

The MAGPIE programme

A summary of the practice and impacts of a partnership between museums and schools in Manchester 2004-2010

Forward

This report details the lasting impacts of an innovative partnership between Manchester Children's Services, local schools and cultural organisations. The programme focused on increasing children's enjoyment and attainment through creative literacy work.

"The success of the Museum and Galleries Partnership in Education (MAGPIE) programme has shown that museums and galleries can have a measurable impact on the aspirations and attainment of pupils and increase the confidence of their teachers to work with cultural organisations. By working closely and sharing objectives with Children's Services we can help pupils achieve their potential and use the MAGPIE model to create a sustainable and powerful legacy for partnership working."

Virginia Tandy, Director of Culture: Manchester City Council

"One of the main successes of the MAGPIE programme has been the way schools have embedded museums and galleries partnership work into their curriculum. Some schools now have a creative approach to such work written into their whole -school policy; there is a strong network of Lead Practitioners providing peer to peer and school to school support and the training element of MAGPIE has enabled teachers to take on self-guided projects thus enhancing the projects and resources of the museums and galleries."

Wendy Middlemas, Head of Education Services, Manchester Children's Services

Contents

1	Executive summary	4
2	Introduction	7
3	A model for partnerships and practice - the MAGPIE approach	9
4	Widening engagement across Manchester, Preston and Cumbria	12
5	Key impacts – Learning to Learn	13
	Children, young people and families	13
	School practitioners	15
	Cultural sector practitioners	16
	Sharing and embedding the learning - school developments and making the most of local resources	17
	Cultural sector developments and improving services to schools	20
	The developing network	21
6	Elements of success	22
7	Bibliography	23

1 Executive summary

“The MAGPIE project was the best project the children have been involved in, it has raised enthusiasm and engaged the teachers and the pupils in a richer environment which impacted on writing and knowledge and understanding.”

Head teacher

The Manchester Museums and Galleries Partnership in Education (MAGPIE) programme ran from 2004 to 2010. The programme evolved from a unique strategic partnership between Renaissance North West¹ and Manchester Education Partnership (MEP). Together the MEP and Renaissance North West developed shared aims for the programme to enable collaborative ways of working to develop between classroom and museum and gallery professionals and to raise attainment in writing at Key Stage 2.

At the heart of this initiative was the creation of a new post, the Primary Consultant: Museums and Galleries, within the Innovations Team of Manchester Education Partnership (MEP). At each participating school ‘Lead Practitioners’ for the MAGPIE programme were briefed to support staff within their own school and a named teacher in each of three neighbouring schools, in order to embed partnership working between schools and cultural venues. The programme set out to work in partnership in order to develop pedagogy, to integrate the practice into long term planning, to impact upon classroom practice and to ensure a more meaningful learning experience for children and young people.

MAGPIE involved 113 schools (106 Primary and 6 Secondary and 1 Special). 237 teachers took part in the programme and of these 44 developed to become MAGPIE Lead Practitioners.

There were 580 sessions with museums involving 17,000 pupils, of which 13,000 were new to the host museums and galleries.

Venues involved include: the Manchester Museum; Manchester Art Gallery; the Whitworth Art Gallery; the Museum of Science and Industry; the People’s History Museum; Chinese Arts Centre; Manchester Cathedral; Irish World Heritage Centre; Urbis; Wythenshawe Hall; Working Class Movement Library; the Royal Exchange; John Rylands Library; Gorton Monastery

¹ Renaissance in the Regions was the Museum, Library and Archive Council’s national programme to transform regional museums. Renaissance North West was delivered through Manchester City Galleries, Bolton Library and Museum Service, the Manchester Museum, the Whitworth Art Gallery, Tullie House Museum & Art Gallery and the Harris Museum & Art Gallery. From April 2011 the programme is being re-designed and will be administered by Arts Council England.

Key impacts – children, young people and families

MAGPIE achieved an increase in pupil attainment in writing that was 35% greater than nationally set expectations for progress. Pupils enhanced their speaking and listening skills and ability to engage in purposeful discussion as well as enjoying their learning more and demonstrating greater creativity. But the impacts of the programme were much wider in terms of developing emotional and social skills and positive attitudes to learning including confidence, motivation and inspiration. And children took their learning home resulting in greater family and community participation and cultural understanding.

These outcomes demonstrate that museums and galleries can make a significant contribution to local government priorities particularly with regard to educational attainment and positive learning environments for children and young people.

