coordinator

##### Outline

The school wishes to raise the attainment and achievement of pupils through using the Cultural Strand funding and projects, to introduce good working practice, sustainable projects and coordinated working among staff which has a track record of success within the school.

In the initial audit of the school with the Cultural/G&T Coordinator, the projects carried out with pupils were very successful, with a good response from both Staff and pupils. Pupils produced work of a good standard, responded well to stimuli and the end results were that the work was unified and interconnected, enabling pupils to see progression and development of their own work and that of others.

By using the Cultural Strand Funding, it is hoped that a series of sustainable projects can be developed and integrated into the Curriculum, which will help bolster achievement across the school Curriculum (particularly English, Maths and Science) and provide staff and pupils with further incentives for improvement and attainment.

Collaboration with other schools, practitioners and agencies will be encouraged and developed, so that staff can benefit from Best Practice across the cluster, INSET and advice from other Cluster Coordinators, and also from the involvement of artists, musicians and other providers (CDEC, Local Authority etc) to enhance the curriculum in English, Maths and Science.

##### Analysis

- What has been achieved so far – SWOT analysis.
- How has that been achieved?
- Who is responsible?
- When is the work done? – time of year, time of day, circumstances surrounding the work.
- Why do pupils respond well?

Are there any combined projects currently in the curriculum?

What are the cultural issues being addressed/need to be addressed in school? How can these be included in the English/Maths/ Science curriculum?

What are the current themes in school in terms of projects/topics?

How are these being developed in a sustainable fashion?

What existing facilities are available for the above and what does the school need in terms of equipment and resources to further develop these projects?

How do the staff feel about development and cross-curricular inclusion and involvement?

The Table shows how projects can be linked across the curriculum.

Work can be prepared by teachers working together on future projects which are sustainable and have a set of common goals by using a table such as this to decide on the ways of working which achieve the best results for that group of pupils, and how to create sustainable links across the departments and topics.

By introducing Cultural Links across the work already being done, this element is addressed inherently rather than being something which has to be introduced specifically into any aspect of a lesson plan. As Culture and social, moral spiritual and religious education is part of the National Curriculum, it also makes sense that these elements are integrated with the curriculum in other subjects intrinsically.

These projects can then be analysed and evaluated to see which part of them have worked the best – *considering the levels and abilities of the particular pupils involved.*

A set of common practices should then emerge which will be tailored for the school and its pupils and will be individual rather than generic. The principles can be adjusted according to ability and capability of the pupils who are in that year group at that time.

To raise attainment and achievement, pupils can be encouraged to think more broadly and to develop skills they enjoy, - but at the same time ensuring that they cover a specific topic properly.

For example, some pupils are really not that interested in science.

One aspect of this is KS3 – . Materials and their properties, 2: Changing Materials - Geological Changes and Chemical Reactions<sup>3</sup>. Patterns of behaviour (Sc3 Materials and their properties).

If cultural aspects are introduced, so that a particular culture is examined – (local culture would be suitable) – *and* the required sections of the science curriculum (changes in formation of rocks, solubility of solutes, chemical change in everyday situations etc) is covered through looking at the Cumbrian landscape and seascapes, rivers and salt water in the sea mixing, chemical changes in the water we drink from the Lakes, Cumbrian cooking and food, how it is farmed and processed, chemical changes and weather conditions having an effect on our landscape and the mining of metals in our region, the pupils will be given the opportunity to put the work in context and relate this to other subjects or projects – such as the national Trust project and make a connection.

This can also have other positive developments as pupils can be encouraged to do some creative writing and artwork around the topic they are covering in science. Cross-curricular work will act as an ‘aide-memoire ‘and help pupils to remember specifics when doing SATS exams.

A brief analysis of three of four topics currently being covered in the school will help in forming these type of cross curricular links.

If the information is given to the Cultural Coordinator, they will be able to suggest some links and thus it will not be extra work for staff, who will then be able to analyse and appraise the suggestions and say if they are workable or not. An INSET session can be held to help staff work out possibilities, and to put together a list of resources and equipment required to carry out the work.



Department	Topic	What worked	Why	Conclusion/Good Practice	Cultural Links	Cross Curric.	Extra Activity
English	Bite Size Theatre, & Macbeth workshops Creative Writing Workshop – Debjani Chatterjee	Children participating in activities, children being encouraged to create something for themselves	Pupils active not passive, get sense of achievement	Involve pupils in active participation	Ethnicity, English heritage and Literature, Theatre		After school drama club, poetry club, Prep for performances twice a year – eg summer and Christmas, Theatre visits
Maths	WWII Project – rationing books				How people lived at that time		Shopping now Bills and budgets now
Science	WWII Project	Using walkie-talkies, visit to Hawse End	Children have something to use and touch/feel/hear/see – project stimulates senses	Introduce work which stimulates senses	Germany and us – now we are friends. This is possible with other cultures perceived to be ‘hostile’	History, English Maths (rationing and finance), Science – planes, radio comms	
Art	National Trust Workshops, & Sculpture work	Less able children can be involved in practical work	Pupils get sense of achievement from being creative	Practical work which has visible results is good to stimulate creativity	Local Culture, looking after won environment	Poetry, maths, science, history, geography	Art club, National Trust membership and visits.

TABLE SHOWING WHERE CULTURAL WORK HAS BEEN INCLUDED IN THE CURRICULUM

## Sustaining Cultural Provision in the Curriculum

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Suggestions for sustainability across the curriculum: –

Staff

Project Management

Resources

Funding

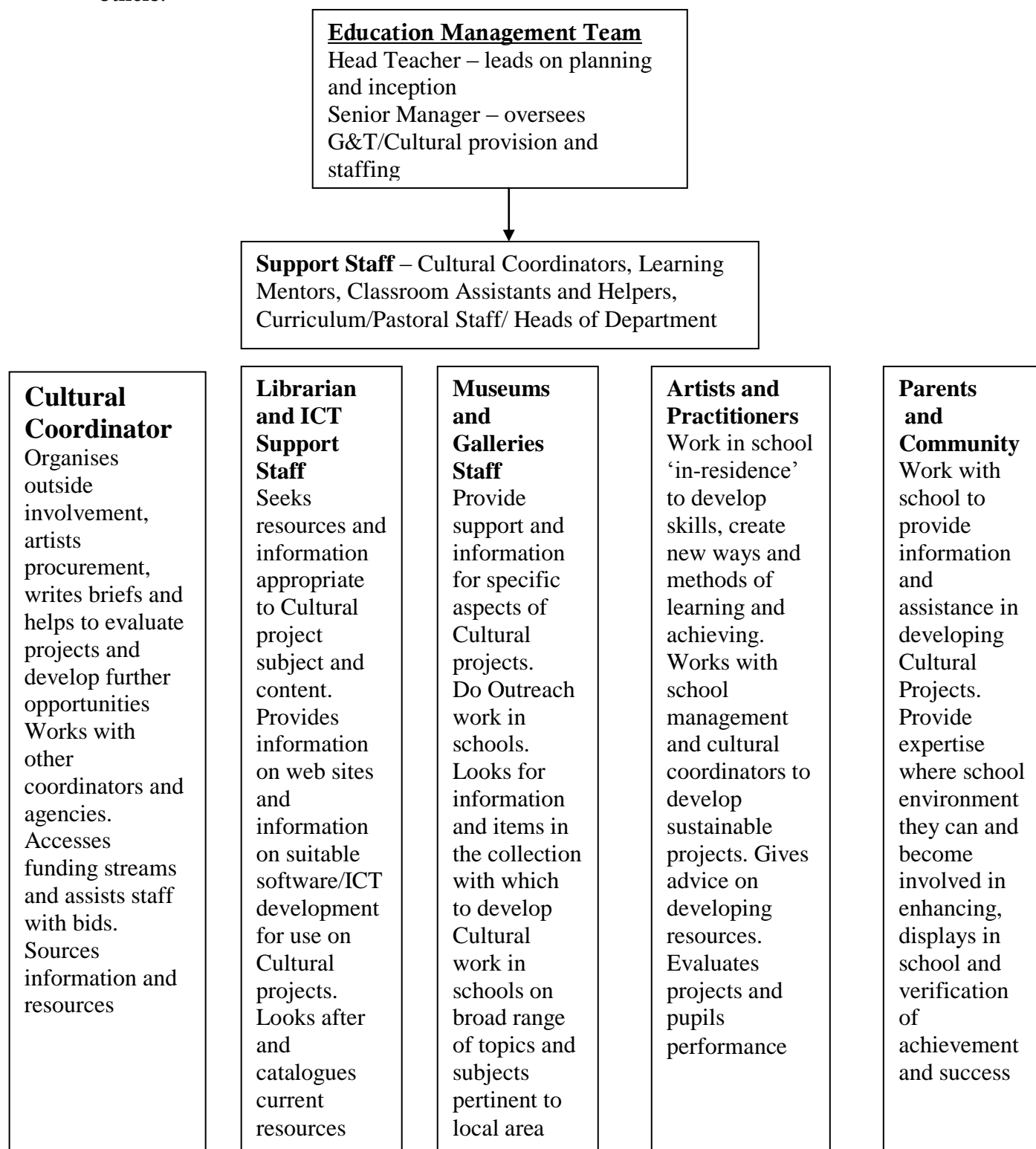
Future Developments

A number of considerations have to be taken into account when planning for the future. In order that Cultural Work is successfully sleeved into the Curriculum and fits with current provision, rather than becoming a tiresome 'add-on', it is important to consider the following:

- The appointment of a Cultural Coordinator in school who is given the time and resources to manage the programme and network with other organisations and coordinators.
- New staff in the school should be encouraged to develop cultural work in their planning.
- Recognise the contribution that Cultural projects can make to addressing a variety of issues within the school, for example, Every Child Matters, Emotional Health and Well Being and Gifted and Talented Provision.
- Provision of Training and INSET opportunities through local networks so that staff have a good grounding in a range of skills and can build on their strengths, and remain enthusiastic and motivated.
- Publicising the involvement of the school in the community and the fact that it is taking a lead role in encouraging pupils and parents to make use of local cultural facilities.
- Make use of all types of funding, both local and national, so that the Cultural work does not become a drain on the school budget.
- Cross referencing of all data available on pupils to see how they have achieved and improved by involvement in Cultural work.
- Promotion of Cultural work as a necessary part of life to enhance and develop understanding of the past, present and future.
- Promotion of Cultural work in order that pupils appreciate not only their own culture, but also that of other people from different places who are of other religions and faiths, and possess different cultural beliefs with different traditional values. This leads to greater tolerance and understanding in a global sense.
- Recognise that study of Cultural issues will help the pupils develop and increase their knowledge in terms of their social, moral and spiritual educational needs, as well as those directly focused on their career path and life outside school.

## Management and Organisation

To ensure sustainability for Cultural provision, different members of staff and the community need to be involved. This means that the load does not fall on one person, and there is a network of support and information available which is easy to access and is appropriate to the level of need. Each one can work with the others.





## Cultural Policy

An effective Cultural Policy will include all aspects of the curriculum which are currently in place or which need to be addressed, and will also include ways of working with other schools, Coordinators, agencies and organisations who can contribute in a positive fashion to enhancing overall Cultural provision in the school.

The policy should enable all those involved to:

- Assess and audit resources, skills and potential developments
- Clarify the purpose of including Culture across the Curriculum and to see how it can enhance classroom teaching and learning
- Develop clear strategies for monitoring, evaluating and assessing pupils work and projects carried out which feeds in to other necessary documentation
- Be able to understand how culture fits in with a variety of other initiatives and current provision
- Celebrate achievement, attainment and improvement
- Forward plan in an enthusiastic and motivated fashion in order that projects can be developed and Cultural provision sustained across the school
- Be involved in training and staff development in order to learn new skills and feel more positive about increasing the aesthetic of the school environment

## Developing a Strategy

Using the key factors, explore ways in which Cultural Projects can be sustained in the long term by implementing projects which can be built upon and developed once they have been monitored, assessed and evaluated.

Key Factor	Example of Good Practice or development	Staff and resources required
Links to whole School Development and Improvement Plan		
Involving local community		
Sources of Funding for other projects and initiatives which can include Cultural Work		
Celebratory Events		
Development of partnerships with artists, practitioners and groups/societies		
Development of work with museums and galleries, theatres and cinemas		
Links to other initiatives such as Every Child Matters		
Gifted and Talented provision		
Behaviour Improvement provision		

## Cross Curricular Links

If a whole school project was to be carried out on, for example, the subject of Ancient Egypt, the table below illustrates where Cultural work can be integrated into the curriculum and enhance provision as well as providing diverse learning opportunities. The pupils would work with Artists in residence to carry out the work which can then be used as a display tool for future teaching and learning in school.

<b>Subject/Year</b>	<b>Topic/Focus</b>	<b>Links</b>	<b>Outcome</b>
<b>Science – Yr 1&amp;2</b>  <b>Plants and Animals</b>	Look at indigenous animals and plants, such as bullrushes from which papyrus is made, and the scarab which is used as a lucky symbol; also how plants and animals are represented in Egyptian art and sculpture, and animals significance as gods and goddesses.	<b>Egyptian art work and Literacy</b>	Pupils produce piece of artwork based on plants and animals from local area but drawn in Egyptian style, with written work included
<b>Science - Yr 1 &amp; 2</b>  <b>Sound and Vibration</b>	The Pyramids have found to contain all sorts of strange and wonderful vibrations and sounds. There are strange echoes and vibrations within the great pyramids at Giza	<b>Music &amp; Art &amp; Geography</b> These can be compared with modern day instruments, wind chimes and other instruments which are ancient in origin, and the religious significance of sound – humming, meditation etc. Also patterns caused by vibration on a drum using sand can be looked at.	Pupils produce drums or do drumming work with a musician; produce wind chimes and see different sounds and pitches for decorative as well as practical (wind speeds) uses.
<b>Yr 3 Light and Shadow</b>  <b>Yr 5 &amp; 6 Earth Sun and Moon Science</b>	The shadows cast on the great pyramids by each other form particular shapes and angles which are very significant. The long shadows created by the Sphinx are also significant. Numeracy work on angles can also be included in this aspect of work.	<b>Numeracy, Traditional Celebrations</b>  The Egyptians had quite sophisticated knowledge about the movement of the planets, and were very careful in their calculations so they did not miss out on ‘feast days’. Aspects of solar and lunar calendars, and the Nile flood, can be	Pupils find angles in school created by sunlight – where is dark and where is light?  Pupils look at Easter dates and see how this changes.  Artwork produced to illustrate sun and moon.

		introduced for this subject.	
<b>Yr 4 - Habitats Yr 5 &amp; 6 - Irreversible Changes Science</b>	The landscape in Egypt has changed since the land was first cultivated by the Ancient Egyptians. Some areas which were fertile and cultivated are now desert. This has changed the habitats of some indigenous creatures, and caused others to adapt.	<b>Geography, Cultures and Traditions, Citizenship</b> – what does the land look like? How is it different to ours?	Pupils produce artwork in 3D to illustrate indigenous creatures from both places and what would happen if the environment changed. Look at Global Warming in context
<b>Literacy</b>	Unintelligible forms of writing, such as those found at Muhenjo Daro in India, are still being discovered. The Rosetta stone was a very valuable discovery, and pictures are widely available. The introduction of other alphabets, such as Greek, Hebrew and Arabic, will also help them see that our alphabet is not the only form of written language.	<b>Science – telephone and internet/ languages</b> Comparing modern writing with hieroglyphs is a good way of getting pupils to appreciate how we communicate.	Pupils can produce their own codes for writing secret messages.  Pupils can write their names in different language script – hieroglyphs or Hebrew
<b>Numeracy</b>	Pythagoras's theorems are present in many Ancient Egyptian structures, as is Sacred Geometry and proportion. These can be covered by looking at ratios in sizes of buildings, (1:2 , 3:4, 3:4:5, etc and also Palladio's proportions.	<b>Geography and the Built environment</b>	Numeracy can be tackled in a number of different ways. used in Georgian architecture in Whitehaven), or number of bricks it takes to build a wall if the bricks are a given size and the wall has given dimensions; these can then be compared with Egyptian building methods and the huge blocks of stone it took to build the pyramids at Giza.



