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Introduction

This document looks at the role of the arts in ‘lifelong learning’, considering learning both in and ‘through’ the Arts.

‘Arts’ is used as a generic term to cover all art forms; art and design, dance, drama, music and their related new media – photography, film, video, TV, radio, digital arts, sound, light and music technology.

The review will consider the current provision of Arts in Learning in the St Helens borough, highlighting areas where development is considered necessary. A broad spectrum of people have been consulted in the researching of this document (see Appendix A), with this information being used to form a picture of the areas of support that are needed in the borough.
Chapter 1

The Arts in formal education for children and young people
The National Picture

**Arts in the School Curriculum**

The Arts have a vital role to play in the delivery of the National Curriculum and in addressing the Every Child Matters Agenda. The Arts Council in their recent publication *Children, young people and the Arts*, recognise how the arts can contribute to achieving all five outcomes outlined in *Every Child Matters*: being healthy, staying safe, making a positive contribution, achieving economic well-being and enjoying and achieving. The vision of the Arts Council is to create a cultural entitlement for all children and young people, enabling all to actively participate in the arts, regardless of circumstance.

Art and Design is also playing a huge role in Building Schools for the Future programme (BSF). BSF is the biggest single government investment in improving school buildings for over 50 years. The aim is to rebuild or renew every secondary school in England over a 10-15 year period. The impact of surroundings on learning has been recognised and well-considered public art and design, has a large part to play in providing a creative, stimulating environment in which pupils can learn.

Evidence also exists to demonstrate how the arts can be used within education to enhance learning in other subjects, so raising attainment. Much of this evidence has been acquired, across the country through the work of Creative Partnerships.

**Creative Partnerships**

Creative Partnerships was launched, as a pilot programme, in 2002, to provide school children across England with the opportunity to develop creativity in learning and to take part in cultural activities of the highest quality. It aims to establish genuine collaborative partnerships between creative practitioners, schools and pupils in order to animate the National Curriculum.

Creative Partnership programmes are designed to challenge and develop learning practice by:

- Exploring creative risk-taking and innovation
- Exploring what education for the 21st century might be
- Developing the capacity of the cultural and creative sectors to work effectively in schools
- Evidencing and disseminating methodologies for creative learning

Creative Partnerships helps schools to identify their individual needs and then enables them to develop long term partnerships with organizations and individuals including architects, theatre companies, museums, cinemas, historic buildings, dance studios, recording studios, orchestras, filmmakers, website designers and many others. In 2003 the government confirmed £70million investment from the Department of Culture Media and Sports (DCMS) and the Department for Education and Skills (DFES), increasing Creative Partnership schools from 16 to 36; testament
to the success of the work of Creative Partnerships. Funding will be maintained until 2008.

A full programme of research is underway at local and national level with research reports published on the Creative Partnership website, [www.creative-partnerships.com/researchandevaluation](http://www.creative-partnerships.com/researchandevaluation), examining themes such as the value of creative learning; to young people that have not prospered in mainstream education, to enhancing thinking and communication skills and to raising attainment. Evidence of research carried in St Helens schools is available on page 18 of this document.

**Arts in Pupil Referral Units and Learner Support Units**

A recent report, Serious Play: An evaluation of arts activities in Pupil Referral Units and Learner Support Units, written by the National Foundation for Educational Research (NFER), 2005, provides evidence from pupils, teachers and artists testifying to the capacity of the arts to engage disaffected young people and to contribute significantly to their educational, social and personal development. NFER’s findings reveal: increased knowledge and skills, improved ability to listen and communicate in a group, markedly better confidence and self-esteem, and, in the place of failure, a sense of achievement, satisfaction and above all of enjoyment.

**Creative and Cultural Entitlement**

In the Department for Culture, Media and Sport Five Year Plan, *Living life to the full*, (2005), the government announce their support of a cultural entitlement for all children and young people:

> Participation in cultural activity enriches lives. It excites, builds confidence and aspiration, improves skills and encourages exploration of the world around us. But too few children and young people have been able to experience the rich cultural life they deserve – including those who live in deprived rural or urban areas or who are at risk of social exclusion. We will work towards a position where no matter where they live … or whatever their background, children and young people have the opportunity to follow their interests and talents. Our vision is to bring together the best of current activity eventually under a single programme; Creative Sparks.

*Living life to the full, Department for Culture, Media and Sport Five year Plan, HM Government, 2005* (1)

Speaking further about this programme, the Culture Secretary, Tessa Jowell (2005) recognised the Creative Industries sector as the fastest creator of jobs in the economy and pledged the government commitment to ‘help prepare young people for the future, and to bring out the best in their creativity and imagination … creativity is our future, Creative Sparks will provide chances for young people grasp it’. (2)
Artmark Awards for schools

The Artmark Awards scheme was initiated by Arts Council England in 2001 and is available to all schools in England, with 3067 schools, nationally, now holding the award. An Artmark is awarded to schools who show a commitment to the full range of arts - music, dance, drama and art & design. It is awarded after an application, assessment and validation process. Schools can apply for one of three levels - Artmark, Artmark Silver or Artmark Gold. Once awarded the Artmark is valid for 3 years. Applications for Artmark are taken annually.

Artmark aims to encourage schools to increase the range of arts that are provided to children in schools and raise the profile of arts education. In addition Artmark 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 and encourages schools, artists and arts organisations to work together.

Artmark is supported by the Department for Culture, Media and Sport (DCMS), Department for Education and Skills (DFES), Qualifications and Curriculum Authority (QCA) and Office for Standards in Education (OfSTED). The number of Artmark Schools within Local Authorities has been added as a new Performance Indicator to the Corporate Performance Assessment for the Culture Block of Local Authority auditing, by the Audit Commission.

It is worth noting here that the amount of support provided by an authority does not; however, appear to have any correlation with the number of Artmark schools. In a comparison carried out between the arts advisory services within CYPS in St Helens, Knowsley and Wigan it was found that Wigan, with the most support from CYPS has a dis-proportionate percentage of Artmark schools; only 9% of Wigan schools have Artmark, in comparison to 21% in Knowsley and 17% in St Helens. This demonstrates that the number of Artmark schools in an authority does not necessarily correspond with the amount of good work within the arts being developed in each borough. There are a number of reasons why a school might not apply for an Artmark, e.g. the length of the application form, lack of time, other school priorities etc. Similarly, Arts advisors might put other elements of their role above the task of encouraging and supporting schools to apply for Artmark. In addition it should be remembered that Artmark is a quantative rather than a qualitative evaluation.
14–19 agenda

The arts and creative learning have a great part to play in addressing the 14–19 agenda. The government 14–19 Education and Skills White Paper, February 2005, outlines its plans to transform the 14–19 education phase, offering:

An education system … much tailored to the talents and aspirations of individual young people, with greater flexibility about what and where to study and when to take qualifications. These proposals will:

- Tackle our low post-16 participants – we want participation at age 17 to increase from 75% to 90% over the next 10 years.
- Ensure that every young person has a sound grounding in the basics of English and maths and the skills they need for employment.
- Provide better vocational routes which equip young people with the knowledge and skills they need for further learning and employment.
- Stretch all young people.
- Re-engage the disaffected.


It is possible to tackle all of the above issues by using the arts and wider creative learning methods as researched and evidenced by Creative Partnerships in its work over the past four years.

(www.creative-partnerships.com/researchandevaluation)

The Regional Picture

Regionally, best practice work is being carried out in all the areas discussed above; school curriculum, Pupil Referral Units, Creative Partnerships, 14-19 agenda and Artsmark schools.

Creative Partnerships Merseyside are working with schools and creative practitioners in Liverpool, Knowsley, Sefton, St Helens and Wirral. There is also a Manchester, Salford, Cumbria and East Lancashire Creative Partnerships. Rather than going into detail about the work of Creative Partnerships regionally, this document focuses on the work done in St Helens. This can be found on pages 18–24.

Arts Council England is the national development agency for the arts in England. They believe ‘that the arts have the power to transform lives and communities, and to create opportunities for people throughout the country’. (4)

Arts Council England, North West is the regional branch of this organisation. An Education and Learning Officer is based at Arts Council England, North West to work strategically to support the development of arts in education and learning contexts across the North West. Arts Council England, North West supports the North West Arts Learning Consortium, which is important to mention at this point.

The Arts Learning Consortium (ALC) aims to establish for the long term, an effective and quality assured entitlement to arts education accessible to all children
and young people, and for this to be the basis of a North West Arts Education Strategy.

**Summary of work of the Arts Learning Consortium**

- Over the last three years ALC has drawn together the majority of North West LEAs, Arts Council England North West, North West teacher training Universities and targeted DfES support, to advocate and support arts learning (specifically around the subjects of art & design, dance, drama, music and their related new media).

- The ALC have produced an Entitlement Handbook, providing a delivery framework for the entitlement to arts learning for children and young people. The handbook was produced following widespread school-based and local authority research and consultation. This has been welcomed both regionally and nationally (by DfES).

- The research, undertaken by the ALC, identified a number of action points to support frontline providers of the entitlement. A programme of work is underway through ALC members to address these points and to share and disseminate good practice. For example: the key question of better developing teaching expertise is under discussion with universities; several LEAs are developing arts-based learning schemes that enhance basic skills and support inclusion; a major conference took place in June 05 to begin to improve knowledge of training and employment routes in and through the arts; links with the wider creativity and cultural learning agendas are developing strongly through the partnership with Arts Council England.

The Arts Learning Consortium’s continued advocacy for arts learning is seen as vital alongside its cross regional and inclusive networking commitment. Unlike PE and sports and other curriculum areas, a national arts learning support strategy still does not exist. The ALC believes that arts learning can and should be a key contributor to meeting the outcomes of *Every Child Matters*.

A constitution has been set up to enable the ALC to access external funding. All members now pay a subscription (local authorities pay £2,500 per year). This was needed to secure 2/3 key staff covering, on a part-time basis, co-ordination, programme management and knowledge, building/sharing plus office back-up. The members that have signed up to the new constitution (interim constitution until September 2006) and paid subscriptions to date are; Blackburn with Darwen, Cheshire, Cumbria, Halton, Knowsley, Manchester, Lancashire, Liverpool, Salford, Tameside, Warrington, Wigan, University of Chester, Manchester Metropolitan University, Edge Hill University and Arts Council England North West.


**Arts Support within North West Local Authorities – A comparison**

Local Authorities regionally are all structured quite differently. Arts Advisory Services within Children and Young People’s Services (CYPS) have varying number of arts specialist staff working as advisors, consultants and development officers, employed to support schools in the delivery and growth of arts within the curriculum. Similarly the number of Arts Officers within Local Authority Arts Services varies greatly.

As part of this research, a comparison was made between support for the arts within CYPS in St Helens, Knowsley and Wigan. Knowsley was chosen because it has a smaller population than St Helens and Wigan chosen because it is regarded regionally to have strong support for the arts within CYPS and so could be considered as a model of best practice in the region. Wigan and Knowsley both have Music Services with specialist advisors, coordinators and peripatetic teachers. St Helens Council ceased to offer a Music Service to schools during the mid to late 1980’s. Neither St Helens nor Knowsley have a specialist advisor for drama or dance, whereas Wigan has the equivalent of two specialist staff to support these areas. As with the other areas of the arts, the visual arts are supported most strongly in Wigan with two specialist advisors along with an ongoing education programme at Drumcroon Gallery, supported by artists in residence and a pool of freelance arts educators. This compares quite dramatically with both Knowsley, with a specialist Schools and Community Arts Manager and St Helens with no specialist advisors or officers in the field of the visual arts. A complete summary of this comparison can be found at Appendix B.

Similarly the number of Arts Officers within Local Authority Arts Services varies greatly with both Wigan and Knowsley having seven Arts Officers as opposed to St Helens that two full time officers and one part time Cultural Development Officer (Spaces for Sports and Arts). Six of the core funded Arts Officers in Knowsley and four in Wigan have a remit that includes a degree of work within the realm of lifelong learning, as apposed to one full time and one part time officer in St Helens. A complete summary of this comparison can be found at Appendix C.
The St Helens Picture

There is a great deal of dedication to arts provision in St Helens Schools as demonstrated by the three Specialist arts colleges:

- De La Salle High School - Performing Arts Specialist status
- St Augustine of Canterbury High School – Visual Arts Specialist status
- Rainhill High School- Media Arts Specialist status

In addition, there are two Spaces for Sports and Arts in the borough; based at Sutton Manor Primary and Allanson St Primary, as well as theatre spaces at Sutton High School, Carmel College, Rainford High and Cowley Language College.

Five St Helens schools originally benefited from the Creative Partnerships Merseyside programme initiated in 2001, with four of these schools continuing this work. Three of these schools were Primary Schools.

There is also great interest in the arts in primary schools; annual opportunities that arise, such as Clonter Opera workshops and theatre visits (funded by the Rainford Trust), are always over subscribed and the teachers Creative Curriculum Network or INSETS, initiated by the Arts In Learning Officer, always very well attended. Schools are constantly initiating their own projects too, with school annual productions, art exhibitions (four during 2005 in the Rainford Gallery), and arts weeks. It is difficult to maintain a true picture of all the arts related projects happening in St Helens Schools since they are all autonomous, although many schools do work in clusters or networks.

Results from the Arts In Learning Consultation

In order to attempt to build an overall picture of arts provision in St Helens schools and to gain views on the role of the arts in learning, all school head teachers were invited to complete a consultation questionnaire. Twenty-five schools in total completed the questionnaire (fifteen Primary, seven Secondary and three Special Education Needs). This is just over one third of school that responded. Of course, it is not possible to give a complete overview of St Helens Schools from this consultation. It would be natural to assume that schools that are dedicated to the Arts would be more likely to response but one of the specialist secondary arts schools, six out of the twelve current Artsmark schools and four out of the five original Creative Partnerships schools did not respond.

In addition, a similar questionnaire was sent to consultants and advisors from Children and Young Peoples Services, Integrated and Specialist Services Department and School Improvement Department. Seven out of forty seven questionnaires were returned. Time constraints prevented further consultation.

Results from the consultation are detailed throughout this chapter (the results of the questionnaire have also been recorded in a series of bar charts and pie charts, also featured throughout this chapter. The Results quantified the enthusiasm and dedication that is felt to exist for the arts in St Helens but also demonstrated a true understanding of the value of the arts and creativity and their ability to play a part in raising attainment, supporting inclusive practice and contributing to the Every Child Matters Agenda.
Respondents felt that the arts and wider and creative and cultural experiences can contribute to *Delivering the Promise* (St Helens plan to take forward the *Every Child Matters* agenda), particularly around the outcomes of Being Healthy, Enjoy and Achieve and Making a Positive Contribution.

All respondents felt that learning in and through the arts impacts positively on wider learning needs and that all children and young people are entitled to learn in and through the arts. 94% of respondents felt that learning in and through the arts embraces equality of opportunity and diversity, with 90% feeling that learning in this way enables pupils to respond to proffered learning styles. 87% of Primary school respondents and 86% of Secondary school respondents use the arts to enhance learning in other subjects.

Schools were asked to respond to a number of questions around the development of a more creative curriculum. 32% of respondents said that they already engage with creative practitioners to support the development of a creative and engaging curriculum and 52% said that they would like to. Schools were asked if they would like to teach the curriculum more creatively and to develop a whole school approach. 28% said that they are already doing this and 56% said that they would like to do this and would appreciate support in this area. Similarly 56% of schools responding would like support to model creative learning practice across school; 28% said that are already engaged in this practice across school.

Only 36% of schools that responded have an overarching Arts Policy for the school, but 60% of those that did not have a policy felt that they would like to develop one but would need support in doing so. 67% of schools responding had Arts Curriculum as part of their school development plan.

A total of 64% respondents felt that they faced challenges in the delivery of the arts. Challenges put forward from Secondary schools included: lack of time, demands of National Curriculum timetable, lack of external support for music provision limiting a broad provision, funding, resources, equipment and space. Primary and SEN schools stated challenges as: lack of appropriate resources, maintaining high standard with little money to do so, cost of artists in schools, space, subject knowledge of staff, funding, access to services, lack of professional support, lack of skilled staff in certain areas e.g. music and dance, lack of self esteem of students, challenging behaviour of students and lack of specialist resources.

The lack of trained teachers in Arts subjects at Primary level was highlighted in the consultation with:

- 9 out of the 16 Primary schools responding to the consultation that do not have trained teaching in each arts subject.
- 2 out of the 3 SEN schools responding to the consultation do not have trained teaching in each arts subject.