Key impacts – schools

The sustainability of the programme lies in the transformation of the practice of participating teachers, teaching assistants and student teachers and particularly in empowering teachers to influence their whole school policy and practice. MAGPIE effected an immediate impact on teacher practice, confidence, satisfaction and creativity. There was an increased awareness of the range of cultural services on their doorsteps and the sorts of work that could be done in partnership with them.

For some schools this programme developed into a whole school approach to teaching and learning through culture and creativity. In those cases learning for all participants was enhanced.

Key impacts – cultural sector

Museum and gallery practitioners and their institutions benefited through increased opportunities to share and develop innovative practice with teachers and develop new partnerships with schools. Several participating services developed new educational resources as a result of participation in the programme and nearly all saw an increase in visits from schools and family groups.

The developing network

The MAGPIE Creative Learning Network has evolved from the original MAGPIE network group. This is now a network for teachers, cultural organisations and creative practitioners from all areas of the curriculum working in and around Manchester. The network finds itself well positioned as responsibility for

education shifts from local authority control to that of school clusters within a commissioning landscape.

Elements of success

- The programme was grounded within the strategic aims of Manchester City Council, developed from setting shared aims and objectives and was channelled through emerging school cluster groups
- Initial identification of teachers, Head Teachers and key champions already predisposed to this way of working created sturdy foundations for the programme
- Ring-fenced funding for supply cover costs ensured further opportunities for school practitioners to develop their professional skills, knowledge, attitudes and values
- Commitment to long term participation and partnership enabled the MAGPIE network to flourish and become self sustaining. Further support for this group would strengthen its future sustainability
- Clarity of roles and responsibilities and the development of shared aims and objectives within the network steering group was essential to ensuring effective project management
- The involvement of teaching assistants and student teachers and their tutors contributed new ideas and knowledge
- The creation of Beacon Schools supported wider engagement, whole school approaches and recognition of good practice at a local level.

2 Introduction

The Manchester Museums and Galleries Partnership in Education (MAGPIE) programme ran in three phases from 2004 to 2010. The programme evolved from a unique strategic partnership between Renaissance North West² and Manchester Education Partnership (MEP). Through the partnership the MEP sought to implement the strategy set out in Excellence and Enjoyment (DfES' Primary Strategy 2003), of enriching and freeing up the curriculum while at the same time continuing to raise achievement in terms of the outcomes set out in the National Curriculum and the National Literacy Strategy. Museums were already recognised by the local authority to contribute to this and potentially to local government improvement areas including:

- Children and Young People - positive contribution; enjoy and achieve, and economic wellbeing
- Stronger and Safer Communities – cultural participation and awareness, strengthening familial ties and group and inter group dialogue and understanding
- Local Economy – increasing community participation and localism, visitor impacts, learning and addressing worklessness.

Both partners recognised the value of working with the cultural sector not only in connecting children and young people to the histories that shaped the communities that they live in today, but also by providing stimulating and creative spaces within which learners of all types can flourish.

“The physical environment of the museum or gallery, the other people involved, the objects and experiences and the scheme of work that the teacher had designed provided a unifying framework for learning which, the teachers believe, helped their pupils.”

University of Warwick MAGPIE Evaluation Report

Museums and galleries can have a deep and lasting impact on teaching and learning because they can provide children with a much broader and richer experience than is possible in the classroom. Rather than simply 'learning' about something they can touch, explore and question in a much more hands on way often leading to a deeper and more thoughtful understanding based on real experience.

More specifically the MEP was interested in:

² Renaissance in the Regions was the Museum, Library and Archive Council's national programme to transform regional museums. Renaissance North West was delivered through Manchester City Galleries, Bolton Library and Museum Service, the Manchester Museum, the Whitworth Art Gallery, Tullie House Museum & Art Gallery and the Harris Museum & Art Gallery. From April 2011 the programme is being re-designed and will be administered by Arts Council England.

- Development of pedagogy, in particular of literacy and writing
- Professional development and networks leading to improved teaching and learning
- Enriching of learning experiences and raised attainment in writing
- Enhancing creativity and enjoyment in teaching and learning
- Integrating local cultural organisations into learning plans and provision
- Addressing issues of cultural deprivation.

The focus for Renaissance North West was to:

- Develop museum services for school children aged between 5 and 16
- Increase visits and sustain partnerships with existing and new schools
- Enhance and deepen learning outcomes for all participants
- Develop an enriched and needs based educational 'offer' for schools
- Support a new generation of teachers, enthused and equipped to carry out effective self-led visits.