## Future Provision

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It can be unnecessary, expensive and daunting to try and include all project objectives in one project all at once.

Sustainable development in terms of cultural work means that the project can be set up, and worked on throughout the year, and then developed into the next year. This is easier in Primary schools, but it can work in Secondary schools in specific subjects if the long term planning and lesson planning are carefully considered.

Interdepartmental cooperation and team working are essential to the success of this process, and in many cases assistance from others such as arts Officers, Cultural Coordinators and professional Artists and Practitioners.

Not all staff have particular specialisms which would enable them to carry out the project alone; whilst they be involved in training and INSET to help them to develop those skills, they will still need assistance in terms of planning, funding and developing a project.

If aspects of a project have been found to be particularly effective or have significant impact on the curriculum or school improvement and development, then these should be included in future planning. The reasons why they have had that impact or been effective should also be evaluated to see if these techniques or practices can be employed elsewhere in the curriculum to enable improvement.

Sustainable projects are those which have the enthusiasm and backing of both staff and pupils, and can be afforded by the school. Implementing a project just for the sake of doing something different cannot be expected to work properly or enhance or improve anything in the school of any great significance.

It is important when planning sustainability to consider all the aspects, including staff changes, increase or decrease in pupil numbers, funding streams and reliable outside assistance.

The importance of proper planning to ensure successful delivery cannot be stressed enough – successes can be small, but they must be well thought through and evaluated in order to be able to develop.

Enthusiasm and Creativity are also very important. Small changes become big changes over time, but it takes enthusiastic staff who are committed to the project and who can motivate the pupils to make it work. Staff should be given the necessary support to make small projects develop into bigger projects. The effects on the school can be profound.

*‘Generally , to change yourself, you need numerous experiences and an amazing amount of time. However, if you will only bring the great power of imagination and concentration into full play, you can change yourself in an instant. All you need to do is imagine your ideal image intensely, and pour your energy into it.’*

*~ from The Golden Key to Happiness by Masami Saionji*

## Roles of Staff in Cultural Policy and Planning

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### Existing Strengths

To develop a Cultural Policy, schools must assess their existing strengths. Some of this can be achieved through the AUDIT using the Audit tools, but staff strengths must also be assessed to see where they can be best employed, and the type of training and INSET they need to do in order to be more capable and confident in dealing with the planning, implementation and delivery of Cultural Work.

A member of staff should also be appointed a Coordinator for such projects, and given sufficient time when the need arises to work with partner organisations and the Cultural Coordinator from the LEA or excellence Cluster to enable them to plan and deliver the project in the most suitable way.

In order to assess the existing strengths of all staff, each member of staff completes a Cultural and Artistic Strengths Form, and then this is fed into an overall School Cultural Strengths Table which illustrates the strengths across the school. In this way, strengths and weaknesses can be identified, training needs addressed and the information can become part of the whole school policy.

It may be difficult for some staff to actually identify their strengths, so the initial form filling exercise can be done with a Cultural Coordinator to make this process easier and to enable staff to realise their strengths and potential. Staff may not have thought of something as a strength that relates directly to a Cultural Policy, and assume because they can't paint, draw or play a musical instrument that this 'counts them out'.

Culture Across the Curriculum means that all involved have to identify cultural aspects of their specific subject area or areas of knowledge and expertise. This could involve knowledge of the local transport network or coach firms in order that pupils can be transported to a venue; being a member of a local walking group or charity which can become involved in cultural work in school; being an expert in ICT or simply attending a theatre or cinema regularly and know the staff there.

Everyone on the staff will have something to contribute so that the overall picture of the school's Cultural ethos can emerge, be developed and be sustainable.

In addition, it also helps for staff to identify their strengths so that they feel more valued, and realise that they are experts in certain fields which can contribute in a very positive way to what may well be a new venture in school.

## Cultural Policy – Existing Strengths Data: Staff

This data can be quite sensitive; if members of staff are not prepared to give all their details then they should not be pressed for this information. The aim is to establish what they think their own strengths are and not to collect data about their personal life, likes and dislikes.

<b>Identification of Cultural Strengths</b>	
<b>Staff name:</b>	
<b>Question</b>	<b>Evidence</b>
Are you qualified in any Arts disciplines ; music, art, craft, dance, drama etc? Give details	
Are you a member of any theatre group or regularly attend a theatre or cinema? Give details	
What kind of art works do you enjoy?	
What kinds of music do you enjoy?	
Have you done any Arts and Culture INSET training? Give details	
Are you a member of any club or society? Give details	
Are you a member of any special interest group? Local Heritage, walking, diving, climbing etc? Give details	
Are you a member of a charitable organisation? Which ones?	
Do you have any particular religious beliefs and knowledge?	
Do you take part in any sporting activities?	
What do you think are your cultural strengths in terms of classroom teaching?	
What are the areas of interest or expertise on which you would like to improve?	
Do you collect any items which may be if use in school for Cultural work? – holiday souvenirs, foreign books, copper or brass etc.	
What are your main areas of interest in Arts and Heritage?	
How do you think you could contribute to the schools Cultural Programme?	



## Overall Picture

School Strengths – Cultural Programme

### PRIMARY SCHOOL TABLE

School Strengths – Cultural Curriculum		
Member of Staff	Strengths	Wants to improve
Head teacher		
Deputy Head teacher		
Nursery Staff		
Reception Staff		
Year 1 Staff		
Year 2 Staff		
Year 3 Staff		
Year 4 Staff		
Year 5 Staff		
Year 6 Staff		
Classroom Assistants		
Learning Mentors		
Helpers		
Others involved		

School Strengths – Cultural Programme

**SECONDARY SCHOOL TABLE** (expand table as required)

School Strengths – Cultural Curriculum		
Member of Staff	Strengths	Wants to improve
Head teacher		
Deputy Head teacher		
Management Staff		
English & Drama Staff		
Maths Staff		
History Staff		
Geography Staff		
Science Staff		
Modern Languages Staff		
Art Staff		
DT Staff		
Art Staff		
ICT Staff		
PE and Sports Staff		
Learning Mentors & Assistants		

## Identification of Training Needs

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Once an audit has been carried out and the Cultural Policy has been initiated, it can then be sustained and further developed by providing Training for the staff who want to develop their artistic and cultural skills.

Some of this training may involve practical work, but one of the most important aspects is training for Creative Thinking. By training staff to think in a more creative way, they develop a greater skill level and this can be passed on to pupils, who can be taught to apply this way of thinking to their work in general and other areas of the curriculum.

This kind of training develops a very wide range of transferable skills and stimulates brain functions.

This kind of training can be supported by findings of Bloom and Gregorc, who identified a range of learning styles. Thus by catering for a range of learning styles the individual pupil can be catered for in the classroom, as the range of activities offered will stimulate different pupils in different ways.

In terms of Culture and Arts, activities tend to stimulate Visual and Kinaesthetic learners more than Auditory learners.

Once the creative thinking process has been embedded through cultural and arts activities, it can be worked on to extend to all areas of the curriculum.

Practical skills can be learned through INSET sessions, but the skills and techniques should relate to the projects that the staff and pupils want to carry out and include in the curriculum. For instance, it is pointless to send staff on a ceramics course if they are to be working on Aboriginal Art; they would be better to learn painting techniques and look into a range of surfaces on which a variety of media can be applied (paper, stone, tree bark etc using paint, ground minerals, dyes).

Hence also the importance of auditing staff skills and seeing what they need and well as what they would like to learn. If the staff are given something which they enjoy and have a clear desire to do, this will work better than something which is being forced upon them and they may feel that they cannot succeed or will not perform well. This then becomes a self-esteem issue which they may well pass on to the pupils.

Staff are not given a great deal of training in terms of Arts and Culture when they are training to be teachers; if they have inherent skills or have picked them up elsewhere through hobbies and interests, these can then be extended to benefit their Continued Professional Development.

If staff are to learn completely new skills, they must also be made to feel that these are achievable, and despite some staff thinking that they are not artistic, they may find that Arts and Culture Training in both practical and methodological terms enhances their own self-esteem as well as capabilities.

<b>TRAINING NEEDS AND ACTIVITIES LOG : Cultural Curriculum</b>		
Name :		
<b>Training Type</b>	<b>Required for: (date, project, CPD etc)</b>	<b>Started/Completed Signature of training Provider and dates.</b>
The Art Coordinators Role		
Managing Cultural projects		
Painting skills – brushes, colour mixing, media types etc.		
Adobe Photoshop Elements II		
Paper mache making		
Salt dough making		
Local Culture; traditions and customs		
Drama in the curriculum		
Local Music styles		
Museums, Libraries and Archives – use in Cultural work		
Art in the Environment		
Dance basics –dance for fitness		

The above sample proforma gives an idea of the range of activities, both practical and theoretical, that staff could undertake as part of their training needs and CPD. Staff would fill in the type of training they think require, and then monitor this with their line manager. This information can then be shared with INSET Providers at all levels so they are able to provide for needs and requirements across the board.

## The Role of Cultural Coordinators and Other Staff

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There are a wide range of professionals and practitioners involved in introducing, developing and maintaining Arts and Culture in schools. These can include:

**EiC/LEA Coordinators**

**School Coordinators**

**Artists and Practitioners**

**Local Authority Arts Officers**

**Museums, Libraries and Archives Education Officers**

**Partnership Organisations – Theatre Staff, Youth Music Action Zone Staff,**

**Artists Co-operatives, Businesses and Guilds,**

Each school should consider appointing a Cultural and Arts Coordinator who will work with the EiC/LEA and County Cultural Coordinators and partnership organisations and be the main contact person for the school for Arts and Cultural work, and project development and delivery.

If the school is in a Cluster or involved in a Partnership, then there should also be an appointed person from that organisation who can liaise with the school Cultural and Arts Coordinator to plan projects ensure they are delivered and help to monitor and assess the work and outcomes.

### **The defined roles are as follows:**

#### **EIC/LEA CULTURAL COORDINATOR**

This person should be someone who has a background in the Arts and Culture and who has knowledge of educational practice. They would:

- Carry out an initial audit of Arts and Culture provision in the schools and assist in keeping this up to date
- Look at how Arts and Culture provision and inclusion can work alongside the current curriculum in the schools
- Work through strategic development with the schools to ensure that the initial provision put in place can be sustainable
- Liaise with a wide range of artists, practitioners and organisations so that a range of information, provision and contacts, including those who can provide additional funding, can be provided to the schools
- Share good practice among schools and encourage exchange of ideas and foster an ethos of sharing and collaboration
- Work closely with the senior management team to maximise opportunities, ensure training awareness, needs and provision, and provide information in the form of monitoring and assessments for OFSTED
- Liaise with G&T, BIP, Aim Higher and other coordinators from within and without the cluster at Local, County, Regional and National level to ensure that all new initiatives and policies being introduced and which include Art and Culture in any form, or those initiatives which feed into

Arts and Culture, are introduced to schools and staff are aware of the implications

- Ensure that achievement and attainment are supported and celebrated by creating opportunities for publicity, raising the profile of the school and the pupil's work, and maximising opportunities for performances, exhibitions and presentations.

## **SCHOOLS COORDINATORS**

Schools Art and Culture Coordinators should be given time to plan and implement projects and work with the other parties involved. Often, in a small school this can be difficult as one person has several roles. However, as there is often crossover between roles – G&T, Culture and Arts, School Improvement – it is important that the appointed person is aware of their duties and responsibilities, and *to whom they can delegate when they are very busy*, such as the LEA or Cluster Coordinator.

This person would:

- Carry out an initial audit of Arts and Culture provision in the school along with the LEA/Cluster Cultural Coordinator and assist in keeping this up to date
- Point out all those areas in the current curriculum which sleeve into Culture, and make suggestions as to how Arts and Culture provision be included
- Be involved with strategic development with the school to ensure that the projects undertaken can be developed and thus become sustainable.
- Use a wide range of artists, practitioners and organisations so that a range of opportunities can be provided for the pupils
- Share their own good practice and projects which have worked among other local and regional schools, and encourage exchange of ideas in order to share good practice and good ideas
- Work with the senior management team to explore opportunities for training and staff development, ensure training awareness, needs and provision can be met for staff who want to become involved in cultural work; attend training sessions where permissible and in some cases be the provider of the training.
- Liaise with other coordinators from within and without the Cluster at Local, County, Regional and National level to ensure that they are aware of all new initiatives and policies being introduced and which include Art and Culture in any form, or those initiatives which feed into Arts and Culture, so that they can be introduced to the school and the staff are aware of the implications for their own pupils.
- Ensure that achievement and attainment are supported and celebrated by introducing reward policies for both Staff and Pupils, and exhibiting work and holding performances in the school as well as in the local amenities.

## **ARTISTS AND PRACTITIONERS**

Anyone employed to work in a school should be either recommended (by another school or Coordinator or Arts Officer) and have background checks done first. This may seem like a very simple and obvious approach, but there have been instances where this has not been the case and problems have ensued.

The artist/s who are working in the school must also be given a clear brief, and it is recommended that meetings take place before the project starts in order to ascertain the basics as well as the finer points. The aims and objectives must be clearly stated and then no-one involved is confused or surprised by the outcomes; the project's limitations in terms of budget, time and people skills must also be made clear so that there are no hidden costs which the school or the artist find they have to cover unexpectedly. It is good practice to have a contract between the artists and the school. A sample contract is included in this guide.

Anyone employed to work in the school doing Art and Culture work should:

- Have a clear idea of what is expected in terms of school curriculum and if they are expected to cover anything which is linked to that curriculum
- Be clear about the abilities of the children with whom they are to work – often ability can be under or over-estimated. Also to be aware that they can get tired and/or bored, and activities should be varied and not too taxing. Pupils often have apparently boundless energy at the beginning of an activity and then can 'drift off' or become tired by repetition. This is particularly important in music, theatre and dance where rehearsals have to take place for performances, and not all pupils are involved all the time.
- Know where they are to be working – rooms, equipment available, timings etc – children often have specific activities or times for snacks/playtime etc on certain days; if the artists are unaware of these things this can cause problems. Children's attention is lost as they are thinking about going outside/collecting something/eating something.
- Be aware of any allergies (materials and media), religious preferences, parental requests or anything else which could influence the way they work and what they are going to tell pupils.
- Be able to monitor the progress of their work and report to members of staff if there are any problems, or if there are particular pupils who are showing an aptitude for the work.
- Be able to provide a full evaluation on the work completed, to assist in developing new projects and ideas within the school.
- Be able to advise staff on any problems which may arise, in terms of drying times, materials which are unpredictable (clay exploding in kilns for example) etc., which may affect the eventual outcome of the work.

Above all artists should understand the nature of the work they are producing in schools, and that it is the experience they are providing for the pupils as well as the final outcomes which is important.

## **ARTS OFFICERS**

Local Authority Arts Officers have a wide range of skills and funds at their disposal and can be extremely helpful when planning Arts and Culture Projects. They have a range of contacts who have worked with children before, and they will be able to help you to get background checks, references, etc., and ensure that the artists working are *bona fide*.

They are also able to contact or provide contact details for other members of staff in the Local Authority who may be useful to schools, such as Theatre and Gallery staff, other youth groups, outside bodies who work with the LA such as the National Trust and the Duke of Edinburgh Award scheme, and staff within the LA such as Planning Officers and Health and Safety coordinators.

The Local Arts Officers will be able to:

- Assist in planning projects and link up a number of organisations
- Provide assistance and advice on other sources of funding
- Provide contacts and contact details for artists and practitioners and give references
- Tell you about projects which have worked in the past and why they worked
- Give you advice and guidance on the amount of funding you will need for a project
- Work with other coordinators and groups to enhance the work and make it sustainable in school.
- Provide you with information about current projects in the area and how you may be able to benefit from becoming involved.