It is evident, however, that a great deal of arts expertise exists in secondary schools. Although some Secondary schools do work with Primary schools, there is much more scope for this expertise to be shared. This sharing of expertise could be particularly valuable since there are no arts specialist advisors in Children and Young People’s Services (CYPS) and arts related INSET training offered by CYPS and within the borough in general is limited. 68% of schools responding felt that existing clusters or new clusters of schools could be effective in improving arts provision in schools with 56% already working collaboratively with other schools involving arts work.
The Arts Council recommended minimum dedicated time for Art and Design and Music are 36 hours per year at Key Stage 1 and Key Stage 2. Schools responding fared well in both these subject areas with results of between 86% and 87% of schools offering 36 hours of minimum dedicated time to these subjects. Dance at Key Stage 1 and Key Stage 2 scored even higher with 93% of schools offering the minimum of 15 hours dedicated lesson time to dance per year at both Key Stage 1 and 2. Drama however scored quite low with only 33% of Primary schools respondents offering a minimum of 15 hours of dedicated lesson time per year for drama at Key Stage 1 and 29% offering a minimum of 15 hours of dedicated time to drama at key Stage 2. At Primary level 67% of schools responding were able to ensure access to instrumental tuition but only 33% were able to provide this opportunity to all and only 20% were able to lend pupils instruments to take home. 67% of schools responding said that they had teaching staff able to teach an instrument, with 33% of these being able to teach the recorder and 13% of schools respondents having teaching staff that were able to teach the guitar or piano / keyboard.

For secondary education, it would be wrong to assume that all schools offer the Arts Council recommended minimum time for arts subjects. This assumption might be made because all Secondary schools do have specialist arts teachers but some schools evidently do not place the Arts amongst their priorities. Art and Design scored fairly well with 72% of schools responding offering the Arts Council recommended minimum of 36 hours of dedicated time per year in this subject at key Stage 3. Drama too, scored quite well with 86% of schools responding offering the minimum of 15 hours dedicated time per year to drama at key Stage 3. Music, surprisingly did not score very high, with only 43% of schools responding offering the minimum of 36 hours dedicated time per year at key Stage 3 and only 43% offering the recommended minimum of 15 hours for dance at Key Stage 3. All schools responding offered the opportunity for pupils at key Stage 4 to study GCSE Art and Design, Music, Dance or Drama. All secondary schools responding are able to ensure access to instrumental tuition but only 43% are able to offer this opportunity to all pupils.

All Primary and Secondary schools felt that the arts provision they were providing ensured experiences of the arts of other cultures including non-European but only one out of the three respondents from SEN schools felt they were providing this diversity of experience.

All Secondary schools responding and 93% of Primary schools responding offer out-of-lesson learning opportunities in the Arts. 72% of Secondary schools and 80% of Primary schools felt that they would be interested in offering further out of lesson time activities if they were able to provide these. 67% of Primary schools and 28% of Secondary schools responding offer opportunities for parents / carers and other family members to be involved in arts activities with their children / relatives.

The lack of funding to bring artists into schools was a problem that was highlighted in the consultation. External funding sourced by the EAZ Community Arts Officer over the past 4 years for young people to participate in arts opportunities was £0.5million with the Arts In Learning Officer sourcing £91,000 over a 20-month period. Both the EAZ Community Arts Officer and the Arts In Learning Officer positions will cease to be funded during 2006, which in turn will affect the support available to schools to source external funding. There is an external funding officer based in CYPS, but arts specific knowledge is preferable when writing arts bids, so there is a question over who can provide his specialist knowledge. Some successful creative initiatives have
also ceased. E.g. St Helens Youth Choir was established in 2002, enriching and extending the music curriculum for highly able young vocalists from St Helens secondary schools. The choir ceased to exist from April 2006 due to Excellence in Cities coming to an end. The sustainability of successful creative projects is evidently an issue.

There is an opportunity to capitalise on the enthusiasm of schools to provide further support to the schools. 76% of schools respondents to consultation felt that they would be interested in joining the Arts Learning Consortium if this work was continued in the Borough. The work of the Arts Learning Consortium in St Helens is discussed at greater length on pages 40 - 42. Interestingly, when asked if schools would be willing to pay an annual allocated amount to have a Service Level Agreement with an Arts Advisory Service (as happens in other local Authorities), 84% of school respondents said that they would possibly be willing to contribute finance to assist in funding a comparable service in St Helens.
Schools that have an overarching Arts Policy approved by the Governing body.

- 64% Have
- 36% Have not/Did not respond to question

Based on responses from 25 schools completing Arts In Learning Questionnaire.

Schools who would like to develop a policy but feel they would need support.

- 40% Would
- 60% Would not/Did not respond to question
Artsmark in St Helens

17% of St Helens Schools have Artsmark status. 67% of schools had never applied for Art Mark Status. Reasons given for this were: time limitations, arts departments not being sufficiently integrated (secondary school), lack of provision for dance and drama (SEN school), other priorities and lack of staff to spend time submitting form.

Many more schools in St Helens have the Activemark (for Primary Schools) or the Sportsmark (for Secondary Schools), with 68% of St Helens schools holding one of these awards. The pie charts, over the page, display the comparisons between the Artsmark status of schools and the Activemark/Sportsmark status. Schools were not asked in the consultation to respond to questions about Activemark / Sportsmark, so reasons as to why more schools have this award have not been ascertained.

Possible reasons might be:

- The Artsmark form might be more complicated to complete (schools do struggle to complete, the in depth Artsmark application form).
- There is a specialist advisory teacher for PE, based within CYPS, able to support schools in this area. In addition there is a larger number of Sports Development staff within the local authority that may also provide support.
- Many of the art forms are more complicated to teach than sports based activities and some schools may struggle to provide the range of specialist teaching required.

Challenge for St Helens to increase number of Artsmark schools

The number of Arts Mark Schools within Local Authorities has been added as a new Performance Indicator to the Corporate Performance Assessment for the Culture Block of Local Authority auditing, by the Audit Commission. Due to this fact, undoubtedly the local authority will be keen to increase the number of Artsmark schools in St Helens. In order to do this, schools will need to be offered support in the completion of application forms, in the writing of a Schools Arts Policy (needed for Artsmark applications) and in the development of arts within schools.
**Activemark / Sportsmark**

Activemark for Primary schools, and Sportsmark for secondary schools are benchmarks for sports education provision in schools. They are awarded by Sports Council England and are available to all schools in England.

**Artsmark**

Artsmark is a benchmark for arts education provision in all schools. It is awarded by Arts Council England and is available to all schools in England.

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**Figures provided by St Helens Children and Young Peoples Services.**

**Figures Provided by Arts Council North West**
Creative Partnerships Merseyside - in St Helens

St Helens Council has committed to working further with Creative Partnerships. This commitment was outlined in the Creative Partnerships Merseyside Development Plan as outlined below:

St Helens Council will work with Creative Partnerships Merseyside to find ways to:

- Model creative learning practice across the borough.
- Encourage and support schools to teach the curriculum more creatively and to develop a whole school approach.
- Develop a St Helens Creative and Cultural Entitlement for all children and young people across the borough.
- Encourage further partnerships between schools and creative practitioners to support the delivery of a creative and engaging curriculum.

St Helens Council are currently working closely with Creative Partnerships Merseyside to consider the most effective ways to achieve these goals and support the delivery of the St Helens Delivering the Promise Foundation Plan for Children and Young People particularly around the key priorities as outlined below:

**Outcome 1: Be Healthy**  
Priority: Improve Mental Health

**Outcome 2: Stay Safe**  
Priority: Reduce Bullying

**Outcome 3: Enjoy and Achieve**  
Priority: Improve attendance at school  
Priority: Raise attainment at KS3 and 4 (particularly that of Looked After Children)

**Outcome 5: Achieving economic well-being**  
Priority: Improve post –14 opportunities (especially for Children Looked After by the Local Authority)

Our (St Helens) local Creative Partnership schools will be used as a foundation for the delivery of this approach as it roles out to the other schools in the borough. The current status of St Helens Creative Partnership schools is outlined below:

**Lead Creative School:**  
Allanson Street Primary School

**Creative Schools:**  
St Cuthbert’s Catholic Community High School  
Legh Vale Primary School  
Thatto Heath Community Primary School

**Partner Schools:**  
Sutton High Sports College
Finally (St Helens Local Authority) are committed to providing opportunities for the development of St Helens based Creative Industries and will continue to work with Creative Partnerships Merseyside in identifying development opportunities. (St Helens Local Authority) commitment to Creative Industries is outlined in Objective 3 of The St Helens Arts Strategy 2005-2008 under the key action point:

- To develop and harness the skills of the Creative Industries and build on their sustainability.

Creative Partnerships Merseyside Development Plan, 2005 (5)

**Raising Attainment**

Creative Partnerships Merseyside (CPM) set up a research project to evidence the impact of CPM on attainment.

The following extract from this *Creative Partnership Merseyside Attainment Review* Review by Creative Partnerships Merseyside, relating to St Helens Creative partnerships schools, is outlined below:

The aim of this attainment review was to collect evidence of the impact of creative partnerships, brokered by the CPM office, upon attainment in seven CPM schools. Each school was asked to nominate an appropriate target group of pupils that had been tracked through a CPM programme. The school leadership group was also asked to identify sources of evidence for improvement in attainment of the elected target group that could be directly attributable to involvement with a CPM programme.

The schools chose to gather evidence of:

- Quantified improvement in pupils’ performance as measured by Key Stage SAT's and teacher assessments in core subjects.
- Measurable impact on students’ motivation, attendance and attitude to learning.
- Changes in school ethos, supported by school leadership, which had led to embedding learning for creativity.
- Curriculum development and changes that embedded teaching for creativity.

The evidence presented by the schools was interrogated in consultation meetings. CPM produced transcriptions of the consultations. The key points from each sample school were abstracted to highlight the significant impact of CPM programmes upon attainment. The key points relating to St Helens CPM schools, which were involved in this attainment review, are outlined below:
Evidence of improvement in students’ level of attainment

The evidence from the schools indicates that levels of attainment improved across the key stages. Of the primary school samples, Legh Vale provided statistical evidence of the impact of the CPM programmes upon pupils' attainment at Key Stage 2.

St Cuthbert’s High School

- Improvement in the percentage of pupils gaining 5 A – C passes from 2003 – 05 could, in part, be attributed to the work of creative and cultural practitioners engaged to work with St Cuthbert's by CPM. ‘If Pat had not been there, the potential of these students would not have been recognised or developed’.
- Pass rate had risen to 71% in 2005 from a base of 29.6 % in 2000. The 2005 pass rate in a neighbouring non-CPM school with a similar catchment of students was 10% 5 passes at A-C.
- If the pass rate rises to 76% next year, which St Cuthbert’s anticipates, it ‘will be one of the three most improved in the country. A lot of this is down to the business development supported by CPM.’

Allanson Street

- The whole target group had improved in terms of its literacy. This was evident in all levels of ability.
- ‘The higher ability pupils wrote under 100 words for their first piece’ (four weeks prior to the CPM programme) ‘and over 300 words for the second’ (post-CPM programme).
- ‘Some of the lower ability pupils were unable to write … but their speech and ability to describe things improved.’

Legh Vale

- A marked improvement in reading levels at Key Stage 2 was directly attributed to CPM programmes: ‘Only 9% did not get level 4+, 46% attained level 5 (…) this attainment was remarkable considering that it was such a difficult cohort.’
- There was evidence of a 20% rise in the achievement at Key Stage 2, attributed to the ‘CPM whole school ‘super learning project’.
- The improvement was ‘remarkable’ given that the school is ‘within an area in the bottom third of the multiple deprivation index.’

Evidence of impact on students’ motivation, attendance and attitude to learning

The evidence from the schools indicates that there is an improvement in pupils’ attainment where pupil voice was significant and where pupils had been enabled to recognise their own learning needs. The programmes had developed the pupils’ internal motivation for creative thinking. Supporting a growth in pupil self-esteem and self-confidence was another important factor.
St Cuthbert's

- Without the involvement of CPM St Cuthbert’s target group of students would not have been ‘recognised or developed’.
- CPM enabled pupils to recognise that their skills were marketable through their work with programme practitioners.
- CPM practitioners improved pupils’ self-confidence and self-esteem: ‘People like Matt Johnson (MANDO) gave the children confidence – he really empathised with them.’
- ‘CPM honed in very creatively on business and put pupils in a position to put their education into context.’
- CPM business contacts gave students ‘encouragement’.
- Since using business, St Cuthbert’s have not expelled one student and have had only eleven days of temporary exclusion in the year – ‘this is because young people are absorbed’.

Allanson Street

- Pupils stated as evidence that they now ‘expected more of themselves and of their teachers’.
- Pupils now know how they want to learn and are ‘disappointed when lessons are formal and rigid – they tell teachers what they want.’
- Pupils are also empowered. For example, one piece of evidence for this is that ‘pupil voice determines the choice of Creatives they use’.

Legh Vale

- Some of the cohort had been ‘at risk of being excluded, showing clear signs of disaffection or from very poor backgrounds. In particular, three boys who had been under-achieving achieved level 5 in maths and science’.
- The CPM programme praised children, encouraged teamwork, did not separate troublemakers from each other and identified personal learning styles. ‘The impact was that pupils stayed on task and the quality of their work, confidence and self-esteem improved.’
- Even the most disaffected pupils ‘did not want to miss any of the CPM sessions’.

Evidence of changes in school ethos that led to embedding teaching for creativity

The evidence from the schools indicates that there is an improvement in pupils’ attainment where school change is embraced by leadership that supports on-going scrutiny of the curriculum, creates opportunities for planned innovation and has sustainable mechanisms for embedding learning for creativity.

Allanson Street

- Since CPM, planning has become ‘more open and flexible, using Creativity, co-coaching, and multiple intelligences’ to meet pupils’ learning needs.
- Since CPM teachers have dedicated more time to assessment (one week per term) and are ‘more focused on making sure pupils learn things in time for assessments and try new things to achieve this’.
- By assessing pupils mid-term, ‘teachers now pick up and address children’s weaknesses during the rest of the term’.
- Assessment is supported by ICT, which takes a ‘snapshot’ of pupils’ competencies. Pupils ‘try to beat their personal best each time’.
Legh Vale

- ‘Around the World’, a cross-curricular whole school ‘super-learning project’ inspired by CPM, ‘changed pupils whole attitude to learning’.
- The experience of working with CPM had clarified whole staff understanding of teaching and learning for creativity, for example it ‘made teachers realise that children could learn even when staff were in role play mode!’

St Cuthbert’s

In 2000, the school received notice from Ofsted of closure. Since then, the school has transformed itself by developing a hotel, gym, café and Community Learning Centre.

- ‘CPM provided Pat Moores who was a major player in this turn-around process, involving pupils properly in business development.’
- ‘CPM picked up on the business ethos of the school and helped ratchet that up.’
- CPM’s support was ‘more significant than the LEA. Specific cohorts have benefited, but there has also been a ripple effect throughout the whole school.’

Evidence of impact on curriculum development and changes that have embedded teaching for creativity

The evidence from the schools indicates that there is an improvement in pupils’ attainment where there schools are supported in teaching for creativity. The teachers in the selected schools were enabled to empower students, encouraged to take risks and be innovative and had been brought to an understanding of the importance of having high expectations of the creative potential of the pupils. The commitment of Creative Partnerships to implementing CPD programmes with school leaders that led to changes in practice has had a positive impact on attainment.

St Cuthbert’s

- CPM supported the school’s commitment to ‘pragmatic learning’.
- CPM enabled the school to commit to developing pupils’ potential for economic well being.

Allanson Street

- The new approach to Teaching and Learning ‘is now being shared with cluster schools and good practice rolled out through the EAZ.’
- CPD had improved the way in which staff collaborated in planning the teaching for creativity.
- Since CPM the school has got more used to developing projects which ‘last two months’, using Creatives to ‘plan and evaluate with staff’.
- If CPM had not happened, ‘no evaluation would be carried out’. Now, the school has started to ‘give time to evaluation’, in recognition of its importance.
- Children are now encouraged to find things out for themselves, and ‘if pupils fail, the teachers consider the teaching style is wrong’.
Legh Vale

- CPM led to a willingness of teachers to be risk taking and innovative in a wider range of cross-curricular programmes: ‘Every year group will now plan in a cross-curricular way, introducing more role play.’
- Through CPM, teachers developed new approaches to planning that were not purely ‘data driven’. They recognised that ‘if children are engaged creatively in the curriculum, the targets will be reached more easily’.
- CPM programmes enabled staff and pupils to identify personal learning styles and introduced open approaches to involving children in discussion about their learning, for example by explaining ‘this is what we will try to achieve’ and asking at the end of lessons, ‘have we achieved it?’
- CPM Learn to Learn INSET led to a pupil voice survey on ‘When is learning fun and exciting?’ Staff used pupils’ responses to influence teaching styles and develop school values, which ‘emerged from what the children said’.
- Learn to Learn also made the school realise ‘the need to bring staff together’ to question their values, what makes children behave well, and ask ‘what does this tell us about our curriculum? (Children don’t get out enough, the curriculum is not enriched enough, it is driven by QCA and not pupil need)’.
- Further CPM-funded INSETs have ‘had an impact on curriculum leadership so that [staff] now plan with mind maps and do not use too many worksheets’.
- Since CPM, ‘the three Key Stage Managers now work very closely together’.