Together the MEP and Renaissance North West developed shared aims for the MAGPIE programme:

1. To enable collaborative ways of working to develop between classroom and museum and gallery professionals
2. To use children's first hand experience in museums and galleries to raise attainment in writing at Key Stage 2

At the heart of this initiative was the creation of a new post, the Primary Consultant: Museums and Galleries, within the Innovations Team of the Manchester Education Partnership. The design of the job description and funding for the post were shared between Renaissance NW and the MEP with the latter contributing towards the cost of appointing a high quality candidate. The Primary Consultant's role was to develop and manage a programme of collaborative projects between museums and primary and secondary schools in the Manchester area.

Museum and gallery partners included: the Manchester Museum; Manchester Art Gallery; the Whitworth Art Gallery; the Museum of Science and Industry; the People's History Museum; Chinese Arts Centre; Manchester Cathedral; Irish World Heritage Centre; Urbis; Wythenshawe Hall; Gorton Monastery. The focus was to work primarily with Head Teachers on strategies for sustainability but the Primary Consultant also performed the broader role of consultant, communicator, advocate, developer and mediator between the education and cultural sectors.

The Centre for Education and Industry at the University of Warwick was commissioned to evaluate the programme between 2005 and 2007. This report draws extensively from its reports and from the final internal programme report.

3 A model for partnerships and practice - the MAGPIE approach

“The longevity of the project showed that deeper learning can be achieved by our pupils if given an adequate length of time to truly understand the subject matter. The combination of museum and classroom together made for a more effective stimulus and a more accessible multi sensory approach.”

Teacher

The programme set out to work in partnership in order to develop pedagogy, to integrate the practice into long term planning, to impact upon classroom practice and to ensure a more enjoyable and meaningful learning experience for children and young people.

More specifically the MAGPIE approach included:

- Fostering partnerships and communication between museums, galleries, teachers and schools
- Incorporating creative approaches that would engage and stimulate children with different learning styles
- Providing experiences that would open minds, challenge, generate creativity and fire imagination
- Ensuring sustainability through developing school practitioner skills and confidence.

Schools were invited to participate by the MEP. Participation in the programme was often down to a predisposition of the Head Teacher to working in this way (i.e. learning outside the classroom). At each participating school 'Lead Practitioners' for the MAGPIE programme were identified. These were teachers who already had substantial experience of working with museums, galleries or arts organisations or who had responsibility for literacy and/or Curriculum Enrichment within school. The role of the Lead Practitioner was to support staff within their own school and a named teacher in each of three neighbouring schools, in order to encourage and embed partnership working between schools and cultural venues.