## **MUSEUMS, LIBRARIES AND ARCHIVES EDUCATION OFFICERS**

Museum staff, (certainly in Cumbria) are involved in a variety of schemes which are aimed at making museums, libraries and archives much more user friendly and more widely available to schools. They are very knowledgeable and can be an invaluable asset to Arts and Cultural projects.

### **Museums**

In addition to items such as Loan Boxes which are filled with information and artefacts, the museums can provide the school with handling sessions, answer specific questions and can put together 'tailor-made' information for a specific project.

They can also visit the school to talk to pupils and bring with them particular items which are not included in loan boxes and are not on show in the museum. Reciprocal visits to the museum are usually part of this arrangement, but they will also be able to advise schools on how to access funding for visits should they wish to do so.

Now that many museums have the video conferencing facility, sessions can be pre-arranged with schools so that the current work in school on a variety of subjects can be enhanced by having a museums officer talk to the pupils directly without anyone having to leave their building! This is particularly valuable when



trips and visits are not possible or not easy to organise, and the museum is some distance away.

Pupils can also arrange to visit the museum and talk to staff themselves; this is very useful for GCSE pupils who are undertaking research and need more one-to-one time. There may be a small charge for this service, but it is well worth it.

### **Archives**

Archives can be traditionally perceived as stuffy, dusty places full of ancient manuscripts and obscure historical documents. However, this is a completely false perception, as some local and national archived material not kept by museums is stored in local archives, and this can include recent items as well as ancient ones. When pupils to see actual documents rather than facsimiles it makes the project far more real for them, and being able to find and extract information can be a fun thing to do.

Archivists can find appropriate documents and papers pertaining to a specific subject – be it science, geography, art or design technology, and if they are contacted by the school they will be able to advise on the type of information and documentation they can provide. This may prove very useful for projects on the local area, on specific local heroes, and for pupils studying Citizenship and PSHE or CaRe. It adds another dimension to their work and focuses on local as well as national culture.

Archivists can provide information on CD which can be used in written work, and also produce copies of original documents.

### **Libraries**

In addition to providing books and information about books, local libraries also have archive sections where newspapers, local history and specialist books can be found.

If a particular book is unavailable they can order that from a network of national libraries. Staff can also advise on how to use the library, put a selection of books together on a topic or relative to project work for use in school, and they can also help to source local authors, writing groups and poets who would be willing to come and work in school. This is not only for creative writing but also for report writing, producing fact sheets, report writing and factual writing.

### **PARTNERSHIP ORGANISATIONS**

These can include Youth Music action Zone programmes, local and national businesses, Local and national initiatives such as Sure Start, Barnado's and so on, and other not specifically linked to education and cultural programmes *per se*, but whom are able to assist and enhance any Cultural Strategy put in place. These can be local tourist attractions, local radio stations, businesses who can provide training and skills, regeneration bodies, organisations and societies such as history societies, heritage groups, local Agricultural Show Committees, local Carnival committees and other people who share a common interest in the heritage and development of the local area.

Many theatres now have staff who deal with schools and education specifically. They may also have projects which are directed at schools and they can help with performance, drama, presentations, theatre studies, film, dance, information on

artists and performers, and provide facilities for performance and presentations, debates and productions.

They can also provide a small amount of exhibition space and thus schools work can be displayed in the theatre foyer and cafes and ancillary spaces.

Youth Music Action Zone staff have been very helpful in working with schools and encouraging young pupil to write, try out and perform their own work. They also have access to equipment, including high tech equipment which schools cannot afford, an excellent range of available practitioners and teachers, and links with venues and performance spaces which the young people involved can use to perform, rehearse and record.

Artist's cooperatives are also very useful, as they will have a central contact person who can then pass on information about the other people involved. As schools will require an range of skills within projects, a group of artists who have a proven track record of working well together and delivering quality work are very useful people to consult and to include when planning Cultural provision in schools.

## Standards for Assessment of the Cultural Strand in Schools

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Assessment of Cultural work in schools is potentially difficult due to the fact that although there are National Curriculum Guidelines, Cultural work *per se* is neither defined nor standardised across the board. No standard assessments exist which are unique to Cultural Development, Achievement and Attainment in Primary and Secondary schools in the UK.

There are a number of different categories under which Cultural work could be classified; however, these are often disparate and do not make Culture easy to assess in terms of School Improvement or progress, or in the attainment of the individual child.

For these reasons, it was thought that the best method of assessing Cultural Work in schools was to use the Gifted and Talented National Standards as a basis for assessment and evaluation, and adapt them to cater for the Cultural Strand. In this way, the work of the whole school can be assessed and evaluated, and subsequent targets set.

These Criteria are useful for Schools Self Evaluation Forms, OFSTED and School Improvement Plans, and can be used when applying for 'Artsmark' Status. They can also be used when applying for funding to other agencies.

In addition, the Every Child Matters Initiative can also be included in this assessment, as the five outcomes –

**Stay Safe**

**Be healthy**

**Enjoy and achieve**

**Make a Positive Contribution**

**Achieve Economic Well Being**

can also be monitored through the criteria below, using additional contributions and criteria from 'Every Child Matters', Multi Agency Working and Extended Schools Provision information from the DfES.

This would include, for example, that schools who are monitoring their Cultural Planning, Opportunities and Achievement would also be offering a range of extended services and thus encourage children to participate in, and achieve through a wider range of activities and also to engage more with their own community.

There are 5 areas for Evaluation and Monitoring. These are as follows;

**Attainment, Opportunities, School Outcomes, Partnership Outcomes and Leadership and Management.**

Each area has its own specific criteria, which can then integrate and cross-over with each other. An Assessment Form has been included after the main criteria to enable schools Cultural Work to be assessed.

## Attainment

The targets set have been based on prior attainment and as a result of previous project evaluation.

Incremental and appropriate levels of challenge have been added to the expected performance.

At KS1 pupils are aware of their own local and national culture, and are being introduced to other cultures, the Arts and are increasing their cultural awareness in terms of religion, race, ethnicity and social issues.

At KS2 pupils are able to relate to and talk about a number of different cultures and cultural practices as well as their own, with assistance from staff, and are becoming more aware of cultural events and activities in relation to other subjects studied.

At KS3, pupils are able to examine and explore a range of different cultures and cultural practices, at local, national and international levels, ask appropriate questions and make judgements, and have an understanding of why cultural activities are important.

At KS4, pupils are aware of a wide range of cultures and cultural activities, the Arts, and religious, ethnic and cultural issues. They are able to make judgements based on knowledge and evidence rather than supposition and conjecture, and talk about a range of cultural subjects with reference to their other studies.

Across all levels pupils are actively enjoying taking part in cultural activities and are aware of being able to participate in them both in and out of school on a regular basis.

## Opportunities in Schools

In all schools there is a clear Cultural Strategy.

There are systems in place to monitor the effects of pupils' involvement in all Cultural Events and Projects, both external events and those used as part of the Curriculum.

Pupils are taught to relate their own culture to those of others and see similarities as well as differences.

Opportunities are created for pupils to experience a wide range of cultural activities and events that are also linked to the subjects and topics they study in school.

## School Outcomes

All Cultural Co-ordinators in schools have a range of resources and information at their disposal and have been encouraged to visit a range of cultural events outside school hours.

Co-ordinators have sufficient time built in to their timetable and INSET to seek opportunities and experiences which are both appropriate and useful for the future development of Cultural resources in the school.

Appropriate links have been made with other agencies ( e.g. -Creative Partnerships, local artists and practitioners, theatres, museums) and Cultural Activities and projects within the school are related to other National Standards (e.g. Gifted and Talented, Curriculum or Policy Development Opportunities) Staff Training and INSET opportunities are created for staff who wish to become more culturally aware and explore cultural, social, ethnic and artistic issues.

## Partnership Outcomes

There is clear evidence/guidance and support available on target setting and creating opportunities for Cultural Awareness and Involvement, and this has led to sound targets being set and strategies being created.

School staff are kept fully informed about local and national resources available to support teaching and learning of cultural issues, and schools are informed of opportunities for funding and partnership involvement, either through appropriate links with other agencies or by the staff in the school who are responsible for cultural work.

Out-of-school-hours support and access is available for both school staff and artists and practitioners employed to develop and carry out cultural and artistic projects.

Data on the level of involvement, participation in projects, attainment and awareness is collected and analysed, and used to inform appropriate levels of change.

There are clear financial and auditing processes in place and an ability to demonstrate planned and agreed expenditure.

## Leadership and Management

A range of cultural programmes and activities are planned to compliment and enhance the school's curriculum and the subjects/topics covered. The programme and activities have been carefully co-ordinated to meet pupil needs and take into account the availability of information and opportunities available in the immediate locality as well as nationally.

Use of local information and resources is well managed and utilised.

There is a clear strategy in place which identifies and disseminates good practice. There is effective networking between schools and good practice is shared across the cluster. Information about artists and practitioners is shared, as well as news of future events, projects and outside funding opportunities.

There is a clear strategy which encourages pupils aspirations, motivation, self esteem and interest in Culture and Cultural events both in and out of school, and pupils are actively encouraged to take part in a range of events within their own local area. Parental involvement is encouraged and supported, and parental involvement with cultural projects in school is actively sought.

Outcome measures are in place and a framework has been established to monitor the success of pupils taking part in a range of cultural activities and the effect this has on their other skills and abilities, e.g. literacy, numeracy and behaviour.

Schools challenge themselves to provide interesting and innovative cultural opportunities for both staff and pupils, and are very aware of their own local availability for the creation of cultural opportunities.

Headteachers are aware of Local and County Initiatives and Strategies, common strands and other local networks in order to enhance the development of culture and cultural events in school, and are introducing Cultural aspects to all areas of the Curriculum and school life, including health and welfare, sport, and outside visits.

## Assessment of Cultural Work and Grading School Performance

Schools can thus be given a level based on feedback, evaluations and information collected by the school themselves, and by discussion with the head teacher and staff responsible for Arts and Culture in that school with the Cultural Coordinator. By using the Standards, the school can see on which aspects of their Cultural Development they need to work, and the issues which they should address.

The levels are from One to Three, with Grade One in each area being represented by a green symbol, Grade Two represented by an amber symbol, and Grade Three represented by a red symbol.

Grade One in an area means that the school are doing very well and need little or no assistance. The school will have requested assistance from a number of organisations, and are performing to their full potential across the board.

Grade Two means that the school are making positive steps in a particular area, but need some assistance and encouragement in terms of project development and resources, for example, or perhaps they need to address target setting and cross curriculum links.

Grade Three means that the school needs to pay particular attention to this area of Cultural Development, and need assistance from a number of persons and organisations to help them to develop the Cultural work in the school to their full potential and capacity.

In the initial assessment, it is unlikely that a school would achieve a Grade One or a Grade Three. It is more likely that there will be a combination of grades and that their overall Grade would be Grade Two, with some areas being Grade One and some being Grade Three.

### Attainment

**GREEN**- school has set targets and pupils have appropriate level of awareness of culture based on their current Key Stage.

**AMBER** – school has introduced culture but needs to have better targets set and stronger links with Gifted and Talented pupils to Cultural projects.

**RED**- school has not introduced any real targets in terms of culture and pupils need to be made more aware of Cultural and arts issues.

## Opportunities in schools

**GREEN** – school has clear, concise cultural strategy and budget, and plans several terms ahead. Advertising of cultural events, both in and out of school, is done on a regular basis and takes different forms (pupils told, notices, adverts on notice boards, information for parents). Opportunities are created for inclusion of all pupils into a range of cultural activities.

**AMBER** – school does have some form of strategy and plan and budget for cultural activities, but needs to make pupils more aware of a wider range of Cultural and Artistic opportunities. Parents need to have more information.

**RED** – schools do not have a clear strategic plan and need to have more information for the school in general as well as for pupils and parents in relation to all Cultural and Artistic activities.

## School Outcomes

**GREEN** – Cultural Coordinators have a wide range of information, organised into a system, which they use, and are encouraged to attend events outside school. Links have been made with other agencies, and staff training and INSET takes the Cultural Strategy into account.

**AMBER** – Cultural Coordinators have some information which they use and have access to, but need to improve on information collation and working with other agencies. Staff Training and INSET needs to address the Cultural Strand.

**RED** – Cultural Coordinators have little or no information and little time to organise their resources. Little or no training is given on Cultural Issues.

## Partnership Outcomes

**GREEN** – Sound targets have been set and support is available from local and national sources. Data on level of involvement, pupil participation and awareness raising is kept and analysed, and used to plan future work.

**AMBER** – Some targets have been set, and local and national support sought but not used to full capacity. Some data has been kept but needs more effectively managed. Data not used extensively enough to plan future projects.

**RED** – No targets have been set. Data has not been kept, tracked and analysed. National and local resources not tapped and used to full potential.



## Leadership and Management




















**GREEN** – a wide range of Cultural programmes and topics are covered across the curriculum. School challenges itself to produce interesting and innovative cultural opportunities for staff and pupils. Pupils aspirations and self-esteem are encouraged through a range of cultural events both in and out of school. Cultural issues are linked to other areas of the curriculum. Effective networking with other schools and agencies is encouraged. Financial records are kept in relation to Cultural activity.

**AMBER** – a range of cultural activities and topics a covered, but needs to be wider. Some pupil encouragement in terms of self-esteem and aspirations, but this could be improved. Financial records are kept but not analysed in sufficient depth. Some Cultural issues linked across the curriculum but more could be achieved. Other schools are contacted but more effective networking required.

**RED** – A small range of cultural activities takes place, but needs to be broadened. Pupils not encouraged sufficiently in terms of self-esteem and aspirations. Financial records are hard to track. School works in isolation and does not network to it's full potential.

## Format of Assessments

If a number of schools are to be assessed, but NOT COMPARED, then the following is a useful way to present and log the data. No school should be compared against another using this method – each school must be treated individually.

Name of School	Criteria 1 Attainment	Criteria 2 Opportunities	Criteria 3 School Outcomes	Criteria 4 Partnership Outcomes	Criteria 5 Leadership and Management
School A					
School B					
School C					
School D					

*1. Sample Table showing how to use Grading Criteria*

### Examples of how to interpret data shown.

If the school have set clear targets, and their Leadership and Management are good but the Outcomes are not as expected, then this would indicate that there is insufficient time for staff to plan and develop projects, and that the current initiatives are not being monitored correctly.

If the school has worked well across all areas, but still feels that they need to do more and have identified what they need to achieve, then they would still receive an amber grade (Grade Two) in some areas.

If the school's pupils are achieving, and there are plenty of opportunities available for pupils but the staff feel they need stronger leadership and more effective links with other agencies, then they may receive a red or amber rating.

None of the above would indicate that the school were failing altogether to provide Cultural Opportunities and information and activities for their pupils and staff alike, only that they require assistance in terms of development, organisation and monitoring and assessment. Only if a Grade Three – a red grade, was given across the board would the school have to consider that they needed to make a serious effort to develop more Cultural opportunities, resources and projects to enhance their curriculum and the pupils enjoyment and involvement.

Schools can be re-assessed to see how they have developed after a six or twelve month period, pre –set by the Head teacher and Assessor.

## Evaluation and Assessment of Implemented Programmes and Existing Cultural Provision

Schools should endeavour to review all projects undertaken, whether they were or were not successfully completed.

This will enable all involved to see where to improve on all levels, and also to make decisions as to the suitability of the intended projects for the next cohort of pupils.

A project which worked once with a specific group, may on evaluation have been successful because of certain factors pertaining to the pupils themselves. For example, if all pupils were well behaved and worked hard then the tasks would have been completed on time and within the project guidelines. However, if a member of staff has to guide more and assist, then a different time frame would be needed.

In terms of the curriculum, it may not be possible to repeat a project on a one-year cycle and it may have to be introduced on a two-year cycle basis. In Secondary schools, pupils will respond to current fashion and fads, and therefore the music used in one project may not be suitable three years later as it no longer in the charts, the pupils won't know it and they don't respond. Knowledge of the current culture and fashion is just as important as history and heritage; this is crucial when making decisions in project planning for Cultural provision.