Conclusions from CPM Attainment Review

1. It was significant that all school heads and managers were able to directly attribute improvements in the four areas to CPM programmes. What assisted them in being able to do so was the emphasis a research objective that identified areas of whole school improvement. The schools had collected and collated evidence and were able to draw upon this for the consultation.

2. The improvements cited in attainment will have been externally standardised through Key Stage SATS. It suggests that although implementing CP programmes at Year 6, 9 and GCSE might be perceived to be ‘a risk’, the evidence of this sample suggests that pupils’ SATS and GCSE results show a marked percentile improvement.

3. The work of CPM with the curriculum management of the sample schools is of high significance. In all of the sample schools, the school leadership demonstrated a commitment to creative learning. The leadership fostered an ethos that valued creative practice.

4. The work of CPM in identifying and supporting the CPD needs of the whole school was recognised in all of the schools. The high quality of the CPD was identified as a key factor in raising the attainment of pupil. It was a consequence of the teachers’ enhanced understanding of learning and teaching for creativity.

5. Throughout, there was recognition by the schools that the improvements in attainment were linked to empowering of ‘student voice’ and of personalising learning.

Creative Partnership Merseyside Attainment Review, 2005 (6)
Opportunities and challenges for St Helens to work with Creative Partnerships Merseyside (CPM) to raise attainment

The attainment review evidently shows the value of the work of CPM. There is an opportunity for St Helens to benefit from the resources and expertise that Creative Partnerships has available, certainly until 2008. It is an opportunity for St Helens to be at the forefront of work being done around creative learning and cultural entitlement both regionally and nationally that is undoubtedly going to influence policy in the coming years.

It will be imperative that in order to meet the commitment (as outlined on page 18), to CPM, for the benefit of St Helens schools and young people, that Children and Young peoples Services (CYPS) take the lead within St Helens Council in order to effect this development within the schools.

The commitment that St Helens has made to this work is a huge task.

- Who will take on this role within CYPS?
- Is there currently a staff member in CYPS that has the relevant knowledge and expertise to take this work forward in the authority?
- Will the person leading on this have enough time to commit to this task (it could easily be a full time job in itself)?

Creative Partnerships are willing to fund quite a substantial amount of money towards the development of this work in St Helens but need a funding commitment from the authority to match this money.
The Creative Curriculum - Modelling creative learning practices in St Helens schools.

Based on responses from 25 schools completing Arts In Learning Questionnaire.
The Creative Curriculum - Whole School Approach
Teaching the curriculum more creatively and developing a whole school approach

Based on responses from 25 schools completing Arts In Learning Questionnaire.
The Creative Curriculum - Working with Creative Practitioners

Engaging with creative practitioners to support the delivery of a creative and engaging curriculum

Based on responses from 25 schools completing Arts In Learning Questionnaire.
**Delivering the Promise**

The Arts and Creativity and Its Contribution to St. Helens Vision for Children and Young People

<table>
<thead>
<tr>
<th>The Promise</th>
<th>Positive Impact</th>
<th>Neutral Impact</th>
<th>Negative Impact</th>
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</thead>
<tbody>
<tr>
<td>1. A good quality of life in a safe environment.</td>
<td>√</td>
<td></td>
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<tr>
<td>2. Responsive and accessible support to gain the most from health, education and preparation for adulthood.</td>
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<td>3. Opportunities to learn and develop.</td>
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<td>4. Opportunities to be heard on matters affecting their lives directly.</td>
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<tr>
<td>5. Equal opportunity to create a successful life.</td>
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Respondents (both schools and CYPS school advisors/consultants) to the consultation questionnaire felt that the arts and wider creative and cultural experiences can contribute to *Delivering the Promise* (St. Helens plan to take forward the *Every Child Matters* agenda), particularly around the outcomes of Being Healthy, Enjoy and Achieve and Making a Positive Contribution. These results are shown in bar chart form on page 31.

Key actions to the St. Helens Arts Strategy, Objective 4 are to: Provide Arts Opportunities in support of the St. Helens Delivering the Promise Plan.

Creative Partnership outlined in a report written specifically for St. Helens, how participation in cultural and creative activities (including the arts) addresses the five key outcomes of the *Every Child Matters* agenda:

*Creative Partnerships Merseyside ethos is wholly consistent with the five core principles set out in the recent DfES “Every Child Matters” guidance which highlights five outcomes, which mattered most to children and young people, including:* -

- **Being healthy:** Participation in cultural activities is proven to have a positive impact on both physical and mental well-being and feature highly in Government aspirations to improve health. In addition, young people engaged in creative learning become effective communicators with inquisitive minds and as a result are much more likely to be able to command some control over their own health and well-being.

- **Staying safe:** Engaging young people in cultural activity have two distinct benefits to creating safer and more cohesive communities. Simplistically, whilst young people are engaged in cultural activity they are less likely to have time or inclination to be involved in crime and anti-social behaviour. Moreover leisure and cultural opportunities provide teachers, youth workers, leisure professionals with an ideal platform upon which to deliver wider social messages including substance misuse, crime and anti-social behaviour.
• **Enjoying and achieving:** Creativity provides the ideal vehicle for both enjoyment and achievement especially for those who would not normally engage in traditional academically focussed activities. Recognition gained for this achievement leads to increased confidence, self-esteem and motivation.

• **Making a positive contribution:** As part of a team, or as an individual and as creative learners young people can develop new perspectives and skills through creativity that enable them to contribute positively within schools, their families, peer groups and the wider community.

• **Economic well-being:** The UK economy is becoming increasingly dependent on the ability of our business leaders and workforces to be flexible, imaginative and original which are the key attributes of creativity. Our young people will require these skills to survive and prosper in this new business environment.

**Creativity for Success: The Impact on Children and Young People (7)**

Quotes from children and adults give testament to the value of creative learning:

'It’s been the best experience we’ve had in school’

Pupil at Legh Vale Primary, following 1960's Creative Partnership Project.

‘The pupils developed team work, use of journalistic language, more individualised learning and took more responsibility for their own learning’.

Teacher, Sutton High Sports College, about Creative Partnerships programme.

‘One little girl has really shone during this project. This was much to her teacher’s surprise as she has always been very shy. The project brought out skills in her that her teacher had never had the chance to see before. This is one of many such stories. One parent commented on the transformation of her shy child, stating that she had a new confidence'.

Creative Practitioner, working at Legh Vale Primary on 1960’s Creative Partnership Project.
Opportunities and Challenges to Deliver the Promise

St Helens Council has committed to working with Creative Partnerships Merseyside to support the delivery of the St Helens Delivering the Promise Foundation Plan for Children and Young People particularly around the key priorities as outlined below:

- **Outcome 1: Be Healthy**
  Priority: Improve Mental Health

- **Outcome 2: Stay Safe**
  Priority: Reduce Bullying

- **Outcome 3: Enjoy and Achieve**
  Priority: Improve attendance at school
  Priority: Raise attainment at KS3 and 4 (particularly that of Looked After Children)

- **Outcome 5: Achieving economic well-being**
  Priority: Improve post –14 opportunities (especially for Children Looked After).

This commitment now needs to be taken forward in practice. The challenge lies in identifying how the work of Creative Partnerships Merseyside will be embedded in the Delivering the Promise Plan and who will lead on this work within CYPS.
How the Arts and wider creative and cultural experiences can contribute to "Delivering the Promise"

- The arts can contribute to: The "Being Healthy" objective (97%)
- The arts can contribute to: The "Staying safe" objective (81%)
- The arts can contribute to: The "Enjoy and achieve" objective (100%)
- The arts can contribute to: The "Making a positive contribution" objective (97%)
- The arts can contribute to: The "Achieve economic well-being" objective (74%)

Based on responses from 25 schools and 7 School Improvement Advisors, completing Arts In Learning Questionnaire.
Creative and Cultural Entitlement for children and young people of St Helens

The belief in Creative and Cultural Entitlement certainly exists in St Helens. 100% of schools / school improvement advisors, responding to consultation felt that every child and young person should be entitled to learning in and through the arts (and wider creative and cultural experiences). Schools were asked as part of the Arts in Learning consultation if they would like to be involved in developing a Creative and Cultural Entitlement for all children and young people in their school; 64% said that they would like to do this but would again appreciate support in doing so; 20% were already involved in doing so.

A Key Action of Objective 4 of the Creative St Helens Arts Strategy 2005 –2008 (2005) is to ‘Harness the Creative Partnerships initiative to develop a St Helens creative and cultural entitlement for all children and young people in schools across the borough’. (8)

St Helens Council also outlines this same commitment in the Creative Partnerships Merseyside Development Plan as detailed on page 18 of this document.

The Creative Partnerships report, Creativity for Success: The Impact on Children and Young People, written for St Helens Council discusses the Value of Culture and Creativity:

Article 31 of the United Nations Convention on human rights of the child affirms that every child has the right to education, rest, play and recreation. The recognition that cultural opportunities are not only good things but have a serious purpose of providing the skills and experience needed in adulthood is well established and supported by research. It is recognised that access to culture and creativity can help to overcome social exclusion and lead to positive outcomes in health, educational attainment, employment and crime reduction.

Participation in cultural activities has therapeutic applications and can help children, including those with disabilities, to express their feelings free from every day constraints. More generally opportunity for physical activity and for expressing creatively are recognised among the factors for enhancing mental well-being and combating a poor sense of identity or low self esteem.

When these findings are cross referenced with common characteristics displayed by troubled children and young people and the five core outcomes detailed within Every Child Matters the true impact of culture and creativity on improving outcomes for children is further emphasised.

Research shows that children in public care, young offenders and those excluded from mainstream education settings, those with special educational needs and disabilities are more likely to lack the skills, abilities, confidence, self esteem, motivation and sense of belonging, required to cope with the stresses of every day life. Moreover short falls in these areas are recognised as major contributory factors to long-term social exclusion.

In the Governments White Paper, Excellence in Schools, it was argued that one of the problems in education is the low expectation of young peoples’
abilities and that it is essential to raise morale, motivation and self-esteem in education. It can be further argued that for children, young people and their parents to be fully able to survive and prosper in an ever-changing world, the abilities to be creative and understand culture are prerequisite.

**Culture brings opportunities for young people to:**
- Recognise, explore and understand their own cultural assumptions and values.
- Embrace and understand diversity by bringing them into contact with the attitudes, values and traditions of other cultures.
- Gain an historical perspective by relating contemporary values to the processes and events that have shaped them.
- Understand the evolutionary nature of culture, and the learning processes required for changing their lives for the better.

**Creativity develops:**
- Imagination, purpose, originality & value.
- The application of knowledge and skills in new ways to achieve a valued goal.
- The ability to identify new problems, rather than depending on others to define them.
- The ability to transfer knowledge gained in one context to another in order to solve a problem.
- A belief in learning as an incremental process, in which repeated attempts will eventually lead to success.
- The capacity to focus attention in the pursuit of a goal, or set of goals.
- All the skills required living a fulfilling life.

*Creativity for Success: The Impact on Children and Young People (7)*
Opportunities and Challenges - Developing a Creative and Cultural Entitlement for Children and Young People of St Helens

A Cultural Entitlement has been recognised as valuable by the government – this is an opportunity for St Helens to work, with support from Creative Partnerships Merseyside, to be at the forefront of this work in the North West.

A great deal of support is available from Creative Partnerships Merseyside (CPM). CPM has access to support from some of the most recognised specialists in the creative and cultural learning field. St Helens has access to this expertise, thought its partnership with CPM.

Big challenges lie ahead:

- What does a Creative and Cultural Entitlement mean for children and young people of St Helens?

- Who will lead on the development of this policy?

- How will the work be carried out, by whom and how will it be funded?
The Creative Curriculum - Cultural Entitlement
Developing a Creative and Cultural Entitlement for all children and young people in school.

Based on responses from 25 schools completing Arts In Learning Questionnaire.
The Arts supporting inclusive practice

All respondents to the Arts In Learning questionnaire felt that learning in and through the arts impacts positively on wider learning needs and that all children and young people are entitled to learn in and through the arts. 94% of respondents felt that learning in and through the arts embraces equality of opportunity and diversity, with 90% feeling that learning in this way enables pupils to respond to preferred learning styles.

The St Helens Self Review Framework for Inclusive Practice (incorporating the St Helens Healthy Schools Standard) was adapted from the original Healthy Schools Standard, introduced to schools in 2001. This allows for:

- **The self-review and accreditation of quality provision in those aspects of school life which underpin effective learning.** The central philosophy of the standard was that children will achieve most at school when both their health and learning needs are met. This includes achievement in their social and personal lives as well as academic results.

The Framework for Inclusive Practice covers:

- **All aspects of inclusion, and reflect the priority given to inclusivity in the OFSTED Framework for Inspection 2003**

The St Helens Self Review Framework for Inclusive Practice (9)

Learning in and through the arts can contribute to elements of each of the three strands as listed below:

- **Strand 1:** A whole philosophy of inclusion
- **Strand 2:** Universal provision for personal development within the curriculum
- **Strand 3:** Targeted support for meeting individual needs

The Healthy Schools Team’s current priority since September 2005 is to support schools to gain accreditation in a specific 7 of the 33 standards that currently exist. These are: Drugs Education, Sex and Relationships Education, Safeguarding children (children in need and child protection), Food and Nutrition, Physical Education, Emotional Health and Well-being and Anti-bullying and anti-harassment.

The arts can be used to address some of the criteria from each of these strands, including the Safeguarding Children (children in need and child protection) Strand, a strand that you might not automatically assume that the arts could contribute to. The arts can be used to put across serious issues in a non-threatening manner to children, through, for example, drama performances and workshops.

E.g. Artists and Ideas (a St Helens based arts organisation) developed a performance around healthy eating and keeping fit. This was toured around schools and involved participatory workshops.

A similar approach could be taken to address any of the issues in the seven priority strands: Drugs Education, Sex and Relationships Education, Safeguarding Children (children in need and child protection), Food and Nutrition, Physical Education, Emotional Health and Well-being and Anti-bullying and anti-harassment.
In addition other art forms can be used to address specific topics and integrated into PSHE, i.e. dance, poetry, photography, video, visual art or music, whilst dance obviously supports the Physical Education Strand and can appeal to pupils who might not enjoy the competitive aspect of many games within P.E.

In addition to this, schools that are modelling creative learning practices are also providing an inclusive service to the children and young people. As part of the Arts In Learning Consultation, 28% of schools responding said that they are already involved in modelling creative learning practices across the school, with 56% saying that they would like to work in this way and would appreciate support in the developing of these practices. Teaching the curriculum creatively and developing a whole school approach, goes hand in hand with modelling creative learning practices across the school, so it is no surprise that the responses from the Arts In Learning Consultation were exact the same, with 28% already working in this way and 56% that would like to develop in this way.

There is, notably, a network within the EAZ schools that have embraced mind friendly learning techniques and implementing creative learning practices (including the use of the arts). This network of schools have formed a 'learning to learn group' with the support of learning consultant Peter Greenhalgh. Individual teachers certainly feel the benefit of this way of working, with one teacher that had attended a training course with Peter Greenhalgh reporting that she was ready to give up teaching until she attended the course, which revolutionised her approach. It would be beneficial to role this training out across the borough.

**Opportunities and Challenges - Arts Supporting Inclusive Practice**

The Arts (and wider creative and cultural experiences) have a great role to play in supporting inclusive practice and in facilitating creative teaching and learning. The challenge lies in supporting schools to develop this work. Once again, Creative Partnerships exist to support this development but a commitment centrally within CYPS would ensure that this work was developed across the borough.
Based on responses from 25 schools and 7 School Improvement Advisors, completing Arts In Learning Questionnaire.
Arts and the 14 –19 agenda in St Helens

St Helens College are currently developing provision in arts subjects to address the 14 –19 agenda by offering pathway courses that meet the need for vocational programmes of study at Level 1 and level 2 for this age group.

One such course that St Helens College is currently delivering is BTEC First Diploma in Performing Arts (Music) Level 2.

The programme is aimed at school pupils that are interested in creating music; working in a recording studio and developing live performance techniques. The programme will run over 2 years, 1 day a week, with 6 units leading to a Level 2 award. Following this course pupils would be prepared for employment in junior posts within the industry or might progress on to higher level programmes such as: BTEC National Certificate/Diploma in Music Practice, Performing Arts and Music Technology.

The College of Arts, within St Helens College are committed to engaging with schools at Primary and Secondary level to enable children and young people to find out about pathways that are open to them within the Arts. A number of staff at the College of Arts has recently had CPD training to work with the 14 –16 age group. The Art College link with schools through the 14 –19 provision Coordinator, based at St Helens College.

In addition, schools are also developing their own provision for 14-19 within three clusters, supported by the 14-19 Provision Co-coordinator. The Coordinator, funded through the Learning Skills Partnership, currently based at St Helens College will, from September 2006 be based within Children and Young People’s Services in the Integrated and Specialist Services Department.

