

# NATIONAL ARTS CREATIVE & CULTURAL EDUCATION SURVEY

## RESEARCH FINDINGS FINAL REPORT

JULY 2020



# National School Survey, July 2020 - Summary of Findings

## 1 Introduction

### Background

As a response to the Coronavirus Pandemic, the Bridge England Network initiated a National School Survey. The purpose of this survey was to gather indicative information from schools about the potential needs and creative aspirations for their pupils from autumn 2020 onwards. The aim was to identify how Bridges and the cultural sector might best support schools moving forward. It was distributed in the last two weeks of the academic year, in a very challenging school term, to gather the most relevant information. Bridge England Network is hugely grateful to those educators who were able to find the time to respond.

The ten Bridge organisations, one for each region of England, exist to foster quality creative and cultural learning opportunities for children and young people wherever they may live. The Bridges support both the education and the arts and cultural sectors.

### About the survey and this report

A total of 529 individuals completed the survey which took an average of just under eight minutes to complete. Responses were received from all ten Bridge regions. Approximately 10% of respondents skipped one or more questions (or parts of questions) including the profile questions about education setting and role. For this reason, the sample size, 'n' (the number completing a question) is given for each graph or set of responses.

The survey combined quantitative and qualitative elements. Quantitative data has been analysed to compare responses between phases of education. This report shares relevant data for each question and summarises the key findings. Statistical significance has been calculated at  $p \leq 0.05$  and is reported where applicable. Several questions included open text boxes for clarification, exemplars and comment. Where appropriate, responses have been quantified and in other cases, thematic analysis has been undertaken.

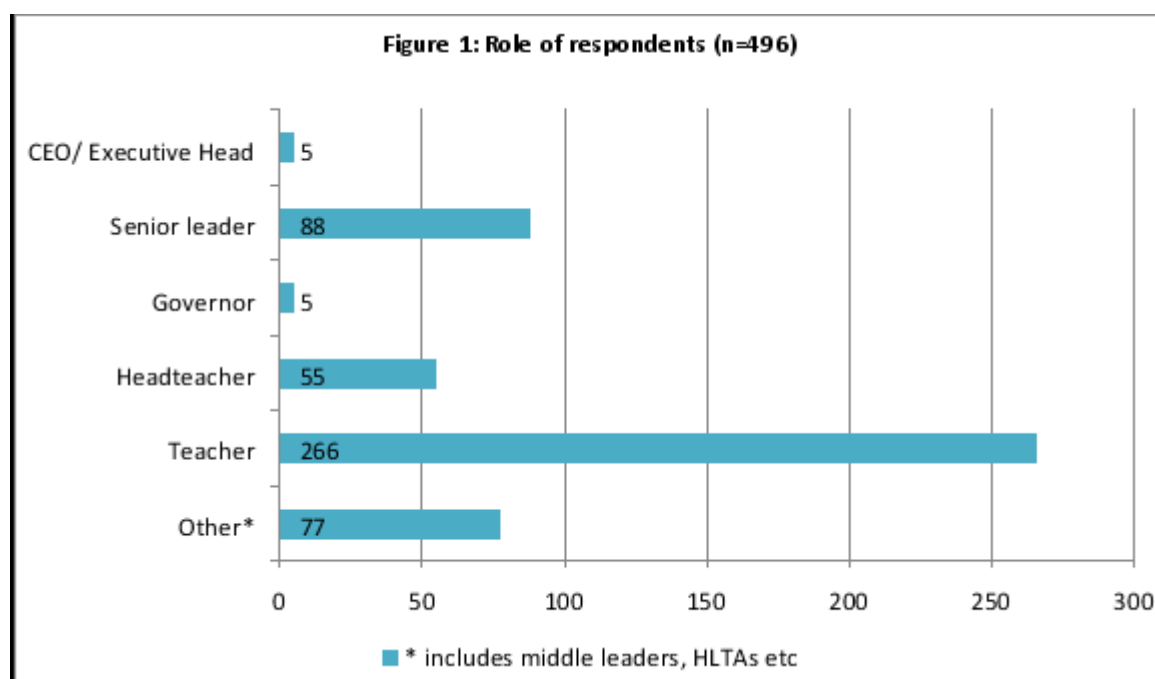
The remainder of this report is divided into four sections. The next section outlines the profile of the survey respondents; section 3 summarises respondents' reflections on teaching and learning during Lockdown; in section 4, questions relating to the likely situation in schools in the new academic year are summarised; and section 5 relates to staff training needs. Brief conclusions are presented in section 6.

## 2 Profile of survey respondents

Given the focus of the survey, it is likely that the majority of respondents were arts specialist teachers, arts coordinators and senior leaders who champion the arts. Job titles (such as Head of Performing Arts) and comments in open text boxes support this hypothesis. This fact does not devalue the findings but rather reminds the reader of the context for stated views and priorities.