A yearly review of projects involving all staff, even those who did not take an active part, is good practice and will be beneficial in terms of future planning. Those staff who were not involved may be able to comment more objectively, and make suggestions as to how they could become involved in future. This is also important in terms of CPD and providing opportunities for staff to be involved in the Cultural Curriculum.

It is important to decide who will be involved in assessments, what baseline data is available and how the information will be collected, stored and used. If everyone has access to a shared database, then ideas can be generated by looking at what has been successful in the past, and thus how it can be developed in the future. Feedback to all involved, including outside agencies, creative practitioners, parents and governors is also important.

Reviews and evaluations will also take place if the school is involved with a Cultural Coordinator, as this process is part of their role. This person will be able to provide the school with this information, and the school can also check baseline data. Presenting this data, so that it is in a suitable format for use across the school and in all documents which have to be provided as a statutory requirement.

The written word, in the form of tables, specific headings and accompanied by photographs or illustrations (scanned copies of pupil's work etc) are the best ways of storing and presenting data. This can be in both book form and in electronic form.

## Termly Evaluation

In addition to specific and specially planned and designed projects, it is possible to assess Cultural Work on a termly basis so that the context within the curriculum can be assessed by staff in school. This will assist in their own development and planning, and also in their input into planning for the school curriculum, especially in Primary Schools where it is important to build on knowledge and not repeat things too often so that pupils become bored.

A sample proforma for this purpose is shown below:

<b>Class Year Group: Reception</b>	<b>Date: January 2005</b>
<b>Activity:</b> Chinese New Year	
<b>Cultural Aspects Covered:</b> Culture of China; clothing, food and drink, houses, writing and newspapers, dance, music and decorations. Comparisons made with British New year celebrations	

(List all activities/projects/topics which have included Cultural Provision.)

Details of activities which have been successful. <ul style="list-style-type: none"><li>• Learning Chinese song</li><li>• Making Chinese Dragon and making up a dance</li><li>• Tasting Chinese food</li><li>• Cross year group links</li><li>• Drawing and painting in Chinese art style; making origami animals</li></ul>
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Give Reasons why they were a success: <ul style="list-style-type: none"><li>• Pupils did something out of the ordinary</li><li>• A number of creative activities took place</li><li>• Gifted and talented Pupils could learn new skills</li><li>• Under achieving pupils could join in with dance and music and increase self confidence</li><li>• Work was displayed</li><li>• Pupils had opportunity to perform for whole school</li></ul>
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### What was enhanced or improved?

- ❖ Speaking and Listening skills,
- ❖ Numeracy,
- ❖ Self-confidence
- ❖ Art and craft skills (dexterity, concentration, use and application of tools),
- ❖ Behaviour and attendance
- ❖ Team/group working
- ❖ Motivation.

**If this project was repeated, what changes would you make next time?**

More resources required on Chinese New Year – what the symbols mean and which of them are appropriate to use.

Group pupils into already assessed skills and talents and improve/enhance those.

Rehearse dances and music/songs more thoroughly – start this work sooner before the main project begins.

## Annual Evaluation

Annual Evaluations are more complex and will also involve assessing resources, training needs and parent and governor responses as well as monitoring and assessment of pupil performance.

A sample proforma to enable schools to carry out a simple Annual Evaluation and Review of Cultural work is shown below.

Annual Evaluation and Review : Cultural Provision
Persons & Organisations Involved in all projects + Job titles
Projects completed/with whom/evaluated by
Projects in progress/ with whom/evaluated by
Projects not completed - give reasons for non completion.
Which resources have been developed as a result of Cultural provision/projects?
Which resources have been identified as being required as a result of Cultural Provision/projects?
What kind of Staff Training /CPD has been completed as a result of Cultural provision/projects?
What kind of Staff Training /CPD has been identified as being needed as a result of Cultural provision/projects?
How has pupil performance been enhanced? Give examples Individual Classes Year group Whole school Specific pupils (give two or three examples)
How has the quality of learning been improved? Give examples Individual Classes Year group Whole school Specific pupils (give two or three examples)
How have the achievements of the pupils and the school been celebrated?
What is the total cost of Cultural provision? Does this represent good VFM?
How does the school intend to sustain the current developments in terms of Cultural provision?

The form can be expanded to cater for the amount of text entered.

# PROJECT EVALUATION GUIDELINES – CULTURAL PROJECTS

In addition to the termly and annual review and evaluation, each project should be evaluated.

The guidelines below have been used to successfully evaluate projects and provide a range of information that fits into SEF. The information can also be included in the School Improvement Plan, for confirmation of improvement or intention and plans as to how to improve, and specific sections will fit well into the Annual Review of Cultural provision.

## WEST CUMBRIA EXCELLENCE CLUSTER INFORMATION REQUIRED TO ASSESS AND EVALUATE CULTURAL PROJECTS

- ❖ Name of school/s involved
- ❖ Number of pupils involved – from each school and in total
- ❖ Age Range of pupils and levels of ability (BIP, G&T etc)
- ❖ Opportunities provided
- ❖ How awareness of Cultural issues was increased
- ❖ Partnerships formed
- ❖ Outcomes for school – what was improved, achieved, gained or enhanced
- ❖ Project outcomes – for pupils, for school and any public artwork or performance carried out
- ❖ Resources used
- ❖ Resources gained
- ❖ Venue – suitability and access
- ❖ Transport if used, including costs
- ❖ Skills gained by staff and pupils
- ❖ Financial information – how much did project cost – in total and average spend per child involved and financial sources – was any outside agency involved (LADA, Cumbria Community Foundation, Heritage grants etc)
- ❖ Final impressions of pupils and their own opinions of what they achieved.

The information contained within the Project Evaluation Guidelines can be collected and collated by asking the staff and practitioners involved to fill in their own evaluations, and thus gauge their opinions and thoughts on the work completed. If the original brief is taken into consideration then the project outcomes can be assessed against the originally intended outcomes. Any changes or developments can be noted, as often projects change and grow as the work progresses. Not sticking to the original objectives is not always a bad thing, and can be very positive if a project is not working and is thus reassessed at a crucial stage.

Questionnaires such as the following examples, for Project Evaluations and Outside visits and projects, may be used to glean this kind of information. It is also useful to assess the attitudes and response of the pupils. A similar form for the practitioners involved can also be used.



## Cultural Strand West Cumbria Excellence Cluster Evaluation Form – Outside Visits and Projects

Project Title and Venue

Name of School/Contact Details

Staff Involved

Number of Pupils Involved

Age Range & Year Group

Ability Levels (any special needs/G&T)

Mode of transport to venue (who used and if were/were not satisfactory)

### **VENUE**

Was the venue suitable for the project/work being carried out ? (Please give details as to why, whether the answer is yes or no)

Did the venue have the following? (please tick if yes):

Clean toilet facilities                      Somewhere to eat/get refreshments

An initial assembly point                      Someone to meet you

Adequate parking/ rendezvous facilities for transport

Having done a risk assessment, are there any unseen risks or problems with this venue which were not brought to your attention before the visit? Please list below.

If you were to use the venue again, is there anything else which should be considered? Please state below.

### **ARTISTS/PRACTITIONERS INVOLVED**

Name/s of Artist/s with whom you worked.

Did the artists/practitioner provide you with evidence of any of the following, either before or after project/work:

CV or brochure/work advert booklet /Contract

Evidence of previous work with children/groups/ CRB check

How useful are the above? Please state why.

**Project Content/Theme**

Please give a brief outline of your understanding of the project.

**CHILDRENS PARTICIPATION AND ENJOYMENT**

**Children Participated** – (please tick one only)

With enthusiasm

With interest

With encouragement

Cautiously

Reluctantly

**Children appeared to be –**

Very inspired

Interested

Needing assistance

Uninspired

Disinterested

**Children found the work/project:**

Enjoyable and challenging/stimulating

Enjoyable and easy

Interesting

Tedious

Difficult

**The children learned about the following** (tick as appropriate)-

- New skills and techniques (state which)
  
- their local culture
- national culture
- international culture
- local facilities they can visit again
- each other (group working, patience with others etc)
- art (state genre, media or type of work)
  
- design
- music (type?)
- theatre/drama/performance
- how artists work

- dance
- health & fitness
- literacy
- numeracy

With reference to the above, what do you think were the most useful techniques/methods/practices/skills the children learned?

Do you want to be involved in a similar project/visit in the future?

What were the final outcomes of this project (tangible work, photos, video etc)-

For the venue -

For the school -

Are there any comments you wish to make about this project/visit in terms of educational content and suitability?

### **COORDINATORS & ARTS OFFICERS INVOLVED**

Name/s of Coordinators and Arts Officers or other staff involved in this project.

Did the coordinator give you all the information you required, on time and in a suitable format?

If no, please state what was not provided.

Was the coordinator/s involved in the production of the work? How?

Did the coordinator/s visit the venue during the project? If yes, how was this useful?

Did you feel that this project/work/visit was suitable for the children to become involved with? Please state why.

Did you have contact with any of the following before the project commenced?

The Artists

The Venue

The Arts Officer

If no, do you think that contact was necessary?

If yes, how useful was this?

Please feel free to comment further on any aspect of this project, especially in terms of results AFTER the project/visit ended in terms of childrens' learning and skills once back in school.

Please return this evaluation to :

**OTHER COMMENTS AND OBSERVATIONS**

Please feel free to make any other comments or observations about this project.

# **Cultural Strand West Cumbria Excellence Cluster Evaluation Form – Artists Involved in School Projects and Outside Visits and Projects**

Artist Name

Project Title and Venue

Name of School or Group

Staff Involved

Number of Pupils Involved

Age Range & Year Group

## **VENUE**

Was the venue suitable for the project/work being carried out ? (Please give details as to why, whether the answer is yes or no)

Did the venue have the following? (please tick if yes):

Somewhere to eat/get refreshments

Someone to meet you

If you were to use the venue again, is there anything else which should be considered? Please state below.

Did you provide the school with evidence of any of the following, either before or after project/work:

CV or brochure/work advert booklet

CRB check

Contract

Evidence of previous work with children/groups

If not please state why.

Project Content/Theme

Please give a brief outline of your project.

## CHILDRENS PARTICIPATION AND ENJOYMENT

In your view the children participated - (please tick one only)

With enthusiasm

With interest

With encouragement

Cautiously

Reluctantly

### **Children appeared to be – tick more than one**

Very inspired

Interested

Needing assistance

Uninspired

Disinterested

### **Children found the work/project:**

Enjoyable and challenging/stimulating

Enjoyable and easy

Interesting

Tedious

Difficult

### **The children learned about the following (tick as appropriate)-**

- New skills and techniques (state which)
  
- their local culture
- national culture
- international culture
- local facilities they can visit again
- each other (group working, patience with others etc)
- art (state genre, media or type of work)

- design
- music (type?)
- theatre/drama/performance

### Children learned cont'd

- how artists work
- dance
- health & fitness
- literacy
- numeracy

With reference to the above, what do you think were the most useful techniques/methods/practices/skills the children learned?

Do you want to be involved in a similar project/visit in the future?

What were the final outcomes of this project (tangible work, photos, video etc)-

For the venue -

For the school -

For yourself and your work

Are there any comments you wish to make about this project/visit in terms of educational content and suitability?

### **COORDINATORS & ARTS OFFICERS INVOLVED**

Name/s of Coordinators and Arts Officers or other staff involved in this project.

Did the coordinator give you all the information you required, on time and in a suitable format?

If no, please state what was not provided.

Was the coordinator/s involved in the production of the work? How?

Did the coordinator/s visit the venue during the project? If yes, how was this useful?

Did you feel that this project/work/visit was suitable for the children to become involved with? Please state why.

Did you have face-to-face contact with any of the following before the project commenced?

The Coordinator    The Venue

The Arts Officer

If no, do you think that contact was necessary?

If yes, how useful was this?

Please feel free to comment further on any aspect of this project, especially in terms of your own professional development/work and the development of future projects.

**Please return this evaluation to ;.....**

Please feel free to make any other comments and observations about this project.



## Other Initiatives

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There are number of other initiatives which are pertinent to Cultural Work in Schools.

These are:

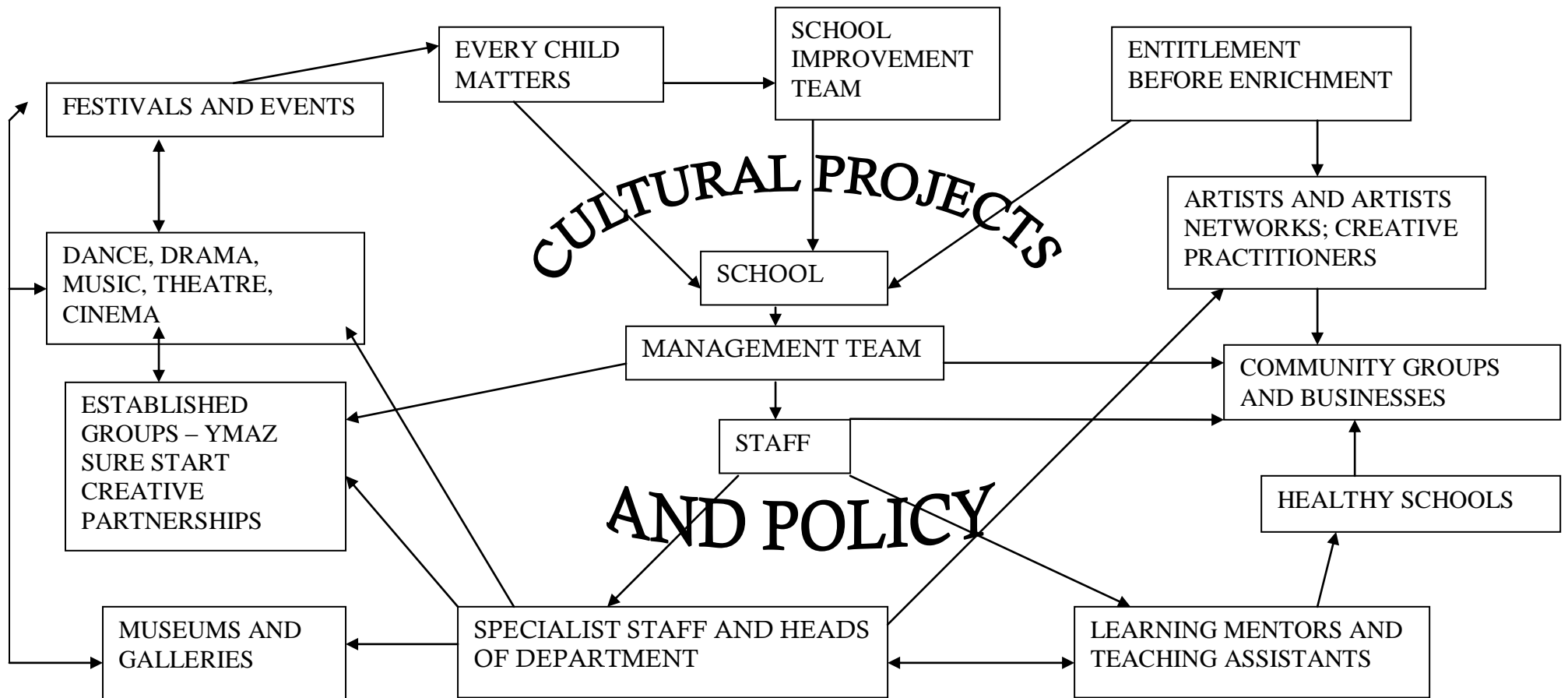
- Entitlement Before Enrichment
- Every Child Matters and Change for Children
- Artsmark
- Education Improvement Partnerships
- Extended Schools Service : Study Support
- Promoting Emotional Health and Well-Being

These initiatives all contribute to and are complimentary to establishing Cultural Policy in Secondary and Primary schools. The over-arching aims in all of these initiatives feed well into the auditing, setting up and implementation and delivery, monitoring and evaluation of Cultural Work in schools.