Current provision for the arts, provided through schools, does not appear to veer too much from the GCSE / A Level route for young people. Cowley High School offers a BTech in Performing Arts at Key Stage 4. St Augustine of Canterbury currently have a partnership with Carmel College, where year 10 pupils attend art classes at Carmel College, widening their experience in the subject and their broaden their understanding of progression routes.

The Arts lend a great flexibility of opportunity to varying models of delivery but it must be remembered that the arts also have the capacity to make other subjects more engaging, particularly for pupils that are less confident or less academic. There is great potential to develop innovative courses that deliver various Key Stage 4 / 5 options in a more creative way. Creative Partnerships Merseyside have demonstrated the success of this approach in the work that they did with St Cuthbert’s High School (detailed further on page 19 - 23).
Opportunities and Challenges – 14 to 19 provision

Creative Partnerships would be able to offer support, ideas and examples of best practice in using creativity to engage this age group. The challenge is to make the schools and colleges aware of the benefits and possibilities of opportunities within the creative field.

North West Arts Learning Consortium – in St Helens

St Helens Council LEA (now Children and Young People’s Services) signed up to the North West Arts Learning Consortium (ALC) in September 2004. The Able Pupil Consultant extended her role to Arts Consultant to lead this Strategy for St Helens. The ALC awarded St Helens Council a grant of £2000 to support the work towards the strategy in St Helens.

It was decided that to begin Strategy work in St Helens, it was realistic to work with a network of schools: four Primary and four Secondary. All schools in St Helens were offered the chance to sign-up to this strategy but there had to be an agreed commitment to the framework by Governors and Senior School management as well as subject / year teachers and leaders. The first eight schools to sign-up with sound statements to support arts learning in their schools were accepted.

The schools in the Strategy group were:

- Eccleston Lane End Primary
- Eccleston Mere Primary
- Parish C of E Primary
- Sutton Manor Primary
- De La Salle School of Performing Arts
- Rainhill High Media Arts College
- St Augustine of Canterbury Visual Arts College
- Sutton High Sports College

An audit of provision was carried out in each school. The Arts Learning Consortium devised this audit for the North West of which The Able Pupil Consultant was a member, representing St Helens. This audit led to various forms of:

- Writing or adapting an arts learning policy.
- Creating or agreeing a development plan for the arts as part of the whole organisation development plan.
- Implementing that plan, if possible in conjunction with other Entitlement delivery partners.
Also, to mark the launch of the Strategy, the *Year of the Sea* Project was introduced as an artist-in-residence project with Wirral and Liverpool *Excellence in Cities* Gifted and Talented strands.

The artwork produced by pupils and artists was exhibited at 5atethegallery in St Helens in July 05. The culmination of the project was an exhibition of selected student work from St Helens, Wirral and Liverpool in November 05 at Tate Liverpool. A one-day conference was also held in November 05, for teachers and Local Authority representatives from across the North West. The Arts Council through a bid secured by the Able Pupil Consultant funded this conference entitled ‘Working with Artists-in Residence’.

Most of the schools in the Strategy group either currently hold *ArtsMark* or are working towards this. Arts activities were scheduled to take place with dance, drama and music over the course of the academic year 05/06. The Gifted and Talented Coordinator supported the schools to continue to build on their work towards the Strategy framework.

St Helens Council has currently not paid a subscription to retain a membership of the Arts Learning Consortium. In addition, since The Able Pupil Consultant post has come to an end (due to the end of Excellence in Cities funding), there is not a suitable officer within CYPS to take this forward. The Arts in Learning Officer has been attending the ALC meetings in order to keep up to date with it’s progression, but will not be able to continue this work as funding for this Arts Council funded post comes to an end in July 2006.
Opportunities and challenges -
Taking the ALC forward in St Helens

Having attending the ALC meetings, the Arts in Learning Officer felt that St Helens would benefit from being a member of the ALC. St Helens benefited originally from this opportunity, receiving £2000 from the ALC. The ALC are currently in the process of appointing a part-time officer to take forward the work of the ALC. Once this person is employed, the benefits to the members of the ALC will start to become apparent. Whilst the aims of the group are very much strategic, there will be undoubtedly some 'projects' set up that individual authorities and schools can benefit from.

As part of the Arts In Learning consultation, schools that were not members of the ALC during 2004/2005 were asked if their school would be interested in joining the consortium should this work be continued and extended in the future. 76% of schools responding said that they would be interested in joining the ALC.

St Helens CYPS have suggested that schools could be asked if they would like to be a member of the ALC and asked to pay a contribution towards the subscription cost. This would only work if there were a relevant member of staff in CYPS able to work with the schools paying the subscription, in order for them to benefit from this. The work of the ALC is very strategic and a local authority officer would need to attend the ALC meetings rather than representatives from individual schools.
The Arts In Schools

Challenges

- 36% of schools facing challenges in delivery of The Arts
- 64% of schools not facing challenges/Did not respond to question

Local Authority Support For The Arts In Schools

- 84% of schools possibly willing to contribute to scheme whereby schools pay an allocated annual amount to assist in funding an arts advisory service.
- 16% of schools who would not be willing to contribute/Did not respond to question

Arts Learning Consortium

- 76% of schools who were not a member of the Arts Learning Consortium during 04/05 but would be interested in joining consortium should this be continued in the future.
- 24% of schools not interested/Did not respond to question

Based on responses from 25 schools completing Arts In Learning Consultation.
Supporting Teachers – The Creative Curriculum Network

A key action in the Creative St Helens Arts Strategy (2005) is to ‘Improve communications and best practice between schools by introducing a Teachers Arts and Creativity Network’ (8)

The Arts in Learning Officer initiated a Creative Curriculum Network for teachers and ran two successful sessions for teachers to attend. Both sessions; Using the Arts to Address Cultural Diversity in the Curriculum (Ran by Black Arts Alliance and hosted by St Augustine of Canterbury School) and Using Performing Arts Techniques To Improve Classroom Teaching (Delivered by De La Salle Performing Arts team), were very well attended and received positive evaluations from the teachers. Since the Arts in Learning Officer post ends in July 2006, it would be unfortunate if this network were to end too. Consultation has identified a need for further support / INSET provision for schools in the borough, as very little is currently offered by the CYPS to support arts development in schools. St Helens College has shown an interest in taking forward the Creative Curriculum Network and providing further INSET training for teachers with steps being taken to develop this work. It is hoped that the Specialist Arts Colleges will work in collaboration with St Helens College to plan and deliver the Teachers Creative Curriculum Network. In addition, De La Salle High School (Performing Arts specialist college) is very keen to role out a programme of Active Learning INSET’s to St Helens schools.

There are other opportunities within St Helens schools to share good practice in the arts through the wealth of skills and knowledge that exists within Secondary schools, as well as the opportunity to integrate arts related networking / sharing within existing school clusters.

Opportunities and challenges - supporting teachers through creative networks and INSET training

The skills and knowledge to offer this support and training exists within St Helens College, secondary schools and the creative industries sector but the challenge lies in identifying a person to support the initiatives being taken forward by St Helens College. CYPS would be ideally placed to support the college in this aim.
Liverpool Capital of Culture 2008

A key action in the Creative St Helens Arts Strategy (2005), relating to Objective 4 is to ‘Make use of the range of Capital of Culture learning opportunities that are being developed through to 2008 for the benefit of St Helens Children’ (8).

The Liverpool Culture Company are currently developing a Merseyside cross-borough Arts Education Programme for 2007 and 2008 with specialist arts schools, Further Education Colleges and Higher Education Colleges / Universities from Liverpool, Knowsley, Wirral, Sefton, Halton and St Helens.

The Arts In Learning Officer from St Helens Council has worked in partnership with Culture Company to ensure that St Helens Schools are aware of this opportunity. Specialist schools De La Salle High, St Augustine of Canterbury High and Rainhill High are planning to be involved along with St Helens College and Carmel College. It is up to individual schools if they wish to involve their partner / feeder schools.

Current plans involve a programme of School fringe festivals throughout the boroughs, partnerships with European storytellers and a finale event at Kings Dock, Liverpool in 2008. The Culture Company are committing funding to this project but will also be looking for funding from partners / other sources.

Opportunities and challenges for St Helens schools to be involved in Capital of Culture celebrations

There are great opportunities to link with the Culture Company to take advantage of cross-borough projects on the lead up to Capital of Culture celebrations. The Arts in Learning Officer has supported schools in this project, to date. Who will support the schools in this work in the future?
Conclusion

The arts in formal education for children and young people – The St Helens Picture

I have summarised the main opportunities and challenges for St Helens Local Authority throughout chapter 1, identifying the following questions:

- **Artsmark** is a new Performance indicator for Corporate Performance Assessment for the Culture Block of Local Authority auditing. How will more schools be encouraged to apply for Artsmark status?

- How will St Helens Council work with Creative Partnerships to fulfil the commitment made to them in the Creative Partnerships Merseyside Development Plan written in 2005? This commitment is outlined on pages 18/19.

- Creative Partnerships have evidenced in their attainment review that creative teaching and learning can raise pupil attainment. How will St Helens authority now support schools to embed creative teaching and learning practice in St Helens schools across the borough?

- St Helens Council has committed to working with Creative Partnership Merseyside to support the delivery of the Delivering the Promise Foundation Plan. Who will take this work forward?

- St Helens Council in the Creative Partnerships Merseyside Development Plan and the St Helens Arts Strategy has committed to work with Creative Partnerships to developing a Creative and Cultural Entitlement for all children and young people of St Helens. Who will lead on the development of this policy in St Helens?

- It is evident in the research done by Creative Partnerships and in the feedback from the Arts in Learning Consultation with schools that learning in and through the arts (and wider creative and cultural experiences), supports inclusive practice. How can the Local Authority support St Helens schools to develop this work further?

- The Arts can strongly support the 14 –19 Agenda. Who will lead on this work?

- The opportunity exists for St Helens to be at the forefront of the development of a North West strategic Entitlement to Arts Education and a North West Arts Education Strategy by becoming a member of the North West Arts Learning Consortium. St Helens Local Authority needs to commit £2,500 per annum to be a member of the consortium. How could this be funded? Who would represent St Helens within this consortium?

- The opportunity exists to support St Helens College to take forward the Teachers Creative Curriculum network. Who will provide this support and help to forge links between the schools and the college?
• St Helens Council, in the St Helens Arts Strategy, has committed to ‘make use of the range of Capital of Culture learning opportunities that are being developed through to 2008 for the benefit of St Helens Children’. A cross borough schools programme 2007 -2008 is currently being developed. Who will support the St Helens schools with their involvement in this project?

Possible solutions / recommendations

In order to capitalize on the opportunities and support that currently exists within Merseyside, it is imperative for St Helens Council, to look at how they can support schools to develop the arts and creative and cultural learning, for which there is evidently so much enthusiasm and need.

It is apparent from the Arts in Learning Consultation that St Helens schools have already achieved a great deal and that there are pockets of best practice taking place in St Helens, through the work that has been done in the EAZ, Creative Partnership schools and individual schools. It is an ideal time to harness this great work that is already being carried out and to spread the best practice throughout the borough. Existing school networks could be one means of organising the cascading of best practice.

Off course, this will not happen on its own and an officer would be needed to take a strategic overview of how the outlined aims could best be achieved in St Helens, working in partnership with Creative Partnerships and the North West Arts Learning Consortium to take this work forward.

Since the Arts in Learning Officer post has now come to an end, it leaves a huge gap in provision. The role of the Arts In Learning Officer, funded by Arts Council England for two years, was very wide, supporting arts development in lifelong learning, encompassing work taking place for schools, sure-starts and the wider community for all age groups. This role was always over stretched and the officer inevitable spent quite a large proportion of time supporting schools. Since the formation of Children and Young People’s Services, there has not been a dedicated officer for the arts in this department. All arts related issues have been dealt with by the Arts in Learning Officer but without being positioned within the CYPS, it was difficult for the officer to contribute specifically to the development of the arts to strategically support the Delivering the Promise Plan. As previously demonstrated, in comparison to other local authorities, St Helens offers a poor service to its schools in the borough in relation to supporting the arts and creative curriculum. For example Knowsley have two full-time arts advisors within CYPS and Wigan has six with both Knowsley and Wigan having Schools Music Services (summarized in Appendix B).

St Helens Council has outlined it’s commitment in principal to the arts and creative and cultural entitlement in schools, (both in the Creative Partnerships Merseyside Development Plan and St Helens Arts Strategy), but in practice without a dedicated officer in post it will be impossible to meet the agreed objectives.
It is therefore recommended that

- CYPS consider how they can begin to develop a service to support schools in the delivery of the arts and wider creative and cultural learning experiences.

- CYPS look to find funding, in the first instance, for a Creative Curriculum Officer, to work closely with Creative Partnerships to begin to address the commitment that has been made to St Helens schools through its work with Creative Partnerships.

- CYPS meet with the Director of Creative Partnerships Merseyside as soon as possible to ascertain what resources Creative Partnerships would be able to provide to support the development of creative teaching and learning in St Helens schools and the development of a Creative and Cultural Entitlement for all children and young people in the borough.

- CYPS consider how they might fund membership for St Helens to join the North West Arts Learning Consortium since it is felt that there will be considerable benefits to being a member of this consortium in the development of a strategic approach to arts in education. The Education and Learning Officer at Arts Council England would be a good person for CYPS to meet with in order to gain an understanding of the benefits of joining this consortium.

The Arts in Learning consultation demonstrated that schools might be willing to contribute to funding an Arts Service within CYPS. Some local authorities have service level agreements with schools, whereby schools pay an annual allocated amount to an Arts Advisory Service. 84% of respondents to the Arts in Learning consultation said that they would consider contributing to a similar scheme to assist in funding a comparable service in St Helens. This is one avenue that is worth consideration.
Chapter 2

The Arts in an Informal Learning Context
The National Picture

Arts and Creativity in the Early Years

‘Through a curriculum rich in creative and imaginative opportunities, young children have the opportunity to develop skills, attitudes and knowledge that will benefit all areas of their learning and development’

Supporting Creativity and Imagination in the Early Years (10)

The Arts can play a huge part in the development of young children. This has been formally recognised and endorsed by government frameworks and publications such as the curriculum guidance for the foundation stage (Qualifications and Curriculum Authority, 2000) and Birth to three matters (Sure Start, 2003). Arts Council England also produced a publication Reflect and review: the arts and creativity in early years in 2005 following a great deal of consultation with a range of early years settings which highlights best practice taking place in England.

Youth Arts

There is a huge amount of dance, drama, art, music, film and digital art being created by young people across the country, in their own free time, in venues such as youth centres, arts organisations and after school clubs. Participation in the arts helps young people to grow in confidence provides a strong focus and can help to positively shape young people’s identity. Once again, the arts have a large part to play in addressing all five outcomes of the Every Child Matters agenda and the Government Green Paper Youth Matters. The paper Youth Matters sites evidence from the Youth Justice Board that being involved in positive activities helps prevent teenagers from being drawn into anti-social behaviour and crime. (11) The Arts Council announced their new strategy for children, young people and the arts in 2005. The strategy puts young people at the centre and pledges to respond to the views, needs and interests of children and young people themselves. Once again this document stresses the importance of cultural entitlement of young people.

The Arts Council’s aims in this strategy, to 2008, are:

- To foster a world-leading arts infrastructure alongside other cultural organisations that supports and values the cultural expression of children and young people and increases their opportunities to engage in activities relevant to their needs and interests.

- To ensure the arts and creativity have a place within wider Government and other policy agenda that have an impact on children and young people.

- To see wide social recognition of the value and transformational power of the arts and creativity, particularly in relation to children and young people.

Children, young people and the arts (12)
To fulfil the objectives of this strategy, Arts Council England launched its young people’s Arts Award in 2005. The young people’s Arts Award is the first accredited scheme to underpin the development of young artists and young arts leaders aged 11–25. The Arts Award is the result of a two-year pilot scheme run by Arts Council England that concluded in July 2005. The award can be taken at Bronze, Silver and Gold levels, which are accredited at levels 1, 2 and 3 on the National Qualifications Framework. Trinity Guildhall is the awarding body. The Arts Award celebrates the creative progress made by young people and not just their artistic skill.

The Arts Award can be run wherever young people enjoy the arts: in arts organisations, schools, youth art projects, youth clubs or voluntary bodies.

**Learning in cultural organisations (museums, galleries, theatres)**

The significant contribution of the role that museums and galleries can play in enhancing learning has growing recognition. All our Futures: Creativity, Culture and Education, the report commissioned by the government bodies DCMS and DFES in 2001, documented the value of museum and gallery education and recommended that:

*All cultural organisations should develop policies and programmes which relate their work to formal and informal education. Such policies should not separate education from the main objectives of the organisation, but should recognise the need to engage with the wider community as a core objective.* (13)

Most museums, galleries and theatres do indeed now have an education programme and in December 2005, the government announced £9.4m investment in museum and gallery education from 2006 to 2008, to enable children and young people across the country to benefit as national and regional museums and galleries work closely with schools and help bring the curriculum to life. This new funding builds on the £7 million invested over the past two years in museum education projects, a national programme of secondments for teachers and museum staff and complements the work of regional museum hubs under the government Renaissance in the Regions programme.