### Role

Over half the respondents were teachers (Figure 1). Respondents whose role was not listed were invited to specify this under 'other' and 16% did so. Given the small sample size for certain roles, for the purposes of analysis, respondents were divided into two groups: 'senior leaders' (including governors) which accounted for 32% of respondents; and 'teachers' which accounted for 67%. Those in the *other* category were assigned to one of these two groups depending on their stated role, with middle leaders and Higher Level Teaching Assistants (HLTA) counted as teachers. Just 7 respondents (1%), including, for example, a parent and a mentor, remained in the *other* category following this process.



### Educational setting

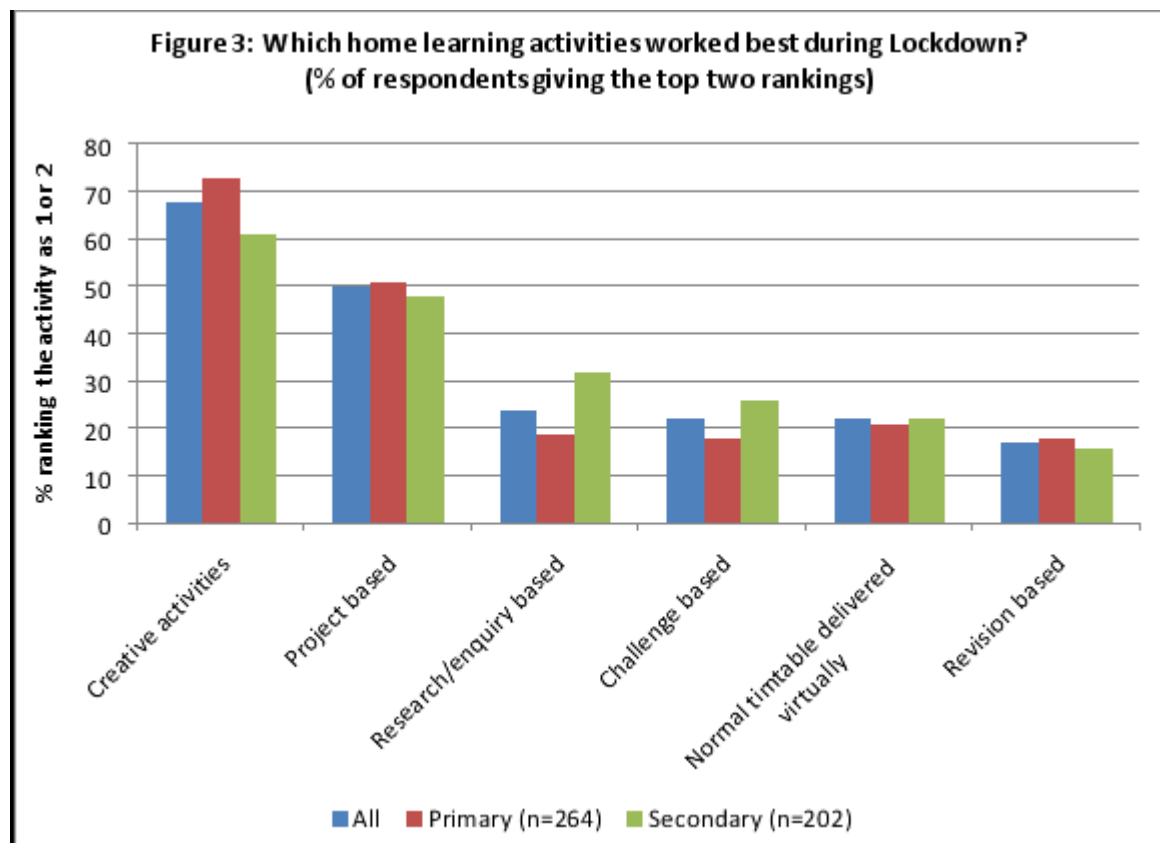
Approximately half the respondents worked in a primary setting with the bulk of the remainder (33%) working in secondary settings (Figure 2). Respondents were asked to choose a route through the survey (as questions differed slightly). All 529 respondents did so with 301 (57%) selecting *EYFS to KS2* (referred to as 'primary' in this report) and 228 (43%) selecting *KS3, KS4, KS5 and 6th form'* (referred to as 'secondary' in this report).

### 3 Reflecting on Teaching and Learning during Lockdown

#### What kind of home learning activities have worked best during Lockdown?

Respondents were asked to rank six approaches to home learning from 1 to 6 (where 1 equated to the best).