If all the initiatives are considered together, the schools Cultural Policy will be more far-reaching and sustainable than simply setting up a Cultural Policy in isolation from everything else. In order for Cultural Strategy to work, it is essential to consider all the aspects of School Planning and Curriculum Delivery, and involvement of other partners. In this way, an over view can be obtained of how all the various initiatives feed into and compliment each other.

This essentially means less work for staff, as a number of principles and targets can be reached through delivery of single projects and subsequent project development in the Cultural Strand, and development is more structured and sustainable.

## PARTNERSHIP WORKING IN PRIMARY AND SECONDARY SCHOOLS – CULTURAL PROVISION



## Partnership Working

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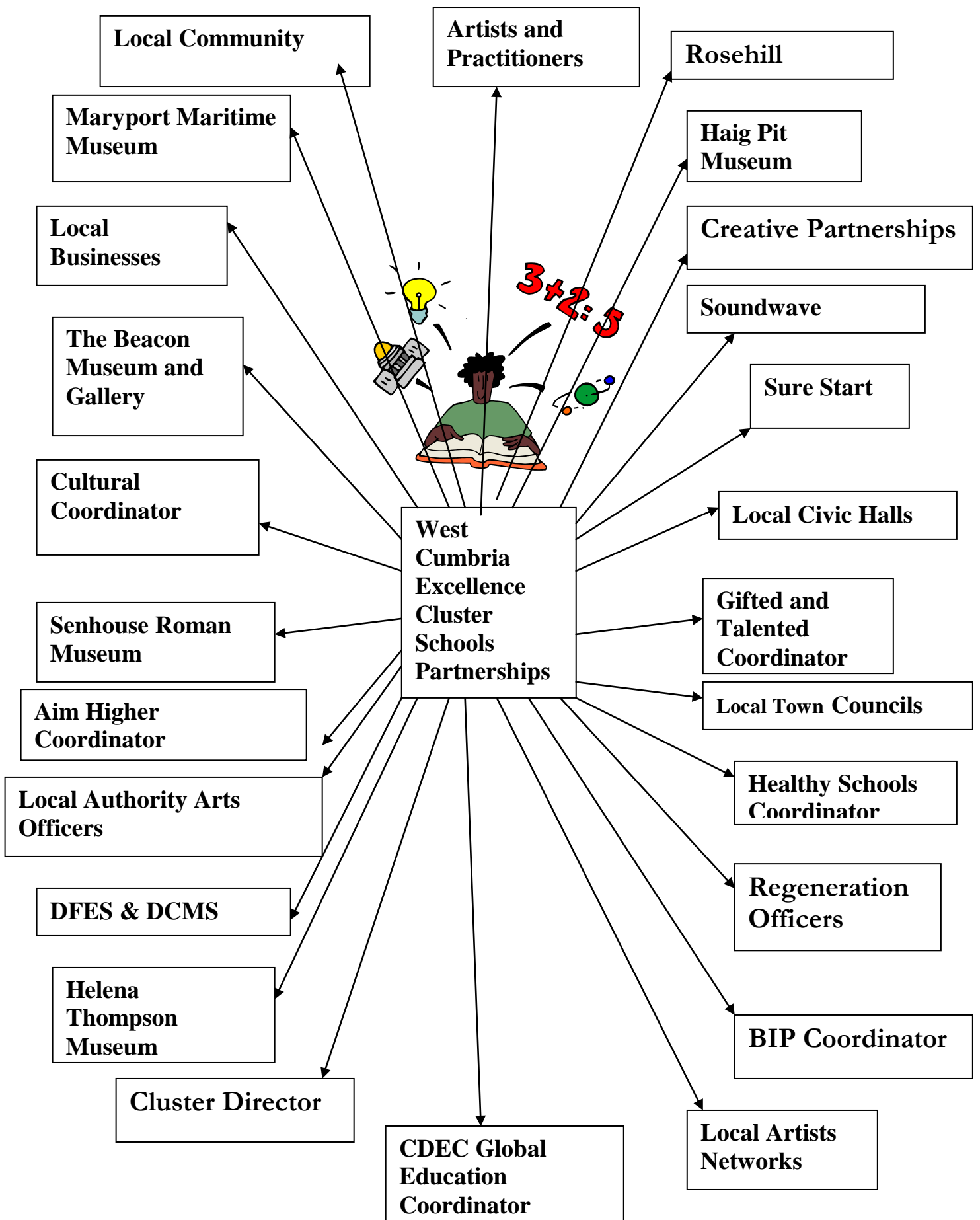
Partnership working is essential to the success of Cultural Programmes. Schools are not expected to implement, carry out and develop work on their own. This would take up too much time and effort, and in some cases the staff do not have the necessary skills to carry out a project which requires certain specialisms.

Also, there are great benefits for both staff and pupils, and thus the whole school, in working with others who can contribute in a positive way to Curriculum Development and School Improvement, as well as introducing new ways of working and creative thinking.

Work produced when working with Professional Artists and Practitioners, overseen by a team of other specialists ensures that the school gains maximum benefit from the project.

Possible partners for Cultural Projects include:

- Other schools
- Local Community Groups
- Libraries, Museums and Galleries
- Theatres
- Cinemas
- Creative Partnerships
- Artists and Practitioners
- Local Authority Arts Officer
- Local Regeneration Officers and Regeneration Projects
- Youth Music Action Zone Initiatives
- Sure Start
- School Improvement Officers
- Education Business Partnerships
- Arts Organisations – Artists Networks, Arts Council
- Town Councils
- Sport and Leisure Organisations
- Dance schools
- Healthy Schools Officers
- SENCO's
- Local Media
- Charitable Trusts
- Local Supermarkets
- Local restaurants
- Local Farmers Market Organisers
- Local Events Organisations – carnivals, festivals
- Special Interest Groups – National Trust, Conservation groups, Fisheries
- Emergency Services



## Entitlement Before Enrichment

On the following pages are some relevant extracts from the Phase 1 report to the DfES on the Entitlement before Enrichment Initiative.

### ***ENTITLEMENT BEFORE ENRICHMENT INITIATIVE***

***Phase 1 report to DfES***

***March 2004***

Between January and March 2004, 188 schools from eight North West LEAs have audited current arts education provision in their schools, undertaken a SWOT(strengths, weaknesses, opportunities and threats) analysis, and have reconsidered the values of arts education.

The purpose of this process was to find the basis for:

- A model or models for an arts education entitlement accessible to all children and young people.
- A strategy or strategies to deliver this.
- A unique partnership between the cultural and education sectors in the region in valuing and delivering such strategies.

All schools involved in Phase 1 have expressed strong support for an arts education entitlement. They want to extend it to all children and young people. They recognise that current entitlement varies hugely from one age to the next, from school to school, from community to community, from sub region to sub region. Schools recognise the urgent need for a coherent regional/national arts education strategy that better enables and encourages schools to be key providers of the entitlement.

### **OUTCOMES: ARTICULATING THE VALUES FOR ARTS EDUCATION**

Arts Education: The Values Articulated

**DISCRETE IMPORTANCE** – to develop:

- Communication and expressive skills
- Artform, creative and thinking skills
- Arts, cultural and multicultural knowledge and understanding
- Awareness of and aptitude for arts, creative and cultural employment

**PERSONAL AND SOCIAL** – to develop:

- Self-confidence, self-esteem, emotional intelligence
- Self-discipline, interactive and social skills

**CONTEXTUAL** – essential to:

- Broad and balanced curriculum, and achievement/attainment
- Inclusive learning styles, experiences, contexts, outcomes
- Transferable and cross-curricular learning
- Enjoyment, pleasure, awe/wonder, excitement, richness

Sec Strengths Drama, Music and Art

Weaknesses Dance, New Media (leadership in particular)

Special Strengths Dance, Drama, Music and Art

Weaknesses New Media

Primary/ early years Strengths Music and Art  
Weaknesses Dance, Drama, New Media and significantly lower % at  
KSF/1  
(Relative weaknesses for Primary/Early Years confirmed by  
Ofsted and NFER)

All schools make arts visits, particularly Drama, Music and Art.  
Significantly less Special and Primary/Early Years visits to Dance, few to New  
Media in all sectors.  
Other includes cross-arts joint school, regional/national/international events and  
courses.

Nearly all schools seek to access external funding for the arts.  
Much funding has restricted access, so conclusions difficult to draw.  
EIC appears to be having greater impact on arts than EAZ or Beacon status.  
High proportion of specialist arts secondary schools included in the Initiative.  
NOF Study Support has made significant impact for Secondary and Primary.

### **Main inhibitors**

Primary/Early years/Special  
Budget v costs and other priorities: staffing, space, resources  
Staff confidence and expertise  
Time against core subject/attainment led curriculum  
Secondary Attainment led culture restricting KS3 opportunities and quality work  
Accommodation  
Pressure on staff

### **Main Enhancers**

All Commitment, vision, policies of leadership teams  
Quality teachers, imaginative schemes, whole school/combined  
schools/special events, and CPD  
External partners, artists, organisations, funding streams  
Ensuring arts (both collectively and as individual subjects), feature in  
SDP and all individual subjects have subject DPs

## **THE ENTITLEMENT**

The key elements of an arts education entitlement underwritten by schools are  
identified as:

### **ENTITLEMENT FOR CHILDREN/YOUNG PEOPLE**

- Minimum lesson time allocated to each of the arts subjects.
- Expert teaching (or aspiring to) in each subject.
- An in-depth (extended) experience at each key stage in each art form.
- Working with professional artists/arts organisations at each keystage in each art form.
- Working on collaborative activities with other schools at each key stage.
- Access to out-of-lesson time learning in each subject.
- Opportunities to celebrate achievements individually and collectively.
- The arts subjects are art & design, dance, drama and music and their related newmedia.
- Artsmark provides the framework for schools to audit and develop the entitlement alongside transition/progression issues.

- As the baseline survey suggests, schools need support in seeking to deliver the entitlement alongside their responsibilities.
- A Compact between partner organisations is essential.

## **THE COMPACT BETWEEN ENTITLEMENT PARTNERS**

### **WHAT WILL THE SCHOOLS DO?**

Audit current provision, in the first instance against the Artsmark framework – assess strengths and needs, ensure overarching arts policy embedded in SPD. Deliver or seek to deliver arts education in line with the Artsmark framework. Allocate and develop appropriate teaching and other resources against the framework.

### **WHAT WILL LEAs DO?**

Create an LEA arts education audit framework – assess strengths and needs against this.

Support schools through:

- Ensuring access to arts CPD.
- Helping resource development.
- Developing/assuring instrumental, vocal, group music.
- Providing/networking enrichment opportunities.

Links with arts, children's, youth and other services to build enrichment and out of school opportunities.

Ensure communication of opportunities directly to households and young people.

Work collaboratively with other LEAs and partners in the Initiative so as to maximise access.

## **THE LEA FRAMEWORK**

To be formulated and built around:

- Policy
- Resource development, including staffing
- Monitoring school performance
- CPD provision
- Instrumental music
- Arts enrichment and excellence programme
- In and out of school including support for collaborative school programmes
- Partnership building including with artists/arts organisations
- Contribution of arts to wider curriculum, attainment, inclusion and other learning agendas

## **MAIN AREAS FOR ACTION**

There is broad consensus around the areas for action to enable

a) Entitlement introduction by Phase 1 schools and LEAs from September 2004 in pilot and development format, and

b) Phase 2 schools, LEAs and other partners to join the initiative from now.

## MAIN AREAS OF ACTION FOR ALL PARTNERS

1. Improving school-based teaching/learning quality as well as quantity  
Particularly KS F/1/2/3

Focus: teachers, TAs, school leaders

Development and delivery: LEAs, schools, HEI

2. Improving communication of quality assured information/knowledge  
Existing and new opportunities, ideas, collaborations both between schools  
and with arts partners

Focus: schools/teachers, young people

Development and delivery: LEAs/LAs, Arts Council England North West,  
Arts Learning North West and arts organisations

3. Developing more (and more cost effective) opportunities for young people  
to engage in out-of-school arts activities

Development and delivery: LEAs/local authorities, Arts Council England,  
North West and ContinYou

4. Addressing transport cost and other issues around arts visits and  
collaborative activities

Development and delivery: LEAs/LAs and ACENW

5. Improving knowledge of pathways to arts and creative industries

Development and delivery: ACENW, ALNW, HEI, Arts, creative industries

6. Maximise and improve funding and associated resources for arts education

Development and delivery: All – and further discussions with DfES

Action 1 is agreed as the first and foremost priority. Schools, working in cluster groups around learning, inclusion, specialist school, locality and other networks, will be creating collaborative development plans for improving teaching and learning in the arts subjects.

For instance, it is suggested that each primary or early years school identifies two subjects per year for development and ensures a minimum 5-day per subject plan over the year from a programme of activity that will include:

- out-of-school INSET training for subject leader;
- in-house whole staff INSET training; whole school or KS (staff and pupils) subject focus days;
- an arts partnership integrated into the development plan and the pupil curriculum;
- a joint programme with partner schools.

SCHOOLS will need to identify, if they have not already, a leader to plan and coordinate the Initiative plus deputy or alternate lead to cover absence etc. It is essential that there is regular direct input into senior management of the school. Schools should consider the post/responsibility of ARTS MANAGER.



Arts Council England, North West will be looking at the detail of its commitments also over the next two months. It be examining the relationship of this Initiative to other DCMS /DfES led initiatives including Creative Partnerships.

The Arts Education Entitlement Initiative should seen in the context of other developing networks and forums, including Arts Learning North West and other developing networks.

NWMLAC, the organisation responsible for supporting museums and art galleries has already asked to be involved in the Initiative. We intend to explore other strategic relationships, for example with the region's Cultural Consortium and Government Office North West.

We need to consider the need for a REGIONAL COORDINATOR or MANAGER role.

### **PREPARATORY WORK**

(to be completed by June 04)

Review policy and provision:

- identify priorities, staffing, resources etc;
- consider and create development menu against two subjects per year – minimum five days activity per subject per year
- explore collaborative potential.

Phase 1: policy & structure work:

- widening access;
- joint planning with schools;
- joint regional planning inc. subject specialist teams working on quality led development activities for schools and out of school activities;
- Phase 2: introductory meeting(s) for schools;
- create action timetable and join Phase 1 regional planning. With LEAs, set up working groups to look at each of the areas for action;
- be part of/lead further audit of needs and opportunities.

### **SUMMARY OF ACTION PLAN**

33 APRIL 2004 – MARCH 2005 ACTION SCHOOLS LEAs HEIs, ACENW, ContinYou, Arts Orgs

**Review policy and provision:**

- identify priorities, staffing, resources etc;
- consider and create development menu against two subjects per year – minimum five days activity per subject per year
- explore collaborative potential.

**Phase 1: policy & structure work:**

- widening access;
- joint planning with schools;
- joint regional planning inc. subject specialist teams working on quality led development activities for schools and out of school activities;
- Phase 2: introductory meeting(s) for schools;
- create action timetable and join

### **Phase 1 Regional planning.**

With LEAs, set up working groups to look at each of the areas for action;

- be part of/lead further audit of needs and opportunities.

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### **TEACHING AND LEARNING DEVELOPMENT**

(to be implemented from Oct 04)

Implementation of chosen menu;

- diary review of impact to accompany this;
- implementation of supportive policy/school development plan actions;
- monitoring against entitlement.

Detailed work on putting together/supporting menu choices through subject teams (Sept 04);

- ensuring and assuring quality;
- assisting review and evaluation process;
- pay particular attention to transition;
- help celebrate achievements, showcase and share in others ways good practice.

Begin to contribute to the menu as possible;

- HEIs to pursue actions to improve arts ITT/CPD for primary teachers and teaching assistants.