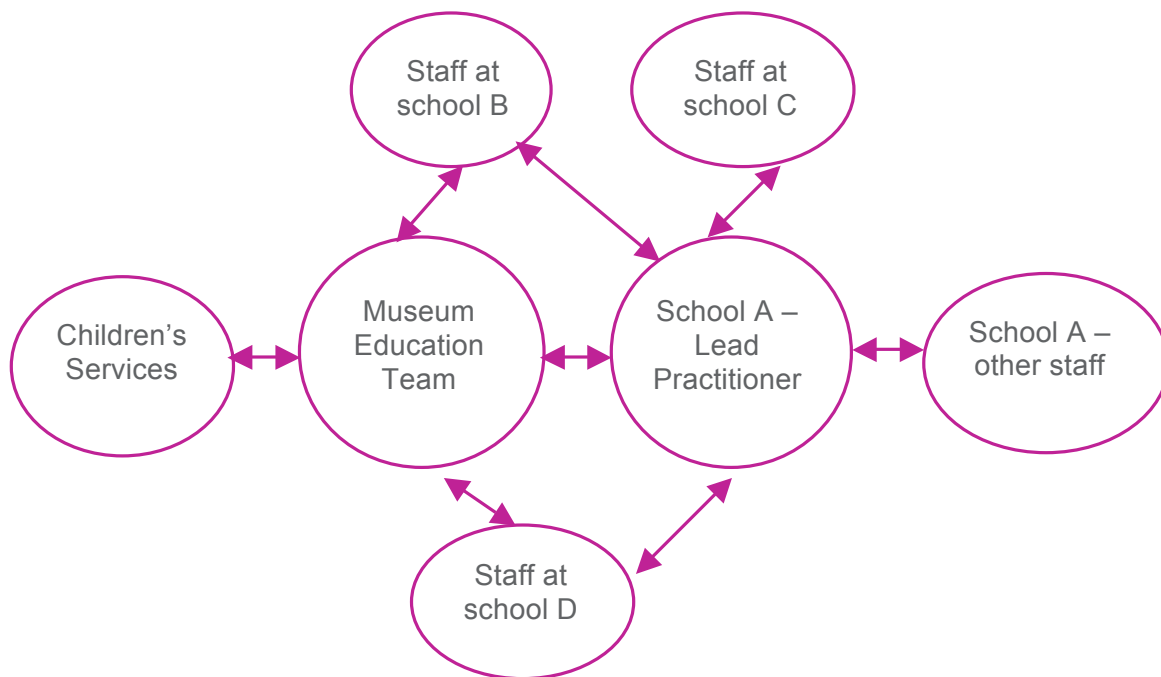


Figure 1: The cascade of shared practice within MAGPIE

Generic structure of the MAGPIE programme

The approach described below (Stanley 2006) evolved during the programme to encourage increased collaboration and reflective dialogue between all participants. Additional reflective time and space for all practitioners was provided during the latter years of the programme.

1. Meetings between Lead Practitioners, linked teachers, museum and gallery practitioners and other contributors to agree shared objectives, plan delivery and evaluation, review progress and share good practice
2. Professional development provided by St Martin's College Educational Development Unit
3. Teachers and museum and gallery practitioners collaboratively preparing audits, action plans and schemes of work with the support of Lead Practitioners
4. Preparatory visits and meetings between teachers and museum and gallery practitioners to plan sessions, inform the development of the schemes of work and to develop a shared understanding of the environment
5. Classes from all schools undertake a visit to a museum or gallery
6. Classes from all schools undertake a second visit to a second museum or gallery
7. Post-visit work in school

Often projects were enhanced by the inclusion of a creative practitioner who extended and enriched projects by providing new resources and a 'fresh eye' on individual project developments.

The MAGPIE programme ran in three phases with extensive review and evaluation at each phase in order to inform the subsequent phase. The number of schools and cultural organisations participating in the programme grew as a result of people hearing about the benefits. In all phases, teachers were asked to plan and deliver extended schemes of work to cover half a term or longer that incorporated at least one museum or gallery based education session.

The majority of funding within the programme covered the costs of the Primary Consultant role and school travel and supply cover costs. Lead Practitioners were resourced for up to seven days (at £150 per day) to support teachers from other schools and other teachers in their own schools.

Developmental features of the programme included:

- Increasing distributed leadership and delegation of responsibility from the Primary Consultant to participants. This was a key feature to sustainability of the programme
- The increasing focus on exploration of 'whole school' models (see further details below under section 'Sharing and embedding the learning, pages 18 and 19).

The curriculum focus was literacy, in particular writing, although in most cases teachers also incorporated other curriculum areas.

Participating school and cultural sector practitioners were supported through a number of different strands:

- Lead Practitioner support
- Professional development supplied by St Martin's College which developed knowledge of current trends and techniques for literacy teaching, learning and assessment
- Peer to peer support through network meetings
- Direct delivery within the museum or gallery - development of teaching skills, particularly for using images and objects from collections
- Individual CPD opportunities and support provided or brokered by the Primary Consultant.

4 Widening engagement across Manchester, Preston and Cumbria

During phases two and three of the programme in Manchester more schools were recruited than in phase one with a greater number of Lead Practitioners to support them. Lead Practitioners from the first phase of the programme were retained as Co-ordinating Practitioners with additional funded time to support and coordinate Lead Practitioners and other teachers.

In 2007 the programme was adopted by schools and museums in Preston and in Cumbria. In both cases Children's Services were approached to work with strategic partners in developing plans, recruiting schools, brokering partnerships and monitoring and supporting relationships. In some cases the response from Children's Services was limited and another partner took on this role. In Cumbria the University of Cumbria, School of Education took a key role in linking schools and museums and galleries with student teachers, creating a three way development partnership. The specific delivery model varied slightly between the two new areas but fundamentally the MAGPIE model endured in terms of encouraging integrated planning, collaborative staff development, peer support and a focus on developing children's literacy.

Subsidiary projects

During the latter years of the programme in Manchester a number of subsidiary projects developed to deepen and widen engagement at all levels. Of particular interest are the following projects:

- Initial Teacher Training project linking primary literacy specialist student teachers from Manchester Metropolitan and Edge Hill Universities with MAGPIE schools
- Whole School Approach project involving several schools focused on developing a consistent approach throughout the school, to raise the profile and benefits of this type of teaching and learning. This programme involved close collaboration with the Head Teacher, Senior Management Team and the designated Lead Teacher (see further details under 'Sharing and embedding the learning' page 17)
- Museums and Galleries Family Pilot project aimed at developing creative ways of using museums and galleries with parents to support their children's literacy and numeracy and exploring integration into school policy and practice
- KS3 focused project - with Manchester City Football Club Museum to explore using the MAGPIE approach in a different venue
- Cultural Links: Children Talking project - developing children's talking at wider cultural venues. Children's work was then displayed at a Cultural Links exhibition.