Schools Minister, Andrew Adonis, said:

"*Museums and galleries can play an important role in enriching the curriculum, stimulating school children's learning and developing their creativity. We are keen to see more children and young people given the opportunity to make the most of them. This is why museums and galleries will have a central role to play in our Education outside the Classroom manifesto.

... The new funding will be used to strengthen and extend partnership working between museums, galleries and schools. The professional development element of the programme will enable teachers and museum educators to gain a better understanding of each other's needs and provide a better experience for children and young people."* (14)

Whilst the current funding emphasises the benefits of museum and gallery education to young people, it must be remembered that they can also contribute effectively to learning for adults.
Community Arts / cross generational learning in the arts

There is a long tradition of participation in the arts for all ages in a community context. There is a growing realisation that the arts can be used for consultation, community development and the regeneration of neighbourhoods as well as a means of celebration and a way of bringing different generations together with a shared purpose. During participation in such projects, people undoubtedly learn new skills and so although learning might not be the predominant aim of such projects, it is an inevitable outcome.

Arts Council England’s ambition for 2006 –2008 is to put the arts at the heart of national life and people at the heart of the arts. Two of the six priorities for 2006 –2008 are Taking part in the arts and Vibrant Communities.

One example of how communities can be encouraged to participate in the arts is in the development of Carnival. The Arts Council have produced a National Carnival Arts Strategy for 2005 –2007, setting out an agenda to see carnival arts flourish in the 21st century. Carnival arts have the potential to provide a wide range of learning opportunities in the breadth of all the art forms; visual arts, dance, drama and music. One of the key findings of the Arts Council research for the above strategy was that ‘carnival arts make a valuable contribution in terms of participatory opportunities and development’. (15)

The report goes on to say:

Every year thousands of young people take part in out of school activities that are linked to carnival or festival events. These activities can reinforce pride in young people’s cultural roots, encourage a sense of belonging and aid the development of social skills. They can also teach the technical and creative skills required to take part in carnival. (15)

Whilst this statement focuses on the participation of young people, carnival also provides a suitable outlet for adult creativity and provides a non – threatening opportunity for cross-generational collaboration.

Whilst traditional art forms such as carnival are accessible to communities, access to new media has also expanded a great deal with much exciting work being produced by communities in digital video, web streaming, sound etc with projects such as tenantspin (www.tenantspin.org).
The Regional Picture

The Arts in an Informal Learning Context

Arts and Creativity in the Early Years

Regionally on Merseyside, the Children First Forum exists to support Arts and Cultural Development for the under 7’s. Children First is a Merseyside wide forum of professionals involved in early childhood, the arts, creativity and learning including representatives from Sure Start, Children’s Services, Local Authority Arts Services, National Museums Liverpool and other cultural providers. The aims and objectives of this Forum are outlined below.

Children First Forum Aims and Objectives

Purpose

In support of the Every Child Matters Framework, the Children First Forum aims to be a regional model of excellence in demonstrating how partnership can work between the emerging network of provision for teachers, carers, practitioners, young children and cultural providers.

Key Objectives

- Provide an experience for the regions cultural offer for under 7’s - the first step in a lifetime of creative involvement in the arts, culture and learning.
- Create learning resources for under 7’s, which stimulate their creativity and imagination using our wealth of cultural resources to attract and inspire families to access formal and informal learning opportunities, which could be a first step back to learning.
- Provide relevant physical and material resources for learning providers and arts practitioners working within early childhood settings.
- Provide continuous professional development opportunities for learning providers and arts practitioners working within early childhood settings.
- Identify, develop and highlight examples of best practice methods and practitioners in creative early childhood learning.
- Research, monitor and evaluate the impact of early access to cultural opportunities for young children and publish the findings.
- Develop closer links with Children Services for education and lifelong learning and the wider cultural sector extending opportunities for creative early childhood learning.
- Actively promote and develop a commitment to provide inclusive practices and opportunities that address the physical, emotional, intellectual and social well being of all under 7’s.

In addition to Children First, an organisation called Earlyarts exists in the region. This is a network of practitioners and policy makers involved in developing creative practice for birth to fives. The network has an online presence which currently
includes three regions across the north of England, but the newsflash items cover the entire country in recognition of our desire to share and learn from each other's knowledge and practice.

The Earlyarts north west network was set up in 2001 by the Arts Council England, North West, in collaboration with Isaacs UK, as a learning, information and support platform for anyone working in, funding, advising, or wishing to work in, the arts and early years fields. It has grown across the north of England, and beyond, and is intended to be an interactive website where all practitioners and policy makers in arts and early years are welcome to use and contribute to the learning. This website can be visited at www.earlyarts.co.uk.

Youth Arts

Regionally, Arts Council England North West has commissioned Prescap (a participatory arts organisation based in Preston) to manage the Arts Awards for Young People across the north-west.

The Arts Council’s Children, young people and the arts: North West regional strategy (2005) states the Arts Council’s commitment to engaging young people:

Above all, Arts Council England, North West wants to ensure that children and young people participate in the design, development and evaluation of the projects with which they are involved. Another priority is to reach young people who are growing up in challenging circumstances and who are most at risk of not fulfilling their potential.

We have agreed with other cultural sector agencies the following principles. Young people in the North West should have:

- Access to a wide range of diverse, high-quality cultural and creative experiences from early years through to adulthood.
- Access to high standards of arts and cultural subject tuition.
- Sustained creative learning opportunities in order to develop entrepreneurial and life skills.
- The right to have their cultural and creative expression valued and respected by others.
- Opportunities to improve their creative skills and talents for personal fulfilment and to contribute to the creative economy. (16)

Regionally there are a substantial number of artists and cultural organisations that are able to provide exciting opportunities for young people to participate in the arts.
Learning in cultural organisations (museums, galleries, theatres)

The North West has a wealth of museums and galleries notable for the visual arts in Manchester; Corner House, Manchester Art Gallery, Whitworth Art Gallery, the Chinese Arts Centre and Lowry (Salford), and in Liverpool; FACT, Tate Liverpool and the Walker Art Gallery. Both cities also have performing arts spaces / theatres; in Manchester the Green Room, Royal Exchange and Contact Theatre and in Liverpool; Everyman Theatre, Unity Theatre and The Royal Philharmonic. All venues have extensive education programmes catering for a wide age range.

Community / cross generational participation in the arts

Arts Council North West has identified three geographic areas, which they will focus on during the period 2006 –2008. One of these areas is Liverpool due to its European Capital of Culture status for 2008. The Arts Council aim to support the city to establish a legacy of long-term growth and sustainability of the arts in Liverpool beyond 2008.

The Arts Council North West also aim to encourage more people to participate in the arts and will work with local authority colleagues to strengthen the Arts Council engagement with the amateur and local arts sector. The Arts Council specific action relating to taking part in the arts, outlined in the Arts Council North West document Our Agenda for the Arts in the North West 2006 –2008 (2006), is to:

*Agree and deliver a regional action plan to increase attendance and participation across the North West population, including delivery for our specific target groups of adults from Black and minority ethnic, disabled, and economically disadvantaged communities.*

Regionally, as well as the extensive range of galleries and theatres, there are also a number of strong participatory arts organisations with whom to collaborate and develop exciting art projects within the community such as Prescap, Walk the Plank, Hope St Limited, Brouhaha and MZone.

Most notably, for Merseyside, is the opportunity to collaborate with partners regionally working towards Liverpool Capital of Culture 2008 celebrations.
The St Helens Picture

Arts and Creativity in the Early Years

There is a great deal of enthusiasm for the arts within the Sure Starts / Children’s centres in St Helens. All eight Children’s Centres in St Helens were sent Arts in Learning Consultation questionnaires, with seven out of the eight centres responding. This excellent response was no surprise since the Arts Service has always found the St Helens Sure Starts eager and enthusiastic to take part in arts projects. Results from the Arts in Learning Consultation verified this with all respondents saying that they would like to offer more opportunities for adults and children to access the arts.

Whilst working with a focus on the early years, the strength of working within the Children’s Centres is the ability to involve the whole family in arts activities, either together or as individual participants, therefore providing the potential to cater for all ages.

All respondents from the Children’s Centres felt that everyone should be entitled to learning in and through the arts. All respondents felt that learning in and through the arts impacts positively on wider learning needs, enables adults and children to increase in confidence and self-esteem and embraces equality of opportunity and diversity. 86% of respondents believe that the arts can improve aspirations of adults and children and 72% believe that learning in and through the arts can improve the performance and behaviour of children.

Respondents to the consultation questionnaire felt that the arts and wider and creative and cultural experiences can contribute to Delivering the Promise (St Helens plan to take forward the Every Child Matters agenda), particularly around the outcomes of Being Healthy, Enjoy and Achieve and Making a Positive Contribution. (These results are shown in bar chart form on page 64).

The barriers to the development of arts activities within the Children’s Centres are; lack of funding for such activities (86%), lack of people with relevant skills to deliver sessions (57%) and the lack of time to develop these activities (43%). Despite these challenges, the Sure Starts have managed to provide some arts opportunities with 43% offering regular art and craft and music sessions for adults with children. 43% also were able to offer occasional drama or dance workshops. 14% of Sure Starts had also previously offered opportunities for adults and children to participate in video, digital arts, poetry, and storytelling. Some Children’s Centres do have staff that are experienced enough in creative areas to run arts sessions themselves; Arts and crafts (72%), dance (14%), drama (43%) and music (29%). Sure Starts / Children’s Centres also bring in occasional professional artists to work with adults and children with 83% of Centres stating that they would like to bring in more artists in this capacity.

One respondent noted:

'I have found that involvement in art impacts powerfully on both adult’s and children’s self-esteem and confidence. I have seen adult’s progress from early years courses to become employed or work as volunteers. It also
impacts on relationships both between parents and child and in a wider sense of community. It also opens up horizons as I saw when we accessed art galleries in Liverpool and cultural events at the Citadel, making parents aware of the rich provision in the area, which is often free. Parents often start the process of seeing opportunities all around them after experiencing the freedom of thought that art activities should promote.’ (15)

Opportunities and Challenges to support arts development within Children’s Centres

There is a great deal of potential for the arts to support the work of the Children’s Centres by providing activities to encourage more parents to use the centres and to grow in confidence both personally and in supporting their children. The Arts in Learning consultation identified the enthusiasm and understanding of the power of the arts to attract and engage with communities amongst The Children Centre Managers. St Helens Council Arts Service and a representative from the Children Centres are already members of the Children First Forum.

There is now a great opportunity for arts development in partnership with the Children’s Centres and the Children First Forum. There are also currently possibilities for The Adult and Community Learning Service to be involved here, by offering family learning opportunities with funding through the ESF project Making Learning Work. The Challenge lies in taking this work forward.
Informal learning through the arts for adults and children. Respondants views:

- Every child, young person or adult should be entitled to learning in and through the arts. 98%
- Learning through the arts impacts positively on wider learning needs. 96%
- Learning through the arts enables adults and children to increase in confidence and self esteem. 100%
- Learning through the arts embraces equality of opportunity and diversity. 92%
- Learning through the arts can improve aspirations of adults and children. 90%

Based on 35 responses from organisations offering informal learning opportunities:

(Libraries, Youth Service, Voluntary Youth Groups, Community Centres, Children’s Centres, Sure Start Plus, Age Concern, Community Housing, Adult Health & Social Care, Cultural Organisations, Mental Health Organisations.)
Youth Arts

Youth Arts are happening in St Helens schools, youth service, within the voluntary youth sector and at the Citadel Arts Centre.

The Arts in Learning consultation showed that all Secondary schools responding and 93% of Primary schools responding offer out-of-lesson learning opportunities in the Arts. 72% of Secondary schools and 80% of Primary schools felt that they would be interested in offering further out of lesson time activities if they were able to provide these. Activities that Primary and Secondary schools are already offered included music, drama, art and dance with one of the Secondary schools also offering opportunities for out-of school film and media studies.

The Youth Service, CYPS, were also sent the Arts in Learning Questionnaire but only two out of twelve were returned so it is not possible to gain an overview of the arts activities taking place within the Youth Service provision. It is safe to say that the Youth Service is more sports, than arts, orientated. However there are pockets of arts activities happening within the Youth Service, most notably in the Youth Only Zone at Selwyn Jones Sports Centre on Saturday evenings where the weekly breakdancing and DJ workshops on offer from UC Crew are very well attended. The Arts Service is also aware of other arts activities that have taken place in the past at Grange Valley Youth Centre and Lindenhurst Youth Centre.

The questionnaires that were returned from the Youth Service were from the Youth Inclusion Project (YIP) and the Turnaround project. Both YIP and Turnaround are aimed at young people that might be in danger of being excluded from school or need extra support. Both projects offer arts opportunities to the young people they work and both feel that learning in and through the arts can be used to encourage young people to increase in confidence and self-esteem, embrace equality of opportunity and diversity, impacts positively on wider learning needs and can improve aspiration, performance and behaviour of children and young people. Both projects agreed that the arts could contribute to the Delivering the Promise Plan, particularly around Being Healthy, Enjoy and Achieve and Making a Positive Contribution.

The Arts Service already work very closely with YIP and have supported YIP to become involved in Arts projects with Merseyside Youth Music Zone (MZone), Liverpool Biennial and the Liverpool Comedy Trust. Both YIP and Turnaround have experienced youth workers that are able to offer workshops in some artforms and are able to offer weekly sessions in these art forms.

Challenge for young people to participate in the arts were identified as; breaking down barriers and assumptions of what young people think artwork is, as well as limited resources and budget.

Both projects were interested in finding out more information about the Arts Council Young People’s Arts Awards and felt that some young people they currently work with, would be interested in the Arts Award. Lack of resources, staff trained within the relevant field and the cost of running the Arts Awards were identified as potential challenges to overcome, in running these Awards.

The response from the voluntary youth sector to the Arts in Learning Consultation was very good with eleven questionnaires being returned in total. Only 27% of respondents had heard of the Arts Council Young People’s Arts Awards but all those that had not heard about them were interested in finding out more; 64% felt that young people they currently work with would be interested in taking the Arts Award and 36% felt that the Arts Award might attract new young people to the service that
do not currently access it. The consultation identified that the leader of UC Crew is already registered to be a Youth Arts Award Leader and is planning to run the Award in St Helens. The UC Crew provide valuable youth arts work (break dancing and DJ workshops) in the borough. Youth Matters, the voluntary umbrella body, for the voluntary youth sector would be interested in developing this Award across its network.

Participation in arts from respondents to the consultation from the voluntary youth sector was quite low with participation in arts activities being between 9% and 27%. However, 91% of respondents would like to offer more opportunities for the young people they work with to access the arts. 91% of respondents felt that every child and young person should be entitled to learning in and through the arts and that learning through the arts impacts positively on wider learning needs and can improve aspiration, performance and behaviour of children and young people. All respondents felt that learning in and through the arts enables young people to increase in confidence and self-esteem and 82% felt learning through the arts embraces equality of opportunity and diversity.

Barriers identified were lack of funding, finding suitable venues, identifying suitable artists, lack of time, lack of Local Authority support, lack of trained staff, the attitude of management committee and a difficulty in finding external groups that can provide access for children with disabilities.

Suggestions made by the voluntary youth sector were:

- There is a need to identify arts activities for disabled children and young people outside of school hours.
- Development of a consortium funding bid to Arts Council to develop arts activities across the voluntary sector.
- The perceptions of children and young people need changing. Some have poor introduction to the arts at school and so do not see it as interesting.
- Arts Service to promote artists by organising an event for youth workers etc to attend to get a taster for what can be offered, to encourage them to buy people in.
- A venue needed for young people to display their work for the public to see.

There was also a good response from other organisations offering informal learning opportunities to children, young people and/or adults. These organisations included seven libraries, a community centre and the Citadel Arts Centre.

The Citadel Arts Centre offer a range of arts activities for young people including weekly sessions in Arts and crafts, dance and drama.

All organisations responded that they would like to offer more opportunities for adults and children to access the arts with 47% stating that they would like to find out more about the Arts Council Arts Award Scheme. 83% felt that young people that already access their services might be interested in taking the Arts Award and 75% felt that it might attract new young people to their service. Barriers identified were; space, experienced staff, funding and resources.

Once again, respondents understood the benefits of participation in the arts with responses about positive affects of participation in the arts being between 80% and 100%. Again respondents believed that the arts could contribute positively to the
Every Child matters Agenda, particularly around the objectives **Enjoy and Achieve** and **Making a Positive Contribution**.

Overall responses from all organisations in the borough working with young people and the Arts were as follows:

- 79% of respondents to consultation thought that young people they already work with might be interested in taking this Arts Award.
- 60% of respondents to consultation would like to find out more about how to run the Youth Arts Award.
- 61% of respondents felt that the Arts Award scheme might attract new young people to their organisation.