### **ACTION SCHOOLS LEAs HEIs, ACENW, ContinYou, Arts Orgs**

### **INFORMATION, KNOWLEDGE, SHARING AND COMMUNICATION**

(to be initiated by Dec 04)

Contribute to this process as requested;

- provide an effective system for passing on and receiving relevant information and knowledge. Ensure local authority coherence in effectively communicating relevant information to schools and young people;
- contribute to building a local and regional database of knowledge relevant to the needs of schools and young people;
- assist or lead in implementing any quality assurance needs.

Arts Council England, North West – build on the ALNW work in establishing a web based communication system supported by occasional newsletter hard-copy, and take the lead in coordinating information and knowledge for schools, young people and other partners.

### **OUT OF SCHOOL ARTS OPPORTUNITIES**

(work to be ongoing throughout year)

Review current provision;

- seek to maximise opportunities through collaborations, use of teachers and other staff;
- help ensure young people receive relevant information. Work with schools, youth service and other providers to develop opportunities;
- set up a database of these opportunities;

- ensure and assure quality;
- communicate to young people.

ContinYou - work with LEAs in seeking structures to further support out-of-school opportunities;

- contribute to quality assurance programme;
- Arts Council England, North West – to help build and communicate database of opportunities across the region.

From the above it is possible to see how using the tools in this guide can assist schools in implementing Arts and Cultural provision in schools.

## How Cultural Work Fits in with the 'Entitlement Before Enrichment' Initiative

The introduction of a Cultural Strategy in schools fits well with the Entitlement before Enrichment Initiative as it brings together a number of partners, enhances current provision in the Arts and Culture, and feeds in to many areas of the already established curriculum.

The model now established across the West Cumbria Excellence Cluster has a proven track record. Projects have been carried out, evaluated and developed and school response has been excellent. All schools in the Cluster are now carrying out Culture and Arts Projects which have a foundation which allows them to develop and be built upon.

A number of partner organisations have been established, which include local Museums and Galleries, Theatres, Youth Music Action Zone, Sure Start, Local Authority Arts Officers, Creative Partnerships and Recommended Artists and Practitioners.

Most schools in the Cluster have received funding from the Cultural Coordinators budget, and all have received funding from the central Budget in order that they enhance and develop Arts and Culture Provision across the school.

Examples of Best Practice Projects, how they have been set up and evaluated are available in this book. The projects have targeted specific needs, national Curriculum has been sleeved in, they have formed a basis for future development and have been successful in raising achievement.

In terms of the DfEs report, all schools have tackled the Values Articulated;

### **"Arts Education: The Values Articulated**

DISCRETE IMPORTANCE – to develop:

- Communication and expressive skills
- Artform, creative and thinking skills
- Arts, cultural and multicultural knowledge and understanding
- Awareness of and aptitude for arts, creative and cultural employment

PERSONAL AND SOCIAL – to develop:

- Self-confidence, self-esteem, emotional intelligence
- Self-discipline, interactive and social skills

CONTEXTUAL – essential to:

- Broad and balanced curriculum, and achievement/attainment
- Inclusive learning styles, experiences, contexts, outcomes
- Transferable and cross-curricular learning
- Enjoyment, pleasure, awe/wonder, excitement, richness"

*from the "Entitlement before Enrichment Phase 1 report to the DfES"*

and have also been successful in collecting information and data through the Cultural Strand which will allow them to put together a more developed and sophisticated Arts and Culture Policy.

## Every Child Matters



The information below has been extracted from the DfES's web site.

"Every Child Matters: Change for Children is a new approach to the well-being of children and young people from birth to age 19.

The Government's aim is for every child, whatever their background or their circumstances, to have the support they need to:

- **Be healthy**
- **Stay safe**
- **Enjoy and achieve**
- **Make a positive contribution**
- **Achieve economic well-being**

This means that the organisations involved with providing services to children - from hospitals and schools, to police and voluntary groups - will be teaming up in new ways, sharing information and working together, to protect children and young people from harm and help them achieve what they want in life. Children and young people will have far more say about issues that affect them as individuals and collectively.

Over the next few years, every local authority will be working with its partners, through children's trusts, to find out what works best for children and young people in its area and act on it. They will need to involve children and young people in this process, and when inspectors assess how local areas are doing, they will listen especially to the views of children and young people themselves.

In March 2005, the first Children's Commissioner for England was appointed, to give children and young people a voice in government and in public life.

The Commissioner will pay particular attention to gathering and putting forward the views of the most vulnerable children and young people in society, and will promote their involvement in the work of organisations whose decisions and actions affect them.

In addition, the Children's Fund was launched in November 2000 to tackle disadvantage among children and young people. The programme aims to identify at an early stage children and young people at risk of social exclusion, and make sure they receive the help and support they need to achieve their potential."

The 'Every Child Matters' Initiative is an important aspect of implementing and delivering Cultural Work in schools. The five outcomes form some of the core essentials for the setting of Cultural Policy and the overall aims of introducing Culture Across the Curriculum.

## Every Child Matters – Culture Across the Curriculum

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The outcomes of the Every Child Matters initiative are important aspects of the planning, delivery and sustainability of Cultural work in the Curriculum.

The five outcomes are:

**Be Healthy**

**Stay Safe**

**Enjoy and Achieve**

**Make a Positive Contribution**

**Achieve Economic Well Being**

Our cultural traditions, values and practices are very important in maintaining a healthy lifestyle and encouraging children to be mentally, emotionally and physically healthy. Without suitable guidance, pupils may miss opportunities and chances to maintain and improve their health. By introducing Cultural Work into the curriculum, schools can address this issue by using specific projects which encompass the ECM aims and outcomes within the project.

Two project examples have been chosen to demonstrate how Cultural projects can address the issues in the Every Child Matters Initiative– one is centred around Food – fish, specifically, and the other around Music, Dance and Fitness. The first project on Food involves an Infant school but will lead to work in a Junior and Secondary school as collaborative working will take place and other facilities will be used as the project develops.

The second project involves a Secondary school working with feeder Primaries to address a number of issues, including Extended Schools Service, Transition, Excellence and Enjoyment and BIP and G&T issues.

### **Food Project**

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An example of this is to develop a project around Food – where it is grown, where it comes from, what is locally available and what kinds of food are good for maintaining health. An example of a school having a ‘Cook-in-Residence’ Week, (outline and brief) which involves the whole school, parents, community, and a number of partners is below.

#### **Outline**

Maryport Infant School wish to create a project which will involve the pupils in the school, their parents, staff and governors looking at food and drink in a global context. They also wish to increase their knowledge about local produce, and the cultural background of local foods and dishes, and encourage the children to eat a wider variety of healthy food which can be readily purchased and easily cooked.

As food is a necessity for all of us, it is felt that by looking at food in this way, everyone involved will look at the food they eat with a new perspective. As well as looking at other countries and cultures, who eat similar dishes to our own in the county of Cumbria, the

project will involve looking at some countries who do not have a good economy and the consequences of that on food production and the inhabitants.

Cookery demonstrations, the production of recipes which can be used by everyone, information on healthy eating and local produce, as well as cultural information from other parts of the world are all be included in the proposed outcomes of this project.

### Aims

- To promote Healthy Eating among pupils and parents in the school, and draw attention to fresh local produce and it's availability
- To provide cultural information on local produce and dishes cooked traditionally in Cumbria
- To compare the local food with that of other countries in the world.
- To look at cultural similarities with the food of other countries, looking also at the religious significance of, and ceremonies involving, food.
- To provide a selection of recipes for use by the pupils, staff, governors and parents.
- To provide information and source details on local produce.
- To develop historical and cultural resources about the local area for use in school.
- To have cookery demonstrations over a week so that pupils, staff, governors and parents can see the food being prepared and cooked, and the food can be tasted.
- To look at the infra structure and interactions surrounding food production, transport and sales.
- To provide a basis for future work within the school which can be developed by staff and pupils, the Excellence Cluster and the School Improvement Plan
- To create INSET opportunities for all the staff who work in the school
- Provide information to increase the knowledge and understanding of the pupils as to why we should remember the past and how we can learn from it.
- To produce class work which will lead to the development of ideas.
- To enhance provision for Gifted and Talented Pupils
- To provide opportunities for creative thinking and learning both in and out of school
- To monitor the results of what has been produced and to see if any of the material can be used to further enhance the curriculum.

### Outcomes

- ❖ Taster sessions for staff and pupils of all foods cooked and brought in during the week
- ❖ Focus on/attention drawn to/promotion of local culture and produce
- ❖ Food and drinks from other cultures compared with local food and drink
- ❖ Information gathered for future use
- ❖ G&T National Standards and Cultural Targets and Outcomes met
- ❖ Recipe book produced for use by all involved
- ❖ Local producers and retailers information sourced and disseminated
- ❖ Healthy eating promoted – (Every Child Matters & Healthy Schools)
- ❖ Children have opportunity to get to know more about food and cooking generally and working with a professional chef.
- ❖ Information collected about another culture – Goan and Indian Fish Cookery, the lifestyle and economy which accompanies this.

The issues addressed are:

- Healthy Lifestyles – Children consuming 5 portions of fruit and vegetables a day; information disseminated and food co-ops set up; reduction in obesity
- Improvement of emotional well-being – pupils are encouraged to be more self confident in their abilities and help their parents at home, parents are encouraged to ensure their children are healthy
- Knowledge of the environment – where fish come from/ types of fish – minimising health risks – what to eat and what not to eat.
- Knowledge of kitchen cleanliness and minimising risks to health in the home
- Pupils health and eating habits established at an early age and information given to help them to improve
- Staying Safe – knowing about fish and fishing, which parts are edible, and how to stay safe on the beach and at sea.
- Enjoy and Achieve/Excellence and Enjoyment – pupils will be encouraged to develop new skills in cookery and healthy living, attend school, develop socially and enjoy recreation, work with a Professional chef, visit Sea Fisheries vessel and have a visit from the Coastguard. This will encourage pupils to want to achieve and to enjoy school activities that are relevant to their own culture and lifestyle, as Maryport is a traditional fishing port.
- Achieve Economic Well Being; living in Sustainable Communities; local fruit and vegetables can be purchased through food co-ops and the intention to set up such a co-op as a result of this project will help the school contribute to the local economy. The involvement of local fishermen and fishing co-ops will also be included, so the pupils can begin to realise the importance of the industry to the local economy.
- Cleaner, greener spaces/ quality of environment – visiting the Fisheries vessel will illustrate that the seas also need to be kept clean so that fish can survive. Harbours and Docks also need to be kept clean and safe so that they do not become hazardous.
- Make A Positive Contribution – engage in law-abiding and positive behaviour outside school; pupils will learn how to behave when on visits and the importance of staying safe on the beach and at sea, and the rules they should know.
- Develop Enterprising Behaviour: many of the families in the town are involved in fishing and thus are self-employed. Pupils and parents can be encouraged to see how the fishing industry is important to life in the town, and how local business need to be supported to survive.

The project involves working with a number of partners and organisations, including Rural Regeneration Cumbria, a local chef, Cumbria Sea Fisheries, parents and governors, local businesses and the local authority.

Although this project is in an Infant school, and thus some of the issues will not be dealt with in great depth, it is easy to see how this project can be transferred to a Junior or Secondary school and some aspects studied to a greater degree.



## Dance Project

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Using dance and music as a means to developing Culture in the curriculum and addressing the ECM initiative is another example of how the two can be integrated. This project also tackles the issue of Transition, as the lead school is a Secondary school working with feeder Primaries. This project is a development of Streetdance One, proving that the first project worked well and after certain problems and issues had been evaluated and addressed, the project can move forward and become sustainable.

The Rock Challenge competition, supported by the 'Be Your Best' Foundation, is a similar project which aims to encourage Young People to gain a natural high through performance rather than drug and alcohol use. This project is similar in that it addresses some of these issues in school with specific groups of pupils in the Secondary school, (behaviour and attendance, drug and alcohol abuse - media images; smoking; mental health/song lyrics) thus attempting to create good role models for feeder Primaries by encouraging secondary pupils to think about their performance and song lyrics and be positive not negative.

The outline, brief and outcomes are:

### **'StreetDance' – a Celebration of Dance, Music and Fitness!**

**Aim** – To involve all schools in the Maryport area in a Streetdance festival, to give pupils involved the opportunity to improve their fitness in a fun way, to take part in a performance for their peers, parents and the public, and to contribute to the development and regeneration of Maryport through the creation of wonderful displays and public performances.

#### **Objectives** –

- To give pupils at all levels in schools involved the chance to improve their fitness through dance
- To improve dance skills and get more boys involved with projects involving dance
- To improve music skills of those taking part, especially through the Creative Club at Netherhall School
- Give pupils with art skills, theatre and drama skills (technical and performance) and music skills (rap and hip-hop) the opportunity to perform and shine to show off their gifts and talents.
- To bring in outside performers – musicians, dancers and technical support – to assist the schools in developing these skills.
- To involve parents with the school in creating a festival which can be held annually and thus provide a sustainable project for the school and the town which can be developed into the future
- To enhance the status of Netherhall School in the local community and affirm its status as a Specialist Sports College, and help with Transitional issues when pupils transfer from Primary to Secondary school
- To provide opportunities for Gifted and Talented pupils
- To involve pupils with behavioural and/or social problems and ensure that they feel part of the school and its aims.

- To have interdepartmental cooperation – Sport, English and Drama – so that each department or staff in each school is encouraged to develop staff skills and projects within those department in order to benefit all pupils and the school curriculum.
- To maximise use of the facilities in the school, as well as in the town of Maryport
- To involve the wider community in the work of the schools and the pupils involved
- To involve Maryport Town Centre Regeneration Team, CA15 (Maryport Arts) and Allerdale Regeneration Team in the project
- To address some of the issues brought up in the Allerdale Dance Strategy
- To hold a festival over a weekend which can include performances in the town and possibly become part of existing festivals organised by Maryport Festivals Ltd.
- To enhance provision in the schools for the Healthy Schools Initiative and Every Child Matters
- To provide Cultural opportunities for pupils involved

## Project Outline

The project will hopefully involve all schools involved in Streetdance 1, and more!

Each school will **choose a theme** on which to base their dance, according to their own curriculum developments and projects going on in that school. This will provide opportunities for staff to further develop creative and artistic ideas within that school, and tie in with ongoing projects to give pupils a greater depth of understanding.

**Dance and sports professionals will then work with the schools to develop the dances into something which can be performed, and work on techniques and fitness for those involved.**

**Professional musicians** can work with **Creative Club** musicians and rappers to create complimentary performances which can be performed during the festival.

**Professional technical experts**, such as those involved in theatre sets and lighting, can also work with the support teams involved to enhance their technical skills.

**Parents** can become involved in making costumes and dance sessions for them could also be set up and encourage their fitness.

Once the dances and technical aspects/costumes/graphics and advertising has been done, the festival can be performed in school, and then be taken a stage further and performed in a marquee near the Harbour area in Maryport, open for public performances.

This could well be integrated with other festivals in the town , or used as a Pre – Festival Celebration. This would enable the performance to be done in marquees already hired for an existing festival and cut costs.

Alternatively, performances could be held in a suitable venue in the town, such as in Senhouse Street, or on the Ewanrigg estate – both inside and out, weather permitting. The green areas near the marina would also be a suitable venue – although outside performances can be tricky with loud music, and a licence would need to be obtained.