5 Key impacts - Learning to Learn

Over three phases MAGPIE involved 112 schools.

106 of the 134 Primary Schools in Manchester, 6 of the 27 High Schools in Manchester, 1 Special School and the hospital school participated in MAGPIE.

237 teachers took part in the programme and of these 44 developed to become Lead Practitioners.

There were 580 sessions with museums and galleries involving 17000 pupils, of which 13,000 were new to the host venue.

(DC Research 2010)

Children, young people and families

“Children benefited from working outside of the classroom and experiencing different environments – particularly the idea of using and understanding the city in which they live. The study of real places ... meant children engaged with a sense of place.”

Head teacher

Overall the MAGPIE programme achieved an increase in pupil attainment in writing that was 35% greater than nationally set expectations for progress. In fact the impacts of the programme were much wider in terms of developing emotional and social skills and positive attitudes to learning including confidence, motivation and inspiration (Stanley 2006).

58% of Head Teachers questioned during the evaluation process reported that MAGPIE had improved pupil engagement in writing and 74% of Head Teachers believed that it had led to a more cross curricular approach to writing (Stanley 2008b).

Pupils involved in museum and gallery literacy activities through the MAGPIE programme have (Stanley 2006):

- Enhanced the quality of their writing through hands on, real life experience and language development
- Improved their speaking and listening skills, leading to improved writing across a variety of subject areas and age groups but with particular success in Early Years
- Written at a greater length and with improved levels of concentration - teachers felt that the museum and gallery sessions provided the children with a context and purpose for writing and exciting visual and written material to write about
- Increased enjoyment of the curriculum and willingness to experiment with new ideas and techniques - teachers felt that

MAGPIE fed positive attitudes to learning, improved children's confidence to share ideas and contribute to discussion.

Some teachers shared stories of children who were very reluctant to contribute in class but who happily talked about their shared experience at the museum or gallery.

"... I would say that is where the impact has been...to give the children confidence to actually formulate a conversation, to actually speak in clear sentences."

Teacher

"It helped me with new words and made me want to write."

Pupil

"... I felt like I was an evacuee. It helped my writing because I could describe what I could see and hear."

Pupil

Access to cultural opportunities for young people living in Manchester was identified as a distinctive objective by a number of teachers and other stakeholders. MAGPIE did increase access and from the perspective of schools, the programme provided additional cultural participation for their pupils, with a knock on effect on families. Some of the pupils involved had very little experience of museums and galleries prior to MAGPIE. One teacher reported that only 8 of the 35 Year 3 pupils in her class had been into central Manchester prior to the visit that she made with them as part of MAGPIE (Stanley 2006)

"... As a result of this initiative, parents have developed both in confidence and in their commitment to using visits at weekends. Museums and Galleries are now enriching the lives of our school and the wider community."

Head teacher

A number of teachers reported that MAGPIE helped to engage families with learning. Parents and grandparents provided enthusiastic support for

'I loved spending time with Isha. It helps bonding get stronger. We are always busy at home and children love to share things with you.'

Mother

visits and helped pupils to extend their museum learning at home. Children have revisited with parents and opened up these spaces to their siblings (Stanley 2006).

The use of objects, images and drama in stimulating writing skills gave access to pupils in the early stages of learning English (EAL) or who had special needs (SEN). This approach also promoted engagement from hard to reach boys, a particular target for Manchester schools (Stanley 2006).

“Massive impact on our very multi-ethnic pupil population in terms of developing their “Manchester” identity and developed staff and pupil knowledge of history of Manchester, cultural, buildings people.”

Head Teacher

These outcomes demonstrate that museums and galleries can make a significant contribution to local government priorities, particularly with regard to educational attainment and positive learning environments (DC Research 2010).

School practitioners

“MAGPIE acted like a spring board that inspired both the teachers involved and their colleagues to see museums and galleries in a completely different light...”

Teacher

Evaluation shows a considerable impact on teacher practice, confidence and satisfaction in teaching literacy. They increased their creativity and focus and experimented with new techniques to engage learning and motivation inside and outside the classroom. Some teachers, and student teachers in particular, talked about being professionally transformed. Teaching assistants reported improvements in their practice and confidence. In some cases they were given leading roles, initiated and delivered projects and facilitated dissemination across school (Stanley 2006).