The overall consultation with the youth sector showed that there is a great deal of interest from organisations working with young people to build on the arts provision that is offered and also a great deal of interest in running the Arts Council Arts Award in the borough. Currently, to the knowledge of the Arts Service, only one person is qualified to be a Youth Arts Award leader so other individuals will be required in St Helens if young people want to gain this award.

The Arts also support the priorities of St Helens Children’s Fund Strategic Plan 2005 –2008 contributing positively to address the 4 service themes of the Children’s Fund to be delivered 2005 –2008.

The 4 service themes are; **Involving and listening to Children; Play and Leisure; Keeping Children Safe and Family Well-Being**. This service to some extent fills a gap in provision, for children that are too young to qualify for St Helens Council, Youth Service provision. The Children’s Fund Partnership is committed to the development of services which address local gaps in preventative services for children aged 5 – 13 and their families. For example, **Activate** (part of the Children’s Fund core team) already use a wide range of arts activities, incorporating an Arts and Craft club into their Friday after-school club. The children and young people take part in many cultural activities; dance, drama, music and visual arts. Activate also work in partnership with the new Moss Bank Children’s Centre to encourage learning through creativity for the under 5’s.
Opportunities and challenges -
Building sustainable youth arts provision in St Helens

An opportunity exists to respond to the interest from organisations working with young people across the borough to work in partnership to develop a sustainable youth arts provision to equal the excellent sports provision that is already provided to young people. As part of this development there is the opportunity to offer the Arts Council Youth Arts Award to young people in the Borough, so advocating the Arts widely within this sector. The challenge lies with the Arts Service to work in partnership with St Helens Council Youth Service and the voluntary youth sector and key organisations such as the Citadel Arts Centre to build on the work already being done to improve the arts infrastructure that exists in the borough.
Young Peoples Art Awards
Number of respondants who:

- Think the Arts Award scheme might attract new young people to their organisation.
- Think young people they already work with may be interested in taking the Arts Awards.
- Have taken steps to initiate the Arts Awards in their area.
- Would like to find out more about the award and how to run this scheme.
- Have heard of the Arts Council young people’s Arts Awards.

Based on 35 responses from organisations offering informal learning opportunities:

(Libraries, Youth Service, Voluntary Youth Groups, Community Centres, Children’s Centres, Sure Start Plus, Age Concern, Community Housing, Adult Health & Social Care, Cultural Organisations, Mental Health Organisations.)
How the arts and wider creative and cultural experiences can contribute to Delivering The Promise:

- The Achieve Economic Well-Being objective of the St Helens Foundation Plan: 67%
- The Making a Positive Contribution objective of the St Helens Foundation Plan: 95%
- The Enjoy and Achieve objective of the St Helens Foundation Plan: 100%
- The Staying Safe objective of the Delivering the Promise Foundation Plan: 78%
- The Being Healthy objective of the Delivering the Promise Foundation Plan: 89%

Based on 35 responses from organisations offering informal learning opportunities:

(Libraries, Youth Service, Voluntary Youth Groups, Community Centres, Children’s Centres, Sure Start Plus, Age Concern, Community Housing, Adult Health & Social Care, Cultural Organisations, Mental Health Organisations.)
Learning in cultural organisations (museums, galleries, theatres)

The World of Glass, Rainford Gallery and 5atethegallery are all possible sites in St Helens for museum/gallery learning. The World of Glass already provide an education programme to schools, that does sometimes utilise learning through the arts, and they have in the past offered art workshops to young people at weekends. 5atethegallery offer occasional workshops, artist talks and demonstrations and are also happy to accommodate school visits.

The Rainford Gallery, hosting a range of art exhibitions by St Helens based and regional artists, also regularly exhibit work by schools with approximately three school art exhibitions in its annual programme. An exemplary example of how gallery learning, through the arts can support access and inclusion has been demonstrated in a recent exhibition and workshop programme to promote awareness and understanding of Traveller and Gypsy Cultural heritage. This exhibition, held at the Rainford Gallery, was organised by St Helens Council Equalities Officer in partnership with the Schools Traveller Service and Merseyside Police. The exhibition included a DVD showed video interviews with local traveller and Gypsy residents in St Helens as well as a wide range of artefacts and information panels. Over 1000 children and adults attended the exhibition over a three-week period with 30 interactive workshops taking place. Visitors gained a greater understanding of Traveller and Gypsy Culture through interactive storytelling and creative arts workshops.

Some comments from teachers and other visitors were:

‘The children were so captivated by the storytelling and really enjoyed the activities. I haven’t the heart to break it to them that they are actually learning!’
Teacher, Queens park CE Primary

‘A super morning for the children and staff, we have all learnt a lot and children’s reading and enquiry skills have been stretched in an enjoyable way.’
Teacher, Windlehurst Community Primary

‘I have never seen the children so entranced. Super afternoon, fantastic presentation. Thank-you. We have all learnt a lot.’
Teacher, St Helens PACE

‘The children have asked some very intelligent questions about Traveller lifestyle and culture’
Traveller Education Service, St Helens Council

‘Having come from a travelling background I found the exhibition very interesting. It is nice to think the children are being taught about the traveller way of life.’
Adult visitor from Leigh

‘A wonderful opportunity to dispel pre-conceived ideas and introduce children and adults alike to the richness, variety and diversity of the traveller communities. Thank-you.’
Teacher, St John Vianny Primary
Opportunities and challenges -
Creating a gallery education programme

There is great potential at the Rainford Gallery to create a programme of learning in the arts, linked to the exhibition programme. There is an opportunity to engage further with schools and the wider community to encourage further visitors to the gallery and to increase understanding and enjoyment of the visual arts.

The challenge lies in finding the resources to take this forward, since the gallery has a very small budget and does not currently have the capacity to develop an education programme.

Community / cross generational participation in the arts

The Arts in Learning Consultation Questionnaire was also sent out to various other organisations where it was felt that arts activities might take place; 15 responses were received in total, from a variety of sources: Adult Social Care and Health, a mental health organisation, libraries, community housing, Age Concern, a community centre and a cultural organisation.

All respondents felt that they would like to offer more opportunities for adults and/or children to access the arts. Some organisations have members of staff that are suitably experienced in specific art forms to run workshops with clients and A great deal of organisations had brought in professional arts practitioners in the past. The largest barrier to offering opportunities in the arts was identified as lack of funding (93%), with other barriers being; lack of staff with relevant skills to deliver sessions (67%), lack of time to develop (67%), limitation of space (27%) and the lack of funding for support staff (7%).

Of those organisations working with young people, 25% had already heard of the Arts Council Young People’s Arts Awards and 47% of those that hadn’t, wished to find out more about this. 83% of respondents’ felt that young people that the already work with, might be interested in taking this award and 75% felt that the Awards Scheme might attract new people to their organisation. Barriers were identified as lack of space, time, funding, experienced staff and resources.

All respondents agreed that everybody should be entitled to learning in and through the arts (and wider creative and cultural entitlement). All respondents agreed that learning in and through the arts (and wider creative and cultural experiences) impacts positively on wider learning needs and enables adults and children to increase in
confidence / self-esteem. 93% felt that learning in and through the arts embraces equality of opportunity and diversity and can improve the aspirations of adults and children. 80% of respondents felt that learning in and through the arts could improve the performance and behaviour of children and 86% that they can contribute to the health and well being of individuals.

Respondents familiar with the Every Child Matters Agenda, believe that the arts can contribute to the objectives of this plan, particularly around the *Enjoy and Achieve* objective (100%) and *Making a Positive Contribution* (89%).

The consultation revealed a great interest in arts development opportunities within Adult Social Care and Health, working with adults with disabilities. Potential to develop further opportunities in day services and in the wider community were recognised, with a particular interest in developing partnerships with non-disabled groups through shared access to the arts. It was also noted that learning through the arts, particularly in drama, might be used to develop self-advocacy skills for people with severe disabilities who are learning to find their voices.

The Citadel Art Centre, in St Helens town centre, already offers a range of activities for children, young people and adults of all ages to participate in the arts, although there is scope for expansion. The Citadel is ideally placed in the centre of St Helens to be the hub for arts activities to stem from and to grow, through an outreach programme, within the borough. The outreach programme would provide opportunities for people of all ages to participate in the arts, breaking down the stereotypes of the arts being exclusive, hopefully attracting new people to the Citadel to take advantage of the cultural opportunities available in St Helens. The Citadel, like all other organisation, only has a limited capacity in terms of the number of projects that it can manage at one time, so like all organisations faces a number of challenges.

**Arts and Heritage**

Learning through the arts also has its part to play in addressing objectives of the St Helens Heritage Action Plan, as identified in the *St Helens Heritage Strategy 2005 – 2010*. The Arts can be used to bring heritage to life be it through the use of drama, dance, visual arts, music or media arts.

The Arts have been used in this way in a number of heritage projects in St Helens, funded through the Heritage Lottery Fund:

In the summer of 2005 the St Helens Education Action Zone, in collaboration with the Citadel Arts Centre set up a project, which aimed to research and recreate music hall theatre in St. Helens:

During the 19th and early 20th centuries St. Helens saw the establishment of a number of concert halls, circuses and music halls. Some were short lived while others recorded a more illustrious history. The ‘Theatre Royal’ was, St. Helens first music hall, which was originally based at the site where the Citadel now stands. The initial project involved three communities centred around three local schools. These schools and their communities were involved in the research and development of performance aspects of the project. At the same time Music Hall facilitators were working with music specialist Elaine Harris and Music Hall Consultant Ellen Loudon to produce a collection of song and dance music to accompany the programme.
Other groups also got involved in the project; Ken Reeds Portrait Club, the Saturday Arts Club and a Writers Group. The latter group produced a collection of poems and sketches facilitated by Terry Caffrey, which personified the theatre and created images in word and drawing which captured the time. Ken Reeds Art Club Portrait club were inspired by one of our performing artists as she sat for them as a life model to recreate the characters of the theatre and the young people who met on a Saturday morning constructed ventriloquists' dummies and explored the whole music hall genre. A set of building plans were made available so that a model-maker Beverly Lynn and volunteers could produce a scale model of the original theatre which could be decorated and completed by the schools.

Arrangements were made for groups to visit the Local History and Archives Library to research the history of theatre in the Borough of St. Helens and more specifically to trace the history of The Citadel Theatre from its earliest days. Each community brought something unique to the project.

At the end of two-week workshop period all the schools performed for their parents and juniors on the stage of the Citadel. This was an exciting adventure as they realised they were performing on the very stage where music hall began in their town. This group also had the added pleasure of performing on stage for the Heritage Lottery Fund's evening conference.

Learning through the Arts can therefore be used to address the following objectives of the Heritage Action Plan:

- To promote, celebrate and communicate the value of the heritage of the Borough and engender a sense of community pride.
- To use our Heritage as a source of inspiration in support of Lifelong Learning.
- To use Heritage to promote social inclusion and contribute to the reduction of inequalities.
- To use heritage to support people-centred regeneration.
- To improve the quality of life and support the development of an attractive environment within the Borough.
- To facilitate, contribute to and ensure the development of responsive high quality Heritage services and activities. (20)

**The Arts in Libraries**

There is huge potential for arts learning to enhance the work that is being done in St Helens libraries. Participation in the arts, for instance, poetry, creative writing, visual arts, crafts, photography, video, song writing or drama, could be used to attract people of all ages into libraries and to engage people further in stories and accessing books, music, and the internet. Since the arts are so diverse, specific art forms can be used to cater for specific age groups and specific interests.

The key priorities of *St Helens Library and information Service: Children and Young People Plan 2005-2008* (21) in which arts learning could play a role are:

- Improve marketing of library services
- Demonstrate the value of early years library services to pre school children, families, carers and the support network

The key priorities of the *St Helens Library and Information Service: The Inclusive Library Service, A Plan for the future 2005 -2008* in which arts learning could play a role are:
• Consult and involve socially excluded groups in order to ascertain their needs and aspirations
• Make outreach activities an integral part of the library service
• Make libraries a vehicle for providing the healthy living agenda (22)

In the Arts in Learning Consultation, responses were received from 7 out of the 12 libraries. Workshops that had taken place in the libraries include arts and craft activities, video, dance, music, storytelling, and poetry. Art and craft activities are offered weekly in one library and occasionally in other libraries. All other activities were offered occasionally. The consultation also revealed that there are a number of staff in the libraries with specialist skills in various art forms, enough to be able to run arts sessions with children and / or adults, with staff having skills in storytelling, arts and craft, poetry, drama, music, video and photography. However not all staff were currently utilising these skills in their current role. Libraries are occasionally able to provide professional artists to provide workshops in libraries; in visual arts, music, dance, creative writing, storytelling and drama. These opportunities in the past have been funded through a range of sources; library activity budget, SHOP grant, Merseyside Playing Fields grant, Community Fund (Helena Housing) and Positive Activities for Youth (PAYP). All library respondents said that they would like to offer more opportunities for people to participate in the arts, with one respondent noting that all participants in past art workshops have responded in evaluation that they would like to attend 'more events like this one'. Barriers to offering more arts opportunities were lack of funding lack of people with relevant skills to deliver sessions, lack of time to develop activities, limitation of premises and lack of funding for support staff.

With regards to the youth arts award, 85% of respondents had not heard of this award and 57% of these respondents were interested in finding out more about this award and how to run the award at the libraries. 85% of respondents felt that there would possibly be some young people already accessing the library that would be interested in taking this award. 85% felt that the Award might attract new people to the library that do not currently access the service. Barriers to running the Award were identified as staff, time, resources, lack of space and funding.

All library staff respondents agreed that everybody should be entitled to learning in and through the arts (and wider creative and cultural entitlement). All respondents agreed that learning in and through the arts (and wider creative and cultural experiences) impacts positively on wider learning needs, enables adults and children to increase in confidence / self-esteem, embraces equality of opportunity and diversity and can improve the aspirations of adults and children. 85% of respondents felt that learning in and through the arts can improve the performance and behaviour of children and can contribute to the health and well being of individuals.

The Families Learning Together project that had worked with 10 primary schools and four libraries over a two-year period found that:

‘Learning through creative arts has been a successful way of widening participation in learning / parents supporting children’s learning in school, raising confidence and self-esteem through shared fun, enjoyment and non-threatening activities, which family members can enjoy together.’ (23)
Opportunities and Challenges – community and cross-generational participation in the arts.

Objective 4 of the St Helens Arts Strategy is to ‘Enhance the contribution that the Arts play in Lifelong Learning’ and to ‘Increase the number and range of opportunities for family and cross-generational participation in the Arts through partnership working’. The consultation has shown a great deal of interest to develop the arts further within the community with adults with disabilities, residents in community housing, older people, families and cross generationally with organisations such as libraries, Adult Social Care and Health, Helena Housing, Age Concern and community centres.

As identified, the Citadel Arts Centre is ideally placed to be the hub of arts activity within the community, providing a single port of call for all organisations looking to develop arts programs of all disciplines, with support from St Helens Council Arts Service. Inevitably to do this, the Citadel needs to be sustainable as a venue and would need to grow in capacity in order to develop arts further within the community.
Factors preventing organisations in the community that would like to offer more opportunities for adults and children to access the arts, from doing so.

- Lack of funding for support staff: 5%
- Other: Limitation of space: 18%
- Lack of time to develop: 60%
- Lack of people with relevant skills to deliver sessions: 64%
- Lack of funding for such activities: 91%

Based on 35 responses from organisations offering informal learning opportunities.

(Libraries, Youth Service, Voluntary Youth Groups, Community Centres, Children’s Centres, Sure Start Plus, Age Concern, Community Housing, Adult Health & Social Care, Cultural Organisations, Mental Health Organisations.)
Liverpool Capital of Culture 2008

A key action in the St Helens Council Arts Strategy, relating to Objective 4 is to:

Make use of the range of Capital of Culture learning opportunities that are being developed through to 2008 for the benefit of St Helens Children. (8)

Not all children will be able to access the Liverpool Culture Company Merseyside cross-borough Arts Education Programme for 2007 and 2008 that is currently being developed with specialist arts schools, further / higher education colleges and universities. Unless individual schools organise activities to link to the Capital of Culture celebrations, a large number of St Helens children are likely to miss out on this cultural learning opportunity. Whilst the St Helens Council Arts Strategy objective, relating to Capital of Culture, prioritises access for children to learning opportunities relating to Capital of Culture, it should not be forgotten that this opportunity has the capacity to engage people of all ages in the arts.

The Arts and Culture Fund is available, offering grants of £50 - £5000 to community and voluntary groups for projects in Merseyside that will contribute towards Liverpool Capital of Culture programme for 2008. Whilst this is not a huge amount of money, the opportunity could be used to encourage voluntary organisations to consider developing arts projects for the benefit of their communities. There are not currently a substantial number of voluntary organisations working with young people or the wider community using the arts in St Helens so this could be an ideal opportunity to show the value and enjoyment that the arts can bring to communities.

Opportunities and challenges -

Liverpool Capital of Culture learning opportunities for all.