The ECM issues addressed are:

- Promotion of Health and Fitness through a fun activity – reduction in obesity by encouraging pupils to become fit through dance work
- Promotion of Emotional Health and Well Being through working with others, being part of a team and achieving something special
- Encouraging good behaviour in terms of not consuming alcohol, drugs and smoking; looking at song lyrics and writing positive lyrics not negative ones
- Gifted and Talented Children being provided with a vehicle for their talents/ given the opportunity to perform and succeed (enjoy and achieve)
- Staying safe – drug and alcohol related issues; technical aspects of performance – wiring, lighting, health safety issues of public performance; listening to instructions and staying safe in public places when involved in performance outside school
- Make a Positive Contribution: working in the community to make it safer and more pleasant (anti-vandalism, anti-graffiti); tolerance of other races and cultures (rap music and dance, connections with ethnic minorities, working with artists from ethnic minorities); developing self –confidence; organising their own activities and learning how to work together as a team
- Achieve Economic Well Being ; increasing skill levels by learning new techniques and skills related to dance, music , drama and technical aspects of performance and display ( art work, lighting, music, voice enhancement, public performance safety) ; opportunities to work with and develop knowledge of world of work in music and dance for children from low-income families; quality of built environment – use of suitable performance space and ensuring cultural venues are kept open by using them to their full potential; advertising and marketing the event/ graphic design skills
- Helping looked after children to realise their potential
- Enabling young people with learning difficulties and disabilities to take part in performance and activities which enhance their own feelings of Emotional Health and Well Being
- Encouraging Improvement in Behaviour and Attendance – pupils can only take part if they attend regularly and behave during school hours/classroom.
- Involvement of a number of partners and outside agencies, artists and practitioners who assist in developing the project and enabling public performance to be realised
- Sustainable project development to benefit as wider network of pupils in the area as possible from the one Project.

It is therefore essential that schools look to the Every Child Matters Initiative when developing Cultural Projects and integrating Cultural work into the curriculum. So many links and connections can be made by fusing all the initiatives together, and thus greatly improve school provision and what the school has to offer in the overall sense.

If the initiatives are included and planned for then a number of agencies can work together to ensure the success of the project, and enable it to become a sustainable aspect of school life, as well as contributing to raising attainment and achievement, improving behaviour and attendance and catering for a wide range of pupil skills, interests and talents.

Artsmark status has been gained by a number of Excellence Cluster schools. Projects implemented and developed through the Cultural Strand have assisted in their applications.

By using this document as a guide, it will be much easier to apply for Artsmark and thus improve pupils and staff skills in the arts and culture, help children to enjoy and achieve more and gain status for the school in the Community.

The following information is from the Artsmark web site:

**“An Artsmark** is awarded to schools who show a commitment to the full range of arts - music, dance, drama and art & design. It is a national award scheme and is managed by Arts Council England.

The Artsmark is available to all schools in England. It is awarded after an application, assessment and validation process.

Schools can apply for one of three levels - Artsmark, Artsmark Silver or Artsmark Gold.

Criteria for each level are detailed in the Application form and guidance materials. Schools may apply for an Artsmark in November of each year. Application forms and guidance materials for the new round are generally available from each August.

Artsmark aims to:

- encourage schools to increase the range of arts that are provided to children in schools
- raise the profile of arts education

Also, Artsmark:

- recognises, promotes and spreads good practice on how to provide the arts in education
- gives young people in schools more opportunities to access the arts
- encourages schools, artists and arts organisations to work together

### **What is an Artsmark school?**

An Artsmark school:

- has an overarching policy for the arts
- provides opportunities for pupils to participate in the arts in curriculum time
- provides out-of-hours arts opportunities for pupils

- provides teachers with continuing professional development
- shares achievements in the arts within the school and with parents and the community
- has partnerships with arts organisations and arts practitioners

### **How to apply for an Artsmark award**

One round of Artsmark is available each year, with the deadline being each November. Application forms change each year following feedback we receive from schools that have applied. You must make sure you complete the correct form for the year you are applying.

There are three separate application forms: primary schools (with middle schools), secondary schools, and special schools and pupil referral units. The criteria will be broadly the same for each phase with some minor adaptations to give special schools and pupil referral units more flexibility. Select the relevant school level to download the document.

There is a separate guidance document for each application form. It is highly recommended that teachers download and read the guidance materials. Examples are given from many of the successful Round 3, 4 and 5 applications, which will be helpful in completing the application.

There is also a summary of the key criteria schools will need to achieve to be awarded an Artsmark and a list of key dates.

To complete an application, schools will need to carry out a detailed audit of arts education provision. Schools are asked for information about:

- management of the arts, including their policy for all the arts in school
- time allocated to the arts in lesson time
- opportunities for pupils to share and celebrate their creative achievements
- out-of-hours arts activities, including levels of participation by pupils
- partnerships with artists and art organisations
- opportunities for the continuing professional development of teachers

Schools are also asked to describe their development targets for the arts, and to provide the names of two independent referees to endorse their application.

Being awarded an Artsmark can be used to promote the school. It will help in planning future developments in the arts in school. Additionally, it will:

- show that the school is concerned with the wider development of young people
- raise the profile and status of the school
- celebrate and endorse good practice
- show that the school has partnerships with artists and arts organisations
- help with approaches to sponsors

In applying for an Artsmark, your school will complete a full audit of its arts provision and this alone can be very valuable.

### **What the award does for teachers**

Through the award of an Artsmark, teachers of the arts receive recognition for their commitment and are able to celebrate this throughout the school and community. Artsmark will also:

- increase the status of arts teaching and learning
- provide examples of good practice
- raise awareness of continuing professional development needs
- identify the strengths and weaknesses in the school's provision of arts education
- contribute to the school development plan
- advocate for better resources for the arts
- help in preparing applications for other initiatives

All supporting materials can be downloaded in Word or PDF by visiting the Arts Council website [www.artscouncil.org.uk](http://www.artscouncil.org.uk) to order a copy.

[Drama in Schools: second edition \(Word 300Kb\)](#)

[Drama in Schools: second edition \(PDF 225Kb\)](#)

(Arts Council England, 2003)

This book describes the place of drama in a broad and balanced curriculum; reflects good practice in drama provision; provides guidance on what constitutes pupil progression in all key stages; and draws together key documents, initiatives and statutory requirements related to teaching drama.

[From Policy to Partnership: developing the arts in school \(Word 120Kb\)](#)

[From Policy to Partnership: developing the arts in school \(PDF 173Kb\)](#)

(QCA and Arts Council England, 2000)

This publication helps schools consolidate and build on their existing arts teaching and learning; define and deliver an entitlement to the arts for all pupils; and establish partnerships during school and out-of-hours to meet their own needs and enrich their arts provision.

[Partnerships for learning \(Word 210Kb\)](#)

[Partnerships for learning \(PDF 607Kb\)](#)

(F Woolf, the Regional Arts Boards and Arts Council England, 1999)

This guide helps people involved in arts education projects to understand evaluation and to evaluate effectively, according to their particular needs.

[A Guide to Auditing the Arts in School \(Word 49Kb\)](#)

[A Guide to Auditing the Arts in School \(PDF 50Kb\)](#)

(R Rogers, RSA, 2000)

This manual offers guidance to schools on how to carry out an audit of their arts provision.

[Children, Young People and The Arts \(PDF 168Kb\)](#)

(R Rogers, RSA, 2000)

This strategy document explains how we will put young people at the centre of our work, and commits us to ensuring that we consult and listen to them in developing our policies and programmes.

[Keeping Arts Safe \(Word 420kb\)](#)

Guidance for individuals and arts organisations on child protection issues, and on devising policies and procedures to protect children, young people and vulnerable adults involved in arts activities.

[ARTS alive! \(external link\)](#)

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 invites schools to contribute their own work in a case study to celebrate their success and so that other schools can benefit. To find out more about how the arts are transforming schools and pupils' lives.

[Artworks: Young Artist of the Year Awards \(external link\)](#)

Artworks is devised and funded by the Clore Duffield Foundation in partnership with a range of organisations including the Arts Councils for England, Scotland, Wales and Northern Ireland and all four Tate Galleries, to reward inspiring teaching and learning in art and design. Annual awards totalling £60,000 are available for exciting projects that involve working with galleries, artists and resources. To find out how to enter, visit the website.

The Artworks website is also a valuable resource for teachers, with information and ideas for organising art-based projects, artist-led activities and gallery visits.



## Start

Start, a new magazine for primary and pre-school teachers of art, craft and design is published by NSEAD, the National Society for Education in Art and Design. Each issue of Start contains 24 pages of news, features and resources to help teachers in the classroom. Published twice a term, every edition includes a free poster with teaching notes and, in the first year, a subject leader's handbook in a pull-out section. The publication is being supported by Arts Council England and will cost £30 per year. For more information or subscription details go to [www.nsead.org/news](http://www.nsead.org/news) or call NSEAD on 01249 714825 or e-mail [anneingall@nsead.org](mailto:anneingall@nsead.org)

All information from Artsmark

# Education Improvement Partnerships and Extended Schools

## Extended Schools Service

By including Culture in the school's curriculum, many of the aspects of becoming part of an Education Improvement Partnership, and an 'Extended' School can be covered. By working within the community and becoming involved with their projects, the school can enhance their own provision both within and without the Curriculum. When the school employs artists and creative practitioners to work with pupils, they can also extend this provision to other groups and classes after school hours.

Different activities and projects may materialize from this work, and schools will be able to build on their community and business relationships by working with other local organisations as suggested earlier in this guide.

By encouraging parents to become more involved and allowing them to participate in and reap benefits from being involved with Cultural activity, parents themselves become more involved with their children and are encouraged to use school facilities to enhance their own skills.

Many of the partnerships, associations and links already formed in Excellence Cluster Schools through providing Arts and Cultural Work can be further developed and used to create the basis for Education Improvement Partnerships.

The following information is from [www.teachernet.gov.uk](http://www.teachernet.gov.uk), and provides information about Extended Schools, including benefits for those involved. Further information can be obtained from the DfES on their web site.

## **Extended Schools Guidance — Overview**

### **What is an extended school?**

An extended school is one that provides a range of activities and services, often beyond the school day, to help meet the needs of its pupils, their families and the wider community.

Across the country many schools are already providing some extended services including adult education, study support, ICT facilities and community sports programmes.

Schools and their partners can build on existing provision and consider what additional service or activities they might offer. There is no blueprint for the types of activities that schools might provide, or how they could be organised. Working with local partners, schools can develop as little or as much provision as they think suitable for their own community.

## **What are the benefits?**

Schools offering extended activities and services have already seen major benefits.

### **Benefits for pupils and schools:**

- Higher levels of pupil achievement
- Increased pupil motivation and self-esteem
- Specialist support to meet pupils' wider needs
- Additional facilities and equipment
- Greater opportunities for staff for flexible working and career development
- Enhanced partnership working with the community and better school security
- Easier access to essential services for staff, helping staff recruitment and retention

### **Benefits for families:**

- Improvements in child behaviour and social skills
- Greater parental involvement in children's learning
- More opportunities for local adult education and family learning
- Greater availability of specialist support for families

### **Benefits for communities:**

- Better access to essential services
- Improved local availability of sports, arts and other facilities
- Local career development opportunities
- Better supervision of children outside school hours
- Closer relationships with the school

## **How will the Education Act 2002 help?**

The Education Act 2002:

- Makes it easier for governing bodies directly to provide facilities and services that benefit pupils, families and the local community
- Provides flexibility for governing bodies to enter into agreements with other partners to provide services on school premises
- Enables governing bodies to charge for some services

The legislation also puts in place a number of safeguards to protect pupils' education and to ensure effective delivery of services. For instance, governing bodies are required to:

- Consult their LEA, the staff of their school, parents, pupils and any other stakeholders they consider appropriate
- Have regard to any advice given to them by their LEA

- Ensure that any proposed service does not interfere with the main duty to educate pupils and promote high standards of educational achievement at the school
- Take account of guidance from the Secretary of State/DfES

### **Will extended schools need to work differently?**

Most schools are likely to need to make some changes to the way they operate, covering practicalities such as more flexible opening hours.

Schools will also need to work in partnership with other groups and agencies to enable:

- More diverse activities that involve parents, community members and local groups, such as playgroups, sports clubs and voluntary organisations
- A 'joined up approach' to local services by involving the local authority, local agencies and partnerships
- Services that require specialist skills, such as healthcare or social services
- Sustainable programmes where activities and services are not over-dependent on the skills and time of a few key staff
- Opportunities for services that have a different ethos from school activities and present themselves as 'teacher-free' zones

## **Education Improvement Partnerships**

The following information is from the DfES web site about Education Improvement Partnerships:

**“Introduction to EIPs:** There has been a long history of schools and other agencies working together to improve outcomes for children and young people. School networks can take many forms and serve many purposes. The concept of Education Improvement Partnerships (EIPs) is designed to give some unity and sharper purpose to the idea of collaboration in the education service. We hope that the idea of EIPs will stimulate:

- the expansion of high quality collaboration
- the rationalisation of partnership activity where appropriate
- the devolution of responsibilities and resources from local authorities to groups of schools and other partners

We see EIPs as having the potential in a variety of contexts, including:

- 14-19 provision
- behaviour improvement and alternative educational provision
- the development of childcare and extended services

An Education Improvement Partnership should set out its aims within the following framework of objectives:

- **school improvement:** raising attainment and improving behaviour and attendance in all schools within the partnership;
- **personalisation** of provision for children and young people;

**delivering on the outcomes of *Every Child Matters*** in all schools and through childcare and extended services.

- The Education Improvement Partnership should define the common purpose underpinning its joint activities and how it intends to pursue its over-arching aims.
- The Education Improvement Partnership will often serve a defined local community of learners and should operate on an inclusive basis. Every school in the defined locality should be encouraged to participate.
- The members of an Education Improvement Partnership should be equally committed to success for all children and young people. This commitment could be demonstrated both through the partnership's inclusivity and through mutual accountability, and could be supported through the establishment of a shared partnership fund to which each member contributes a specified sum.
- Where functions are being delegated from a local authority, the Education Improvement Partnership should have a joint agreement (by way of a protocol or service level agreement) with that authority to deliver an agreed, specified set of functions. Appropriate funding would be devolved from the local authority to the partnership in accordance with those functions.
- In these cases, it must be clear how this joint agreement fits into the wider Children's and Young People's Plan for improving children's services across the area – and within the children's trust arrangements which will underpin it and deliver improved outcomes.

The partnership will want to develop a strategy which is broad-based, raising attainment amongst learners, promoting efficiency through workforce reform, and combating bureaucracy to maximise the benefits of collaborative working for teachers. It could benchmark itself against other partnerships through self-evaluation and peer review to measure the impact that partnership working is making on learning and teaching across the group of schools and other partners.

Diversity of membership within a partnership will be a powerful way of meeting the needs of all the children within it, unlocking resources and approaches. It will also be a way of widening access to the specialist expertise of, for example, schools in Leading Edge partnerships and Specialist schools.

Most Education Improvement Partnerships will have a geographical basis in order to deliver local benefits. They may of course extend across local authority boundaries, and schools may be members of more than one partnership or

network. None of these arrangements however are designed to preclude schools from being members of other partnerships which are national or international.

Not all providers within one Education Improvement Partnership will be affected by the same issues at the same time. The best response to local need might be for smaller groups of schools within one Education Improvement Partnership to work together on issues which affect them more than their neighbours at a particular time.

Size will depend on local factors, context, and the functions which it is proposed should be collaboratively assumed. In LIG collaboratives and Excellence Clusters between 5 and 30 schools has been shown to be a good workable size, and all specialist schools are used to working with 5 or more partner schools. However, there is no rule on this and the size of your EIP should be for local decision. Local authorities will have a role to play as brokers here. A diverse mix of schools, colleges, and other providers, in terms of specialism, resources and strengths is likely to provide a strong basis for raising standards across the partnership as a whole.”

## ARTS AND CULTURE PROVISION IN EIP'S AND EXTENDED SCHOOLS

By including Arts and Cultural Provision throughout the Partnerships, as demonstrated through the Excellence Cluster Schools in West Cumbria, the shared benefits can be enormous.

The schools are aware of what is happening in other Cluster schools, and how projects and ventures have progressed. Monitoring and evaluation can take place and schools can share information in order that they can improve when assessed. Although comparisons are odious, the introduction of Standards of assessment and being judged against the performance of others over a wide range of criteria helps schools to establish a benchmark against which they can test their own performance. This can be linked to Artsmark and Extended Schools Services, enabling the school to further increase their capacity to provide good quality education and facilities.

Staff can identify strengths and weaknesses, thus enabling them to make clear and well thought out decisions on the type and depth of training they require, in terms of team building as well as individual CPD.