The programme gave teachers the opportunity to develop new skills. They talked about feeling refreshed by and enthused about learning with

“The [ITT] students benefit from gaining the knowledge and confidence to approach these organisations for help and support with the curriculum once they are teaching. They are experiencing ‘Learning Outside the Classroom’ for themselves so they really understand how much more powerful learning can be in these circumstances...and I have learned more...alongside the students.”

Senior Lecturer, University Of Cumbria

museums and galleries and were excited by the positive responses they had had from their pupils.

Several talked of the richness and freedom of teaching literacy through the MAGPIE approach and many developed a more cross curricular approach to teaching. Participating teachers noted that they are now making greater use of visual images and objects, speaking and listening, performance and kinaesthetic activities (Stanley 2006).

In general teachers and student teachers involved in the programme were more aware of the range of cultural venues on their doorstep and the potential for learning across the curriculum with them. And many had initially not considered the possibility or benefits of longer term projects with cultural organisations rather than one off visits (Stanley 2006).

Teachers commented on the benefits of being able to meet, observe, plan and train with other professionals both teachers and museum and gallery practitioners. They felt that sharing practice, ideas and planning with such a range of practitioners was extremely valuable and something they do not often have the opportunity to do. Networking in this way helped them to identify people from the local environment that could support and develop children's learning.

"I have since used the museum not simply as a bolt on but a method of driving teaching and learning"

Teacher

Learning was enhanced by academic support sessions held at St Martin's College Individual teachers have been encouraged to gain recognition for the professional development through St Martin's certification.

Several teachers described particular pedagogic approaches and teaching strategies that they had learnt and since reused (Stanley 2006).

As a result of the programme several teachers talked of being a more reflective practitioner. Teachers were asked to build a portfolio that documented their own planning and learning activities. They judged this to be a useful tool for reflection and to record their practice and their pupils' learning. It was also a useful stimulus for sharing with other teachers in order to develop their own practice. Portfolios were also used as evidence towards external awards, such as the Leading Aspect Award.

Cultural sector practitioners

The museum and gallery educators valued the professional development that they shared, alongside teachers, as part of the MAGPIE network meetings. They talked about the opportunity to improve their understanding of literacy teaching and to gain an up-to-date understanding of how teachers are trying to address current curriculum

goals and educational reform issues. They were encouraged to enhance the use of speaking and listening as part of their sessions and felt that they were more able to offer effective and needs based learning services to schools. Network meetings also served to facilitate best practice sharing between individual museums and galleries (Stanley 2006).

However there is little to suggest that there is wider learning and sharing between individual cultural institutions in terms of new session models developed (Stanley 2008b).

MAGPIE reaffirmed the importance of integrating a series of visits to a museum within the wider curriculum and museum and gallery practitioners have become aware of how a visit can inspire a whole scheme of work. In some cases they have used particular teaching strategies as a result of their involvement in MAGPIE. And in some cases this practice has been spread in their own organisation by updating guidance, staff training and session plans (Stanley 2008b).

Sharing and embedding the learning - school developments and making the most of local resources

“...we are now taking a whole school approach to developing creativity. This will involve, staff meetings to share good practice, asking museums and galleries to come to school and help with the planning of the curriculum The MAGPIE project has not only had an affect on the class involved, but this is being sustained and is becoming an integral part of our school.”

Head Teacher

There is documented evidence that MAGPIE had some immediate impacts on other teachers within participating schools. This was largely through the work of MAGPIE Lead Teachers disseminating their experience. Many teachers have adopted MAGPIE planning or teaching approaches, or booked in for particular museum or gallery education sessions.

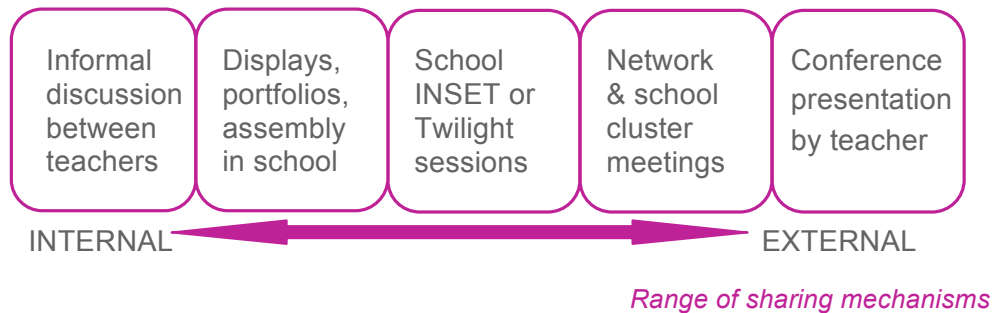
80% of all Head Teachers reported in the evaluation process that MAGPIE participants did share their experiences with at least some members of staff. 51% of Head Teachers reported that MAGPIE teachers had made use of formal Inset opportunities to do this (Stanley 2008b).