There is great capacity to use the Capital of Culture banner as a hook to engage the wider community in the arts, bringing all interested parties together to develop an arts showcase with a focus to the Capital of Culture celebrations in 2008. St Helens as part of Merseyside has the opportunity to link with the key cultural organisations on Merseyside and to partner with the other boroughs to create a spectacular event, which could fire the enthusiasm for further arts initiatives in the borough and wider community engagement.

If such a showcase / celebration of arts learning is to take place, a structure and a lead party would be needed to take this forward in the borough.
Conclusion

The Arts in an informal learning context

The main opportunities and challenges for St Helens to develop the arts in an informal learning context for people of all ages, have been recognised throughout chapter 2, identifying the following questions:

- There is a great deal of enthusiasm with the Children’s Centres to develop further arts opportunities for their clients as there is an understanding amongst the centre managers and staff, that the arts can be used to attract people to a service, to address social agenda’s through the arts and to meet the Children’s Centres aims and objectives. How will the Children’s Centres be supported to develop their capacity to offer arts programmes?

- The Children First Forum exists to support cross borough arts and cultural development for the under 7’s on Merseyside. How can St Helens, best utilise this resource to develop arts development with the under 7’s and their families?

- How will St Helens Council Youth Service develop sustainable youth arts provision to equal its sports activity programme?

- How will the voluntary youth sector be supported to develop and sustain their arts provision?

- There is a great deal of interest across the borough in the Arts Council Youth Arts Awards. How will these organisations be supported to develop and sustain the Arts Council Youth Arts Award Programme within St Helens?

- The Rainford Gallery has great capacity to offer an education programme to support the exhibitions programme, to encourage further visitors to the gallery and to increase understanding and interest in the visual arts within the community. How might the gallery develop this capacity?

- Objective 4 of the St Helens Arts Strategy is to ‘Enhance the contribution that the Arts play in Lifelong Learning’ and to ‘Increase the number and range of opportunities for family and cross-generational participation in the Arts through partnership working’. The consultation identified a great deal of interest within the community for arts development. How can this work be supported and sustained?

- Objective 4 of the St Helens Arts Strategy also aims to ‘Increase number of high quality arts lifelong learning opportunities in the Borough that are provided by Council grant-funded organisations and through partnership working’. The Citadel Arts Centre, the main Council grant funded organisation in the borough is ideally placed to be the hub of arts activity / development within the borough. How can the Citadel be supported to be sustainable and to grow in capacity?

- St Helens Council, in the St Helens Arts Strategy, has committed to ‘make use of the range of Capital of Culture learning opportunities that are being
developed through to 2008 for the benefit of St Helens Children’. How will children (and adults) that are not able to access the Culture Company specialist schools project, be enabled to access Capital of Culture learning opportunities and take ownership in the celebrations?

**Addressing the opportunities and challenges**

Since the Arts in Learning post has come to an end within the Arts Service, the role of Arts Development Officer (community participation) has being created, with funding through Arts Council England Regional Partnership. The creation of this new post does provide an opportunity to begin to address some of the opportunities outlined in Chapter 2, to develop work with the Children’s Services, youth sector and community groups, initiating ideas towards Capital of Culture celebrations as a primary focus to engage with the various groups.

However, this new Arts Development Officer post is only funded for one year, meaning that whilst, the Arts Development Officer can begin work in these areas and put into action, plans for Capital of Culture celebrations, there are no guarantees that the post will exist by July 2007, let alone by 2008. It is difficult to work towards sustainable arts infrastructure when the Arts Development post itself is not sustainable.

As previously discussed, St Helens do have a considerably smaller Arts Service to other Local Authorities regionally. For example both Wigan and Knowsley have seven Arts Officers as opposed to St Helens that two full time officers and one part time Cultural Development Officer. Six of the core funded Arts Officers in Knowsley and four in Wigan have a remit that includes a degree of work within the realm of lifelong learning, as apposed to one full time core funded officer in St Helens. A complete summary of this comparison can be found at Appendix C (page 87).

So whilst it is considered a positive move for the St Helens Arts Service to move away from its work with schools to further arts development within a community context, it must also be realistic; stronger arts infrastructures to support youth and community arts are not going to be built in one year but the Arts Development Officer (community participation) can begin to explore how this might be done through a partnership approach. Funding Arts Development Officers inevitably brings further funding into the borough since Arts Officers have the skills and knowledge to support the community to write successful funding bids to the wide variety of funding streams available to Arts Projects. For example the EAZ Community Arts Officer over the past four years sources £0.5million for young people to participate in the Arts. Now that this post no longer exists, it is inevitable that there will not be as many opportunities in the arts for young people to access. The Arts in Learning Officer sources £91,000 in external funding over a 20-month period.

It is imperative that St Helens Council looks at these issues if the Council does want to maintain the development of the arts in the borough, which inevitably work towards the Corporate Performance Assessment for the Culture Block of Local Authority auditing, by the Audit Commission, due to take place in 2007.
Chapter 3

Formal adult learning in and through the arts
The National Picture

Learning in the Arts – Further and Higher Education

This chapter is not concerned with the provision of formal arts courses such as A levels, Access courses, Foundation, Bachelor of Arts and Masters of Arts courses since there is an extensive range of provision both nationally and regionally at colleges of Further and Higher Education and Universities. The chapter is concerned with courses in the arts that can be offered to adults at entry level or above to encourage adults into further learning. The chapter will also touch on the provision of formal non-vocational courses at colleges of Further Education and learning support for the Creative Industries sector.

Arts in Adult and Community Based Learning

It is because the arts are so diverse that they have the capacity to engage people that might not be attracted to formal learning. The ability of the arts to engage in this way has meant that many programmes of learning, utilising the arts, have been set up throughout England.

For instance, The National Open College Network (NOCN), the UK’s foremost provider of accreditation services for adult learning provides national qualifications and programmes in a wide range of subject areas and offers a local accreditation service, through the OCN's, that provides recognition of achievement through the award of credit. The OCN offer many learning opportunities for people to both gain accreditation in arts subjects (be it dance, drama, painting, music etc), or to gain accreditation in other subjects by participating in an arts activity (e.g. communication skills). NOCN works in partnership with organisations to develop courses that respond to individual needs and learning styles.

Nationally, there is a decline in the range of adult non-vocational courses that are being offered in arts subjects. The tradition of evening or weekend leisure courses such as ceramics, jewellery making and photography seems to be one that is in decline nationally. Funding from the Learning and Skills Council (LSC) currently prioritises Skills for Life, preparing the future workforce (adults): encouraging adults outside employment back into learning and adults without the basic qualifications needed for employment. The colleges and other organisations such as the Workers Educational Association (WEA) once offering a wide range of leisure courses are also struggling to maintain this provision, due to this lack of funding, leaving a gap in provision. Courses can be offered at full cost but this presents financial barriers and therefore exclusion for many. This gap needs to be considered, since these courses, whilst they may not fulfil the LSC priorities, certainly provide positive leisure activities for adults, contributing to positive mental health for adults of all ages.
The Regional Picture

Arts In Adult and Community Based Learning

A regional example of best practice in the use of the arts to engage people in formal learning is Blackburn and Darwen LEA. The success of Blackburn and Darwen Local Education Authority in winning international recognition and numerous awards for its work in widening participation in learning comes from taking a creative approach to the planning and delivering of learning opportunities. They often used ‘the arts’ to hook in people that would be deemed ‘hard to reach’ in the learning context. One example of this is sited in the book about the success of Blackburn and Darwen, published by the National Institute of Adult Continuing Education (NIACE):

‘Our first big ticket event was an Asian poetry evening at the museum. Our museum is like many others: containing priceless artefacts, which hardly anyone goes to look at. But over 400 men turned up for the event. It was a Sunday evening and there were queues at the museum’. (24)

The OCN North West (Open College Network) serves the North West region, with offices both in Liverpool and Manchester. They support the awarding and development of formal qualifications at Entry, Level One and Level Two stage. They are enabling colleges, community centres and Local Authorities to offer flexible formal learning opportunities to adults.

Another example of good practice regionally, is a project undertaken by the Community Development Section of Bolton MBC, during 2001 –2003. With funding from the European Social Fund and Arts Council England, they offered a range of courses to support the development of Street Theatre and festivals in the borough, particularly the South Asian Mela festival. Bolton worked with GMOCN to develop a range of courses in Street Theatre and Costume Making that could be adapted to suit various levels and beneficiaries. Engaging in these courses, encouraged participants to progress to further formal courses through the local college.

The problem already discussed in The National Picture, regarding the provision of leisure courses exists regionally too, with a reduction in leisure courses that are being offered in the region.
The St Helens picture

Whilst this document does not aim to look closely at formal arts education at a local level for further and higher education, it would be unfair not to mention the development over the last 16 years of St Helens College. Since St Helens College of Art & Design moved from the Gamble Institute to the new SmithKline Beechams Building in the early 1990’s, the growth of the arts college has been tremendous with the college now offering the following courses; Foundation degree courses in TV and Video Production, Computer Game Production, Fashion and Textiles, Graphic Design, Interactive Multimedia Arts and Animation, Music technology and Audio Engineering, photography and Digital Imaging, Radio Production, Small-Scale Theatre, Three Dimensional Visualisation and Design and Writing for Therapeutic and Clinical Care. BTEC/ Edexcel HND in Graphic Design, Media (writing), Multimedia and Photography. BA courses in Culture, Mind and Modernity, Digital Arts, Digital Graphic Design and TV and Video Production. They also offer Foundation courses in Art & Design. This is a great asset to St Helens for further education provision in the arts, along with Carmel College offering A Level and AS level courses in Fine Art, Graphic Design, Photography, textiles/ Fashion, Three Dimensional Design, Product Design, Film Studies, Media Studies, Music, Music Technology and Performance Studies. Arts, Dance, Drama and Music A level courses are also available at the sixth form’s of schools in St Helens, so there is a strong infrastructure here for pupils at school to progress to A level, Foundation Degree and BA study in a range of arts subjects within the borough.

Arts in adult community-based learning

Objective 4 of the St Helens Arts Strategy is to:

Enhance the contribution that the Arts play in Lifelong Learning (8)

St Helens Council has an Adult and Community Learning Service (ACL), based within Children and Young People’s Services Department. The St Helens Council Adult and Community Learning Development Plan 2005 – 2008 recognises the effectiveness of Family and Community Arts:

A number of one-off projects have shown that this area of ‘wider family learning’ increases participation from hard to reach groups. We will seek ways to expand, funding permitting. (25)

ACL already integrate the arts into some of their courses where possible, although this often depends on the individual skills and interests of specific tutors. For instance the ‘Share’ course run by ACL, which helps parents to gain confidence in supporting their children in learning activities, is a very flexible course, which could incorporate the arts. One tutor running this course included a visit to the art gallery as part of the course and followed the visit up with a painting session, the following week.

Other courses ran by ACL that involve the arts are; Learning through play (OCN Entry level /level1), Creativity in the Early Years ((OCN Level1) and Art in the Early Years (OCN Level 2).
There is capacity to develop further arts activities within these courses, but there are currently only limited tutors that deliver these courses. A tutor from ACL, identified the success she has had of making pathways from the health worker / link worker that initially meets with women after the birth of their baby to the courses that ACL offer, by making sure that the health workers have a true understanding of the courses that are being offered, particularly those focused on working with babies and young children. There is great capacity to build on this model of working.

The Art in the Early Years Course, has currently only run twice due to funding and the capacity of tutors, but was very successful. At Sure Start Four Ways:

Ten parents completed the course and despite feeling challenged and unsure at the beginning, all ended the course feeling, very rightly, proud of their achievements. (26)

Some of the end of course comments were:

'I can't put into words what I've achieved'.

'I'm really enjoying the course, it's given me a great opportunity to do more creativity with my own children and look into why we are doing this, also what the children are getting out of the activities - a real learning process'.

'Enjoying taking time to let the children express themselves through art'.

'It made us really think for ourselves'.

'Getting to know you don't have to spend lots of money to do art activities. Egg. Household waste, cardboard boxes etc- everything can be an opportunity'. (26)

In 2005 ACL were lead partners in organising the Big Draw, an annual event that promotes drawing in its widest sense. This is seen as an opportunity for ACL to reach a new audience by attracting parents bringing their children along to the event.

Learning through the arts certainly has the capacity to help to address one of the priorities of ALC that is inline with Learning Skills Council (LSC) priorities:

Preparing the future workforce – adults; encouraging adults outside employment back into learning; adults without the basic qualifications needed for employment. (27)
Opportunities and Challenges -
Arts in adult community based learning

St Helens Council, Adult and Community Learning Service are party to the belief that the arts can be used to engage ‘hard to reach’ adults and play a great part in family learning. As an LSC funded service and needing to meet specific priorities, both the challenge and the opportunity are to work with partners to find ways that the arts and creativity can be used to enliven the existing courses and to work towards offering a range of courses that are diverse in their delivery, appealing to multiple intelligences and therefore making learning more engaging.
Non-Vocational Arts Courses in St Helens

The situation in St Helens with regard to non-vocational courses in the arts reflects the national picture, with reductions in the number and range of non-vocational courses being offered at affordable prices. St Helens College have been the main provider in non-vocational courses over a number of years, but due to the LSC funding priorities they can no longer afford to run the non-vocational courses at a reasonable cost and so these courses are on the decline. The WEA that also offer arts non-vocational courses, face similar problems. Although this change in funding priority, is no fault of the college, the reduction of these courses is a real loss to the town as many people benefited from the range of courses on offer which provided a social outlet as well as an artistic one for many adults, an opportunity which to isolated individuals cannot be underestimated. There is a cost in loosing these courses; in terms of the effect this loss will inevitably have on some peoples mental health, which in turn could result in a monetary cost to the health service. Some of the groups that used to meet at the college have since set up groups themselves e.g. individuals that used to attend an embroidery class at St Helens College, now meet weekly at the community room in Central Library. It is positive that people have taken steps to continue their interests in this way but it does not eradicate the problem, that a college with fantastic arts facilities and expertise is unable to offer opportunities for local people to participate in non-vocational (leisure) activities in their own community.

Opportunities and challenges – non-vocational arts courses in St Helens

It is difficult to see the situation that exists in the reduction of non-vocational arts courses as an opportunity although there must be a way that this problem can be solved. This is undoubtedly a challenge for St Helens College and the wider community to look at.
Learning opportunities for the creative industries

The Arts also have a part to play in addressing the City Growth Strategy; within Theme B: Achieving a cultural transformation, one of the action areas is Developing Learning for Life.

This is particularly relevant in terms of supporting the Creative Industries in the borough to flourish by supporting them to recognise their business potential. A growing Creative Industries sector will undoubtedly contribute to transforming St Helens culturally. The creative industries are identified as a growth sector at a national level and on Merseyside has been recognised as one of the 9 key sectors for growth. St Helens is ideally places to benefit from the growth of this sector. The new Business Start Up Officer (Creative Industries) now based at St Helens Chamber will be a fantastic asset to St Helens to support the growth of this sector in the borough in partnership with Merseyside wide agencies such as Arts and Creative Media Enterprise (ACME) and Creative Bias.

St Helens College that offer a growing range of arts and media courses at degree level will inevitably be producing a number of graduates. These graduates are more likely to stay in the area if support mechanisms are in place for them in the borough. I.e. Creative Industries support officer, affordable office space, learning opportunities to support their business growth. St Helens College also offer support in professional development as part of their Foundation and BA courses and offer as many links with industry as possible to give their students a greater understanding of the range of possibilities open to them on graduation.

Learning in and through the arts can also support this area of the City Growth Strategy in the long term; by working with Creative Partnerships and young people to demonstrate to young people the value and worth attached to the Creative Industries. This work also links closely to addressing the 14 –19 agenda by highlighting the opportunities in this area, that young people often do not realise exist. There is great potential here for the School 14-19 clusters including St Helens College to work with the 14-19 Co-ordinator to be supported through Creative Partnerships and to make links with the new Business Start Up Officer (Creative Industries).

Opportunities and Challenges

Learning opportunities for the creative industries

Now that a Business Start Up Officer (Creative Industries) is employed at St Helens Chamber, there is a great opportunity for the growing Creative Industries sector in the borough to receive support and learning through short courses and one-to-one mentoring. The challenge for the sector is to empower creative industries with the confidence, skills and knowledge to sustain successful businesses in the long term.
Conclusion

Formal adult learning in and through the arts

The main opportunities and challenges for St Helens to develop learning opportunities both in and through the arts in a formal learning context for adults, have been recognised throughout chapter 3, identifying the following questions:

- How can St Helens Council, Adult and Community Learning Service be supported to use the arts to engage ‘hard to reach’ adults and to utilise the arts in learning to engage more learners by appealing to multiple intelligences (taking Creative Partnerships best practice into the adult learning realm)?

- How can the current situation, seeing the reduction of non-vocational arts courses within St Helens be resolved?

- How can the students / graduates of St Helens College and other creative industries in the borough be supported through learning opportunities to flourish in their creative businesses?