Pupils have access to a wide range of linked initiatives, which will help them to grow in maturity, knowledge and skill, as well as being able to produce quality work both in and out of lessons.

A number of other groups, organisations and agencies can be involved with planning and implementing activities and projects which will not only benefit the school but also the wider community. This then becomes a symbiotic relationship; the effects of such a relationship will be felt well into the future.

## The National Curriculum

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### Art and Design

Knowledge Skill and Understanding.

Key Stage 1: Teaching should ensure that investigating and making includes exploring and developing work. Knowledge and understanding should inform this process.

- Exploring and developing ideas
- Investigating and making in Art, Craft and Design
- Evaluating and Developing work
- Knowledge and Understanding
- Breadth of study

All of the above, when the detailed descriptors are applied, advocate encouraging pupils to use a broad range of materials and media, try out methods and techniques, review what they have done and say how they feel about it.

They should also be encouraged to use line, tone, pattern, texture, colour, form and shape; look at the work of others and investigate different kinds of Art and Design in the locality; visit museums and galleries and to explore a range of starting points.

Key Stage 2 is a development of Key Stage 1.

In Key stage 2 the pupils also have to collect information from which they can make up a sketchbook and thus record their own findings and progress, and to look at the roles and purpose of artists, designers and craftspeople. They should also be looking at a greater variety of genres, styles and traditions than they did at Key Stage 1. They should also learn how to evaluate and develop their work.

Key Stage 3 is a development of Key Stages 1 & 2, and pupils should have had the time to learn skills, processes and techniques so that in Key Stage 3 pupils can 'develop their creativity and imagination through more sustained activities. These help them to build on and improve their practical and critical skills and to extend their knowledge and experiences of materials, processes and practices.'

Breadth of Study Key Stage 3

- a) exploring a range of starting points for practical work including themselves, their experiences and natural and made objects and environments
- b) working on their own and collaborating with others, on projects in two and three dimensions and on different scales
- c) using a range of materials and processes, including ICT
- d) investigating art, craft and design in the locality, in a variety of genres, styles and traditions, and from a range of historical, social and cultural contexts.

## Music

### Knowledge Skill and Understanding

Key Stage 1. Teaching should ensure that listening, and applying knowledge and understanding, are developed through the interrelated skills of performing, composing and appraising.

- Controlling sounds through singing and displaying – performing skills
- Creating and developing musical ideas – composing skills
- Responding and reviewing – appraising skills
- Listening and applying knowledge and understanding

All of the above encourage pupils to listen and respond to a wide range of music, play musical instruments and learn songs, and how sounds and breaks in sounds can create different musical effects and moods.

At Key Stage 2, pupils are encouraged to ‘sing songs and play instruments with increasing confidence, skill and expression’ and be aware of ‘their own contribution to a group or class performance.’ They should be encouraged to improvise and experiment with their own musical compositions, and respond to a range of different types of music and learn to appreciate what they like and why they like it. They should be encouraged to ‘explore their thoughts and feelings through responding physically, intellectually and emotionally to a variety of music from different times and cultures.’

In Key Stage 3, pupils should be encouraged to ‘deepen and extend their own musical interests and skills.’

They should be encouraged to develop the ability to ‘perform and compose music in different styles with increasing understanding of musical devices, processes and contextual influences’.

By working in groups of different sizes as well as individually, pupils should become more aware of their own role and that of others when contributing to a musical performance or piece of work.

They should also be encouraged to ‘actively explore specific genres, styles and traditions from different times and cultures with increasing ability to discriminate, think critically and make connections between different areas of knowledge.’

Breadth of Study at Key Stages 1,2 and 3 include working with a ‘a range of live and recorded music from different times and cultures including music from the British isles, the ‘Western Classical’ tradition, folk, jazz and popular genres, and by well known composers and performers.



## **Personal, Social and Health Education and Citizenship**

This framework is designed to help pupils develop ‘the knowledge, skills and understanding they need to lead confident, healthy, independent lives and to become informed, active, responsible citizens.’

It is also designed to ensure that pupils take part in a wide range of activities beyond the curriculum, to recognise their own worth, increase their confidence and self esteem and be responsible for their own learning.

### **Key Stage 1**

At Key Stage 1, ‘pupils learn about themselves as developing individuals and as members of their communities, building on their own experiences’.

They are encouraged to ‘learn about their own and others feelings and become aware of the views, needs and rights of other children and older people.’

### **Key Stage 2**

At Key Stage 2, pupils are helped to become more mature and independent, and to learn about the wider world. ‘They develop their sense of social justice and moral responsibility and begin to understand that their own choices and behaviour can affect local, national and global issues and political and social institutions.’

They should be taught to reflect on their spiritual, social, moral and cultural issues and to appreciate the range of national, regional, religious and ethnic identities in the UK.

### **Key Stages 3 & 4**

During their secondary education, pupils are taught more about government, democracy, the role of the media, the community in a global sense and how the economy functions.

In terms of culture, the most important aspect of PSHE and Citizenship is the pupils exploration and research into a specific issue, and to ‘express, justify and defend orally and in writing a personal opinion about such issues, problems or events.’

They should reflect on their actions, including participation in anything they do, and be encouraged to learn about their own responsibilities within the wider community.

## **Attainment Targets for Art and Design, Music and PSHE/Citizenship**

There is a range of descriptors for the above for the Attainment Targets in the National Curriculum. Communication of ideas, thoughts and feelings at a competent level is the most important in terms of Cultural work, and being able to interpret these to realise their intentions. This applies to Art, Music and Culture, and pupils should be given a wide range of opportunities to enable them to achieve this. Without opportunities being provided for them in Cultural work, pupils do not have the range of experience and therefore can only draw upon a narrow range of information from which they make judgements and decisions. Implementing a Cultural Programme and making it sustainable will ensure that pupils have access to these opportunities and thus have the chance to achieve and attain for themselves.

## Culture and the National Curriculum

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Whilst there is no specific Cultural Section within the National Curriculum, the guidelines and targets for Art and Design, Music and PSHE/Citizenship do cover many aspects of investigation and learning about Culture and Society.

It is important that Schools and Coordinators, Creative Practitioners and Artists see how projects fit into the National Curriculum, and which of the requirements the project being carried out will meet. This is not to say that projects should be designed specifically around those named requirements as this may result in narrowing of the project, but seeing how they fit will help staff to cover more ground in a more cohesive and sustainable manner.

However, the framework is designed to focus the attention of staff and pupils on specific areas of education, and when they are combined into a Cultural project it makes those requirements much easier to achieve. Pupils are able to see how Art, Music, Culture and social aspects are interrelated, and can develop a much wider sense of culture rather than studying specific aspects in isolation.

For example, Art and Music are often combined in performance work. Artwork can 'describe' a piece of music and be similar in characteristics – soft or hard, exciting or tranquil. Asking pupils to think about Art and Music in this way would fit well with Key Stage Art and Design and Music. In the Breadth of Study section as pupils are asked in Art to 'investigate art craft and design in the locality', and in music they are asked to 'listen and make comments on a range of live and recorded music from different times and cultures'. This will also fit in with non-statutory guidelines for PSHE and Citizenship where pupils are taught to talk about and write about their opinions and explain their views.

If working on a project which involved studying and commenting on local music and it's performance in context, the setting, graphic design and other artistic aspects (advertising for the performance, styles of clothing worn to the performance by those attending for example) would no doubt fit in with the genre and style of the music being played.

The pupils would not only be able to give their opinion on the musical style, but also comment on all the peripheral paraphernalia accompanying the performance, such as posters, tickets, TV and media ads, and then be asked to design their own work in that particular style. In terms of context, this is a better fit than looking at a Musical style separate from something similar in Art and Design and gives a time frame and local reference to which pupils can relate more easily. Stereotyping must be avoided, but the pupils are able to have a much clearer idea of how Culture is correlated through a variety of media.

Thus implementation of Culture in the curriculum, whilst staying within National Curriculum guidelines is not as difficult as it may first appear to be, and makes life much easier for staff and pupils. Creativity and imagination will follow once this kind of thinking is implemented.

## A Whole School Culture

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### **Effective Learners**

Introducing Cultural work and Projects into the school is not just about the curriculum and covering specific requirements and programmes. It is also about fostering a cultural ethos across the school where everyone who uses the building and the facilities is encouraged to have an appreciation of Culture and the values and attitudes encouraged within the school.

We learn by watching, listening, doing and evaluating. If there are attractive displays, projects undertaken which involve the whole school so that all pupils feel included, and regular visits to museums, galleries and theatres the pupils involved will accept this as part of their normal school activities, and thus learn from this.

If trips out or participation in cultural activities are presented as a 'treat' and sanctions imposed on behaviour in order for pupils to take part, then the pupils may reject the Cultural work and ethos and can begin to consider it as something they have to work really hard for, as opposed to being an inclusive part of their education which they can accept and become involved with on an everyday basis.

By fostering an ethos of Culture, and having a culture of participation and enjoyment of cultural activities within the school, there are then 'ripple effects' which help to improve learning and achievement in other subjects across the curriculum.

Much has been written on the subject of how pupils learn. The DfES has published a very good set of booklets for Secondary Schools called, 'Pedagogy and Practice: Teaching and Learning in Secondary Schools'; these deal with a number of issues and give guidance on teaching and learning in a number of Units, including 'Improving the Climate for Learning' and 'Learning styles', 'Active Engagement Techniques' and 'Developing Effective Learners'. For Primary schools, a useful reference is 'Excellence and enjoyment: learning and teaching in the primary years'.

There is little point in repeating all of that information here; however, specific aspects of this can be applied to help schools to create an ethos of Culture within the school, and in creating the atmosphere for learning through Cultural work, by assessing and identifying the techniques and methods in that Cultural project which have elicited a positive response to learning; similar ways of teaching can be employed in other subjects to raise attainment and build effective learning strategies.

For example, numeracy is a subject area in which most schools would like to raise attainment. Some teaching has to be classroom based and focused, but other aspects can be included as part of the Cultural work in the curriculum. Art and mathematics are inextricably linked – we only have to look at the work of Leonardo Da Vinci to see that. Da Vinci was a creative thinker, and by thinking in this manner he was able to approach and solve a number of problems.

## Attainment

Lower attaining pupils like to be shown how to do something and then copy the method; higher attaining pupils like to have a problem set and then discuss their findings. Skills learned whilst being involved in Cultural work and projects, such as Creative Thinking, analysing, illustrating, exploration and appraisal can be easily transferred into other subjects, thus helping pupils to attain more.

If we look at this in terms of Art and Maths, or Art and Science, Cultural projects often involve many subjects that interconnect. For example, building logarithmic or gnomonic spirals out of leaves, twigs and stones on a forest floor may not be the first idea which springs to mind when setting out a maths lesson, but the pupils learn a whole range of skills which involve art, design, maths, science and nature, cooperation, understanding and evaluation. These skills then become inherent and pupils will use them, if encouraged, in other subjects.

The following techniques have been identified as being greatly beneficial in increasing the learning capacity of lower attaining pupils:

- Repeating a newly learned skill until they have mastered it
- Having a small part of the lesson which reviews work
- Being shown the 'big picture'
- Working with a partner
- Having much of the learning related to life
- Injecting a fun element using games
- Setting tasks which guarantee success
- Having opportunities to visualise abstract ideas
- Being shown the ways in what they are learning links explicitly with other work

Cultural work can incorporate all of the above, as the project inevitably involves a 'big picture' and links can be made to everyday life, the work is fun, involves group work or partner work and everyone can contribute to the final work or works, making the task a successful one for all involved. The social context of learning is implicit, and pupils are undertaking tasks which involve problem solving, reasoning, creativity and evaluation.

Thus through Cultural work, the school can develop an ethos which encourages learning across the school, improves Higher Order Thinking Skills and creates conditions within the school which fit with Excellence and Enjoyment and Assessment for Learning objectives.

Cultural work can also be assessed and evaluated, as well as creating objectives for the projects, by using the Assessment for Learning grid in 'Excellence and Enjoyment' – Focusing, Developing, Establishing and Enhancing in Primary Schools, and by using 'Pedagogy and Practice Unit 19: Learning styles' for Secondary Schools.

Bloom's Taxonomy is also useful when implementing Cultural projects – activities which involve teaching Knowledge, Comprehension, Creative Thinking, Application, Analysis, Synthesis and Evaluation methods to pupils are inherent in Cultural work, and the underpinning educational strategies can be applied.

## **Emotional Health and Wellbeing (EHWB)**

Emotional Health and Wellbeing can be fostered and encouraged in schools through participation in Cultural work and projects. Self-esteem is a very important element of EHWB; pupils who feel that they have achieved something and been part of something positive and exciting have raised self-esteem.

Cultural activities encourage the development of self-esteem by encouraging positive responses on all sides – relationships between pupil-teacher, teacher-parent, parent-pupil can be enhanced by participation. Social interaction and visits to cultural venues make pupils more aware of their feelings and responses (both positive and negative responses) – by looking at a piece of artwork, listening to a piece of music or experiencing a piece of theatre, pupils are more likely to give a voluntary response to a member of staff or parent, and can be encouraged to discuss more freely than they would in the classroom. By participating in such activities and realising their own emotional responses, the pupils can thus be encouraged to develop this into a piece of work of their own. If they then receive praise for this, they have raised self-esteem and can easily see the benefits of being involved in the activity.

Young people enjoy having others to talk to, being praised for their work and feeling they have achieved something on a personal level, and then feel positive about themselves. This can be as an individual or as a group, and being part of that group. Peer pressure is an obvious example. They will become stressed if they feel excluded, by staff or peers and that there is conflict in what they themselves wish to do. By taking part in Cultural work, pupils can be encouraged to resolve conflict and be part of a whole experience, as well as achieving on an individual and group level.

In terms of what this may look like within the context of a Cultural project in school, pupils involved in a cultural activity will be encouraged to

- work in a safe and/or familiar environment, but be taught how to use unfamiliar tools and techniques
- interact with their peers
- ask for help and support from a new person (creative practitioner) and get a response
- have their finished work displayed in school
- be praised for their achievements
- use art, drama, music and new media to communicate feelings, their own experiences and meaning for others
- be encouraged to think in a creative way
- learn new skills
- appreciate differences between their own skill level and that of others, and provide assistance for their classmates (helper and helped)
- discuss opinions and thoughts on their work

Pupils can only learn if their basic needs are met. They may be reluctant to try out something new outside the school environment, as they will feel nervous or shy when taking part in a new activity. By taking part and being encouraged in school

to try out new skills, and being praised when they do well, and encouraged and helped when they struggle, pupils will associate Cultural work and projects with achievement and thus increase their self-esteem.

Pupils may also be more likely to attend school if they are allowed to take part in Cultural activities on a weekly basis. An example of this is to set up an activity which pupils themselves want to do – such as a fashion show or music or dance event, and give them a modicum of control over specific aspects of the project or event. For some pupils, this may mean much improved attendance and behaviour. Emotional behaviour problems may also be resolved if pupils are working together in a team for a common goal over a sustained period of time. The Rock Challenge event is a good example of this, where pupils must produce, choreograph and set music for a piece of dance/drama which is performed to a large audience composed of peers, parents, the general public and judges.

Engaging pupils with Cultural work also helps them to relate to what is going on in the world around them, and thus helps them to make connections to their own work, ambitions, and achievements, as well as those of others. This is important in terms of Multi –Cultural work, looking at ethnicity and religion, and looking at and assessing problems (political, social, moral) in other parts of the world.

Cultural work can also help with bullying issues and pupils feeling ‘left-out’ as the project can engage pupils on a number of levels. One project may have several elements; not all pupils will be able to achieve in all of these, but when the project brief is written it must take into consideration these pupils who can be given tasks at which they will succeed. Thus they will feel included, their self-esteem will be raised and they will feel like they can move on and achieve more success.

Thus the implementation of Cultural Projects not only encourages pupils to learn something new, they can address and cater for other issues for both staff and pupils in a positive way.