67% of Head Teachers reported that the teachers participating in MAGPIE had, at some point, provided support to other teachers to use museums and galleries (Stanley 2008b).

“The experience has given me the passion to pass information onto other members of staff to encourage them to develop cultural opportunities.”

Teacher

Dissemination of good practice was reported to occur in a number of different ways:



There were a number of constraints to broader adoption of the MAGPIE approach within participating schools and there is less evidence of shared use of resources between teachers from different schools (Stanley 2008b).

Dissemination and sharing good practice within school and beyond was dependent on a number of factors, particularly whether senior management was supportive and the level of leadership of Lead Teachers. Where senior management, particularly the Head Teacher, saw MAGPIE as an agent or resource for whole school development they were more likely to select individual teachers who had the energy and status to influence school development and to put into place opportunities for dissemination. In these cases other teachers were also more likely to be receptive to the idea (Stanley 2006).

Dissemination within schools was usually stronger where:

- more than one teacher participated in MAGPIE
- teachers participated in MAGPIE for longer
- participating teachers had a wide cross school role
- a champion existed within school who had the responsibility to develop teaching and learning using this approach, and who was not tied to a particular class.

In several schools MAGPIE was featured in school improvement plans (46% of schools) and/or used to exemplify effective learning in School Self Evaluation Forms (SEF) for OfSTED (66% of schools). And in a few cases schools used MAGPIE to achieve school awards such as the International Schools Award (Stanley 2008b).

Fifteen schools across Manchester were identified as MAGPIE Beacon Schools because of their embedding of a whole school approach, their established Lead Practitioners and their involvement in several cultural sector projects over the years. All the Lead Practitioners in these schools were experienced advocates for working with cultural organisations and created school policy documentation and a two year action plan with focused staff professional development.

MAGPIE Beacon Schools

<p>North West</p> <p>Crab Lane Primary School Cravenwood Primary School</p>	<p>North East</p> <p>Ashbury Meadow Community Primary School St. Clements C of E Primary</p>
<p>Central West</p> <p>Oswald Rd Primary School Rolls Crescent Primary School Birchfields Primary School Claremont Primary</p>	<p>Central East</p> <p>Medlock Primary School St. Chrysostom's Primary School</p>
<p>South</p> <p>Barlow Hall Primary School Lancasterian Special School Chorlton High School</p>	<p>Wythenshawe</p> <p>St. Wilfrid's C of E Aided Primary School Newall Green High School</p>

What a generic whole school approach looks like

<p>Primary School</p>	<p>Policy document created, visits built into curriculum planning for all year groups</p> <p>Network training opportunities for teachers including arts and creative approaches at various local cultural venues</p> <p>Participation in three long term creative projects and events in partnership with other primary and high schools, student teachers and creative practitioners</p> <p>Disseminate/share/record at network group meetings, staff meetings and through joint sharing events</p> <p>Participation in local cultural and creative network meetings focus groups in the New Year.</p> <p>Two placements from University A developed in partnership with tutors and student teachers</p> <p>Visits to cultural venues integrated into all planning</p> <p>Set up internal action research groups within staff team to encourage reluctant teachers</p> <p>Develop staff awareness through use of school display board</p>
<p>Secondary School</p>	<p>Create a blog on the new VLE/website system enabling pupils to complete more follow up museum, gallery and arts activities</p> <p>Developing performance project with other high schools</p>

	<p>using cultural venues and collections as a stimulus</p> <p>Run staff group dissemination sessions</p> <p>Visits to cultural venues supported by senior management team.</p> <p>Review and develop existing projects in school that have the potential to include creativity and cultural participation</p> <p>Presentation of projects at MAGPIE Creative Learning Network events</p> <p>To have representative on MAGPIE Creative Learning Network Steering Group</p> <p>Support student teachers from local University through creative and cultural programmes</p>
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A whole school approach

Cultural sector developments and improving services to schools

“MAGPIE facilitated a longer and lasting relationship with a local school; the type of relationship that is sometimes difficult to maintain in the gallery sector. For the gallery professionals involved the project provided valuable experience of working in schools”

Educator

MAGPIE has been a factor in increasing the number of visits from schools and individual families including those who had not visited before. 84% of Head Teachers reported that MAGPIE had led to more visits to museums and galleries (over and above MAGPIE project visits) from their schools (Stanley 2008b).