Addressing the opportunities and challenges

Working with the Adult and Community Learning Service, to look at ways the arts could be used to enhance learning for adults would really need a designated officer / development worker in post as a research project, to see if positive changes could be made to the courses through a creative approach. The Arts In Learning Officer has supported some Adult and Community Learning courses that have incorporated the arts but has unfortunately been unable to find the time to work further with this service, although discussions have taken place with the service about looking at utilizing the arts to enliven numeracy, for instance. Whilst creative approaches are not totally new in adult and community learning, as other Local Authorities such as Blackburn and Darwen have demonstrated, this area of work is still not considered mainstream and St Helens Council could benefit from taking a lead on this work locally. If funding could be found to develop a three-year research and development post, then this could be adequate to evidence the benefits of creative teaching and learning utilising the arts. If, the project was deemed a success then the post might be deemed to be worth maintaining with core funding.

Improving the range of non-vocational courses on offer is a difficult problem due to the problem of funding priorities through the LSC. A new approach to contributing to the meeting of local learning needs, is being developed through the establishment of the Centre Managers’ Network in St Helens, which, as a collective, is working in partnership to access funding to ‘fill the gaps’ caused by the reduction and focus of LSC funding. There must be a solution to this problem; in the short term Big Lottery funding might prove a possible solution. There is a growing focus on the value of the arts to healthy living and it might be that long term that the value of non-vocational courses is once again recognized. This problem is one, which the newly appointed Arts Development Officer (Community Participation) might also be able to take on board to research possible avenues of improving the situation for the benefit of St Helens communities.
With regards to supporting the Creative Industries in learning opportunities, this role has recently been filled with a new Business Start Up Officer (Creative Industries) based at St Helens Chamber, which is fantastic news for creative industries wanting to start businesses in the borough. It is hoped that this post will prove invaluable and this area of support can expand.

**Arts in Learning Plan - Conclusion**

This plan has identified a large number of opportunities and challenges for St Helens, if it is to take learning in and through the arts forward in the borough. The plan has evidenced that the arts have a huge role to play in lifelong learning as well as addressing the objectives of the St Helens Cultural Strategy 2002 - 2007. An example of the contribution that arts learning made to this strategy to date is outlined in an extract from the Cultural Action Plan 2005 –2006, attached in Appendix 2.

The arts also have a great contribution to make to the overarching Community Plan 2002 –2012 for the Borough of St Helens, which sets out to achieve the vision of making St Helens ‘a modern, distinctive, economically prosperous and vibrant Borough’. The Plan’s objective for lifelong learning is:

*Opportunity and success for all who live, study, train and work in the Borough through high quality lifelong learning experiences and activities.* (27)

Opportunities to learn in and through the arts, contribute to the aims of plan outlined below:

- **Ensure a high quality education is delivered to all young people and additional value added through schools.**
- **Support access and inclusion.**
- **Develop opportunities for adults, community and family learning.**
- **Improve levels of education, training and skills in the community and in the workforce.**
- **Equip the citizens of the Borough, including our young people aged 16 – 19 years, with the skills necessary to work in an increasingly buoyant and diverse local economy, through quality education, training and support.**
- **To encourage a culture of learning for the borough.** (27)

If St Helens Council wishes to fulfil the objectives outlined above and has a genuine commitment to offering a wide range of cultural experiences for the people of the borough, then careful consideration needs to be given to the role that learning in and through the arts can make to this aim for people of all ages.

The plan has outlined the great resources and enthusiasm for the arts in schools, the community and St Helens College. The plan has also outlined that in comparison to other Local Authorities, the arts are under resources, when you compare St Helens one core funded Arts Service Officer with six core funded officers in Knowsley Arts Service (Appendix C). The plan has revealed a similar picture in CYPS, with no arts advisors or Music Service based in St Helens CYPS, in comparison to two full-time advisors and a Music Service in Knowsley CYPS (Appendix B).

The research points clearly to the fact that further investment from St Helens Council to develop opportunities for its communities to participate in learning, in and through the arts, could make a huge difference.
Appendix A

**Questionnaires were sent to:**
All schools, Carmel College, School Improvement Consultants and Advisors, Youth Service, Voluntary Youth Sector, Cultural organisations, Sure Starts, Age Concern, Community Centres, Libraries and Day Centres, the park rangers

**Consultation meetings were held with:**
Dean of Arts College, St Helens College
Head of Adult and Community Learning, St Helens Council
Share tutor, Adult and Community Learning, St Helens Council
Adult and Family Learning Co-ordinator, Adult and Community Learning, St Helens Council
Head of school, Carmel College
Family and Community Learning Facilitator, Children and Young People’s Services
Principal Libraries Manager
Community Arts Consultant, EAZ
Head of Arts Advisory Service, Wigan Children and Young People’s Services

**Further consultation was done by e-mail with:**
Training and Development Manager, Modern Apprentiships, St Helens Chamber
Learning Manager, Greater Merseyside Team, Worker’s Educational Association
Appendix B:

Comparison of Arts Advisory services with Local Authority Children and Young Peoples Services (St Helens, Wigan and Knowsley)

<table>
<thead>
<tr>
<th></th>
<th>St Helens</th>
<th>Knowsley</th>
<th>Wigan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Secondary Schools</td>
<td>11</td>
<td>11</td>
<td>20</td>
</tr>
<tr>
<td>Number of Primary Schools</td>
<td>56</td>
<td>75</td>
<td>120</td>
</tr>
<tr>
<td>Number of Special Educational Needs Schools /PRU's</td>
<td>5</td>
<td>7</td>
<td>10</td>
</tr>
<tr>
<td>Number of Creative Partnership Schools since 2001</td>
<td>5</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>Number of Artsmark schools (current i.e. Last 3 years as at July 06)</td>
<td>12 schools 17%</td>
<td>20 schools 21%</td>
<td>13 schools 9%</td>
</tr>
<tr>
<td>Number of specialist advisory staff in CYPS for visual arts (full time or part time)</td>
<td>0</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>
| Other support for visual arts for schools | 0         | Freelance artists brought in to support work in schools through external funding, EIC, G&T etc. | At Drumcroon Gallery: 
  - Freelance Artist educators and 
  - Ongoing artist in residence |
| Number of specialist advisory staff in CYPS for drama (full time or part time) | 0         | 0        | 2 total: 1 f/t drama and 1 p/t (shared responsibility drama and dance) |
| Number of specialist advisory staff in CYPS for dance (full time or part time) | 0         | 0        | 1 p/t (shared responsibility drama and dance) |
| Number of specialist advisory staff in CYPS for music (full time or part time) | 0         | 1 (full-time) | 2 in total: 1f/t and 1p/t |
| Other specialist Arts Staff in CYPS | 0         | 0        | 0      |
| Music service for schools     | No        | Yes      | Yes    |
| Approx % of Arts Advisory service for schools funded by CYPS core funding | N/A       | N/A      | 66%    |
| Approx % of Arts Advisory service for schools funded by Service level Agreements with schools | N/A       | N/A      | 34%    |

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Appendix C:

Comparison of Local Authorities Arts Services (St Helens, Wigan and Knowsley)

<table>
<thead>
<tr>
<th></th>
<th>St Helens</th>
<th>Knowsley</th>
<th>Wigan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of Arts Service Officers</td>
<td>3 (1 core funded, 2 externally funded (1 part-time))</td>
<td>7 (6 core funded, 1 externally funded)</td>
<td>7 (4 core funded, 3 externally funded)</td>
</tr>
</tbody>
</table>

Job titles of Arts Officers

- Principal Arts Officer (Full-time)
- Arts Development Officer (community participation) (funded July 2006 – July 2007) Full time
- Cultural Development Officer (Spaces for Sports and Arts) Part-time
- Arts Service Manager
- Arts Development Officer
- Arts Development Officer (Education and Lifelong Learning)
- Development Officer (Galleries and Visual Arts)
- Arts Development Officer (young people)
- Project Officer (Assistant to the Arts Development Officer)
- Arts in Health Officer (based at PCT)

- Community Regeneration Manager (Arts & Festivals)
- Greater Manchester Arts and Health Co-ordinator
- Arts Development Officer (Voluntary Arts)
- Arts Development Officer (Projects)
- Community Festivals Manager
- Visual Arts Officer, Turnpike Centre
- Development Officer, Wigan Pier Theatre Company

Number of core funded Officers / Managers in Arts Service with a remit which included lifelong learning to a degree

- St Helens: 0
- Knowsley: 6
- Wigan: 4

Number of externally funded Officers / Managers in Arts Service with a remit which included lifelong learning to a degree

- St Helens: 2 (Arts Development Officer (community participation) funded full time July 2006 – July 2007) and Cultural Development Officer, part time funded until 2009)
- Knowsley: 1 (Arts and Health Officer)
- Wigan: 3
Appendix D: CULTURAL ACTION PLAN 2005-06 (example of contributions arts learning has made to the Cultural Strategy)

Celebrate and Communicate

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>To promote, celebrate and communicate the cultural life of the Borough.</td>
<td>To raise the profile of the Borough as a centre for cultural opportunities</td>
<td>Field Fund residency</td>
<td>Dec 06</td>
<td>Regional publicity of this residency linking to Liverpool Biennial.</td>
</tr>
<tr>
<td></td>
<td>To raise awareness of the wider range of cultural opportunities in St. Helens</td>
<td>Community Music Network Launch</td>
<td>March 2006</td>
<td>Event taking place. Number of people attending (550 audience, 180 participants) Raise awareness of this network in St Helens- local publicity about this network.</td>
</tr>
<tr>
<td></td>
<td>To acknowledge and celebrate the achievements of individuals and organisations of the Borough who are involved in cultural activities.</td>
<td>Promote Artsmark to schools</td>
<td>Ongoing</td>
<td>Increase in number of schools applying for Artsmark status</td>
</tr>
<tr>
<td></td>
<td>To encourage the development of original, distinctive artworks in the Borough</td>
<td>Phase 1 and 2 of Family Art project.</td>
<td>31 March 2006</td>
<td>3 completed artworks on theme of identity completed. Glass artworks at Allanson St Primary and Sutton manor Primary Spaces for Sports and Arts. Sculptures at Parish Primary School.</td>
</tr>
</tbody>
</table>
### Responsive, High Quality Opportunities

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>To facilitate, contribute to and ensure the development of responsive, high quality cultural services, activities and opportunities</td>
<td>To maximise benefits from available resources</td>
<td>Partnership work to deliver Big Draw event</td>
<td>October 05</td>
<td>Partnership working successfully together. Number of people attending event (75) Quality of event.</td>
</tr>
<tr>
<td></td>
<td>To continue to seek linkage across the range of strategies and plans to join up Culture</td>
<td>Arts in Learning Plan</td>
<td>31 March 06</td>
<td>Plan will identify positive partnerships / new ways of advancing Arts in Learning in St Helens</td>
</tr>
<tr>
<td></td>
<td>To obtain future investment of the development of services and opportunities</td>
<td>£35,500 bid to Arts Council England for Family Art project.</td>
<td>October 2005</td>
<td>Funding obtained for this project to take place (achieved).</td>
</tr>
<tr>
<td></td>
<td>To work with local people and a range of partners to develop high quality cultural opportunities</td>
<td>Community Music Network</td>
<td>Ongoing</td>
<td>Quality of opportunities initiated through the network.</td>
</tr>
</tbody>
</table>
## Quality of life

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>To raise awareness of different Cultures and celebrate their diversity</td>
<td>To raise awareness of different Cultures and celebrate their diversity</td>
<td>Development of Rhythmlands World Resource pack / CD and INSETS.</td>
<td>March 06</td>
<td>Feedback from schools on usefulness of pack. Number of teachers attending INSETS (32)</td>
</tr>
<tr>
<td>To exploit inter-agency working to provide maximum benefits for local children and young people</td>
<td>To exploit inter-agency working to provide maximum benefits for local children and young people</td>
<td>Partnership working to fund and deliver Mzone youth music project in St Helens</td>
<td>March 06</td>
<td>Quality of project. Number of young people engaged in project (19) Aims and objectives of project achieved.</td>
</tr>
<tr>
<td>To use Culture to improve the health and well-being of local people</td>
<td>To use Culture to improve the health and well-being of local people</td>
<td>Phoenix Arts Group (for people with mental health problems) funding for more digital equipment and art resources</td>
<td>Jan 06</td>
<td>Access funding (Achieved).</td>
</tr>
<tr>
<td>To expand access to entertainment and cultural facilities.</td>
<td>To expand access to entertainment and cultural facilities.</td>
<td>Community Music Network</td>
<td>Ongoing</td>
<td>Work of Community Music Network to improve communication around music venues and facilities.</td>
</tr>
<tr>
<td>To raise awareness of issues related to health and well-being</td>
<td>To raise awareness of issues related to health and well-being</td>
<td>Presentations on participatory arts to residents in sheltered accommodation</td>
<td>March 06</td>
<td>Interest in the arts following presentations.</td>
</tr>
</tbody>
</table>
## Social Inclusion

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reduce inequalities and promote social inclusion across all communities in the Borough</td>
<td>To work with people of all ages, and members of different cultural and minority groups to support their involvement in cultural activities</td>
<td>Work with Phoenix Group to gain £5000 ACME funding for Phoenix Art group to make DVD to promote group.</td>
<td>July 05</td>
<td>Successful funding bid (Achieved).</td>
</tr>
<tr>
<td></td>
<td>To change perceptions of Culture as an elitist activity</td>
<td>Family Arts Project, funded by Arts Council (£35,000), Rainford Trust (£500). Partners Citadel Arts centre and three primary schools</td>
<td>August 2006</td>
<td>Number of participants wanting to continue with arts activities following the project.</td>
</tr>
<tr>
<td></td>
<td>To provide social access to services, facilities and activities</td>
<td>Mzone youth music project in St Helens.</td>
<td>March 06</td>
<td>Number of people participating in project (19)</td>
</tr>
<tr>
<td></td>
<td>To identify funding sources to ensure the availability of cultural opportunities for individuals with special needs</td>
<td>Phoenix Arts Group (positive mental health promotion) funding for more digital equipment and art resources from Awards for All</td>
<td>Dec 05</td>
<td>Achieve funding (Achieved).</td>
</tr>
</tbody>
</table>
### Environment and Sense of Community

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>To contribute to the development of a healthy, safe and attractive environment and foster a strong sense of community responsibility</td>
<td>To enhance our local environment by the use of Culture</td>
<td>Helena Housing public artwork project-developed through funding from ACME</td>
<td>Dec 05</td>
<td>Completion of artwork</td>
</tr>
</tbody>
</table>

### Economic Regeneration

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>To secure people-centred economic regeneration</td>
<td>Supporting and promoting the development of arts and creative industries</td>
<td>Mzone Traineeships</td>
<td>March 06</td>
<td>Two individuals completing traineeship.</td>
</tr>
<tr>
<td></td>
<td>Promoting access to appropriate education, skills and training opportunities</td>
<td>Field Fund Associate Artist</td>
<td>Nov 06</td>
<td>St Helens visual artist receiving training / employment through this residency</td>
</tr>
<tr>
<td></td>
<td>Involving local people in regeneration programmes</td>
<td>New Faces for New Places public art project</td>
<td>Jan 06</td>
<td>Number of schools taking part (18) Positive feedback on project.</td>
</tr>
</tbody>
</table>
## Realising Potential

<table>
<thead>
<tr>
<th>Objective</th>
<th>Action required to deliver aim</th>
<th>Activity to be undertaken</th>
<th>Timescale for completion</th>
<th>Success Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>To support the development of St.Helens as a Learning Community by offering cultural opportunities to help people realise their potential</td>
<td>To ensure that a wide range of cultural learning opportunities are available in the Borough.</td>
<td>Creative Partnerships work in St Helens Schools and with Creative Industries</td>
<td>2008</td>
<td>Increase in development of Creative and Cultural Entitlement for young people in individual schools. Increase in development of whole school approach to modelling creative learning practice in individual schools.</td>
</tr>
<tr>
<td></td>
<td>To support Social Inclusion and access to cultural learning opportunities</td>
<td>Family Art project, MZone, Clonter Opera workshops, Big Draw. Field Fund residency, Creative Partnerships work.</td>
<td>As above</td>
<td>As above</td>
</tr>
<tr>
<td></td>
<td>To further develop volunteering in the Borough</td>
<td>3 volunteers to be recruited for Family Art Project</td>
<td>September 06</td>
<td>Number of volunteers engaged. Volunteers remaining on programme to end. Positive evaluation from volunteers.</td>
</tr>
<tr>
<td></td>
<td>To encourage the availability of cultural learning opportunities for young people</td>
<td>Creative Partnerships work in St Helens Schools and with Creative Industries</td>
<td>2008</td>
<td>Number of people participating in project. Quality of project. Increase in development of Creative and Cultural Entitlement for young people in individual schools. Increase in development of whole school approach to modelling creative learning practice in individual schools.</td>
</tr>
</tbody>
</table>
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