For cultural venues, MAGPIE has been a useful vehicle to trial new sessions and for one participating service a radical overhaul of their educational provision. Sessions have been developed specifically to link with the changes in curriculum and also with the teaching of literacy. In some cases sessions have been developed to contain more opportunities for children to develop and communicate their own ideas.

MAGPIE has also provided valuable opportunities to meet regularly with other venues to share good practice, voice concerns and improve the general offer across Manchester. Some participating services have developed joint marketing opportunities and created closer links, encouraging cooperation rather than competition although as noted above this does not always lead to sharing generic flexible resources (Stanley 2006, 2008b).

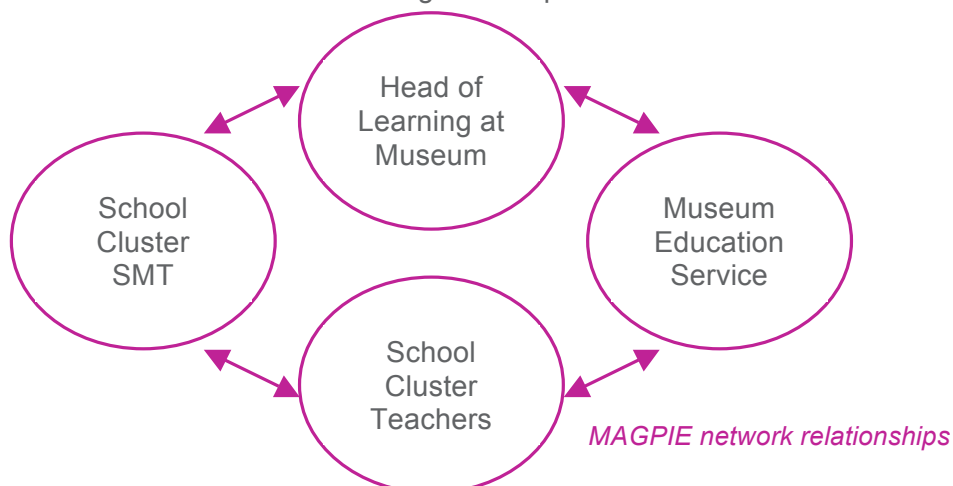
The developing network

The Primary Consultant played a key role within MAGPIE, initially taking responsibility for planning and delivery of the programme. As the programme progressed the infrastructure of the MAGPIE network grew. During the final year of the programme the Primary Consultant supported teachers and cultural sector practitioners to take responsibility for the programme and the network. To support sustainability the Primary Consultant facilitated the development of:

- The Cultural Links web pages – offering guidance for development of the network and projects and exhibiting children’s work (see www.mewan.net/culturallinks)
- A Creative Approaches Handbook – containing a cultural directory, information about planning visits and lots of creative ideas to use inside and outside the classroom (see www.mewan.net/culturallinks)

The MAGPIE Creative Learning Network has evolved from the original network group and has its own steering group. This is now a network for teachers, cultural organisations and creative practitioners working in and around Manchester, interested in all aspects of the curriculum and in creative approaches to learning. Its existence and plans for development is testament to the benefits of the programme for all participating individuals and their organisations. This is consolidated by the shared commitment to long term co-working and the development of shared objectives.

At an individual service level MAGPIE has linked museum and gallery education teams to school clusters and provided a means for heads of museum education services to work directly with cluster senior management teams on strategic development of the ‘cultural offer’. With a move to localism and local commissioning of services by schools the MAGPIE programme has provided a model of best practice. The MAGPIE Creative Learning Network finds itself well positioned as responsibility for education shifts from local authority control to that of schools within the commissioning landscape.



6 Elements of success

The list below includes some of the critical elements to developing a programme like MAGPIE:

- Initial set up of the programme was grounded within the strategic aims of the Local Authority, developed from setting shared aims and objectives and was channelled through emerging school cluster groups
- Initial identification of teachers, Head Teachers and key champions already predisposed to this way of working created sturdy foundations for the programme
- Ring fenced funding for supply cover costs ensured further opportunities for school practitioners to develop their professional skills, knowledge, attitudes and values
- Commitment to long term participation and partnership enabled the MAGPIE network to flourish and become self sustaining. Further support for this group would strengthen its future sustainability.
- Clarity of roles and responsibilities and the development of shared aims and objectives within the network steering group was essential to ensuring effective project management
- The involvement of teaching assistants and student teachers and their tutors contributed new ideas and knowledge
- The creation of Beacon Schools supported wider engagement, whole school approaches and recognition of good practice at a local level.

7 Bibliography

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