Across both phases, *creative activities* was ranked as the approach to home learning that worked best during Lockdown, with 42% scoring it as 1 and 68% scoring it as 1 or 2. *Project-based* approaches also worked well with 21% scoring this as 1 and 50% as 1 or 2. (Figure 3 presents the proportion of respondents ranking each approach as 1 or 2). This is perhaps unsurprising given the number of creative subject specialists completing the survey and widespread anxieties about maintaining pupils' engagement and motivation. However, all six approaches had their proponents; even the least popular options of *normal timetabling* and *revision-based* approaches were ranked in first place by a small minority.



Although *creative activities* topped the rankings for both phases, the proportion of primary respondents rating it as 1 or 2 (73%) was significantly higher than the proportion of secondary colleagues (61%). Conversely, the proportion of secondary respondents giving *research/enquiry based* approaches a 1 or 2 ranking was significantly higher than primary respondents (32% versus 19%).

## **Other home learning activities**

Respondents were invited to provide examples of other home learning activities that had worked well during Lockdown. A total of 264 respondents provided examples, split fairly equally across the primary and secondary phases. Analysis revealed a noticeable lack of uniformity to the approaches reported and a sense that this was still live, with schools responding and adapting to evolving circumstances as best they could.

Almost all the examples involved digital approaches. Only a small minority of respondents mentioned creating paper-based tasks or delivering resources to pupils. Generally, the more 'live' and collaborative approaches to digital learning occurred with older students, typically KS4 and KS5. Schools were mindful of setting tasks that could be realistically achieved at home with limited resources. For example, secondary Art departments referenced a dependency on drawing and photography challenges using smart phones.

Although the question focused on successes rather than challenges, three primary and two secondary respondents made a point of raising concerns about digital access. Students from disadvantaged backgrounds were more likely to face barriers to online learning through lack of devices and wifi; rural broad-band issues were also cited as a barrier to digital equality.

### ***Primary responses***

Somewhat surprisingly (given the high priority placed on this in responses to other questions in the survey, see, for example, Figure 6 on page 10), there was almost no mention of health and wellbeing in the feedback. Just two comments (from 142 responses) referenced the importance of creating memories, having fun and sparking curiosity. Thematic analysis revealed broad categories of activities and comments about what worked well.

- **A thematic approach** - was most frequently cited and thought effective at encouraging home learning across the primary range. Weekly themes were most common, although fortnightly or half-term challenges were also reported. Cross-curricular tasks sometimes extended across the whole school to allow families to work together as one primary teacher outlined,

'We have had a weekly theme (e.g. space) that we have planned a range of activities around. These activities are each set at 3 levels so that all children across the primary age can access them. This has also allowed families to work together on the same topic.'

- **Investigative, challenge-based tasks** - open to individual interpretation. Many teachers commented on Arts, Design Technology (DT) and Science activities being the most engaging for both pupils and their families. Outdoor learning and themes that explored the natural world were popular as were life skill challenges, particularly cooking. One primary senior leader described,

'A menu of well-pitched options (meeting the same objectives in very different ways) allowing families to select the most appropriate according to their competence, available resources and confidence.'

- **Video tutorials** - used mainly for Literacy and Maths: explaining an idea, modelling a task and setting a challenge for pupils to complete and upload.
- **Collaborative and interactive activities** - some schools devised more ambitious projects including virtual sports days, mass dance programmes, collaborative projects where each child contributed one small part of a whole work, live whole-school singing, and child-led tasks set by one child for the rest of the class.

Five respondents mentioned delivering resource packs to children, one specifically referenced the *Let's Create* project, another thanked the Local Cultural Education Partnership (LCEP) for the creation of arts activities.

### ***Secondary responses***

The depth of teacher engagement ranged from simple activity packs or weekly tasks through to detailed term-long plans with live or pre-recorded lessons sometimes combined with small group tasks, class debate and follow up personal learning and 1:1 tutorials. Analysis revealed the following categories of activities.

- **Practical and vocational tasks** - including music composition, online practical tutorials, setting live briefs for design tasks, radio shows and creating online galleries of work. The benefits of offering students creative activities as a contrast to written work was highlighted as was the sharing and celebration of this work. As one teacher wrote, 'Celebration of work has been key in lock down as well as prizes.' Watching and analysing streamed theatre and dance performances were mentioned by several respondents; one teacher reflected on the benefits of this:

'Watching short dance works and answering questions about them. This was particularly successful for KS3 as it enabled us to give them a broad range of dance works to watch....we wouldn't normally have had time for this.'

- **Quizzes, competitions and challenges** - all reported as successful methods for maintaining engagement and motivation. 'Setting quizzes - they are quick and easy to mark - students are more likely to complete the work.'
- **Authentic and student-centred learning** - activities linked to home life, current affairs and experiences during Lockdown were all common; examples included Lockdown diaries, kitchen sink monologues and even in one case, suggesting the use of toys and pets as

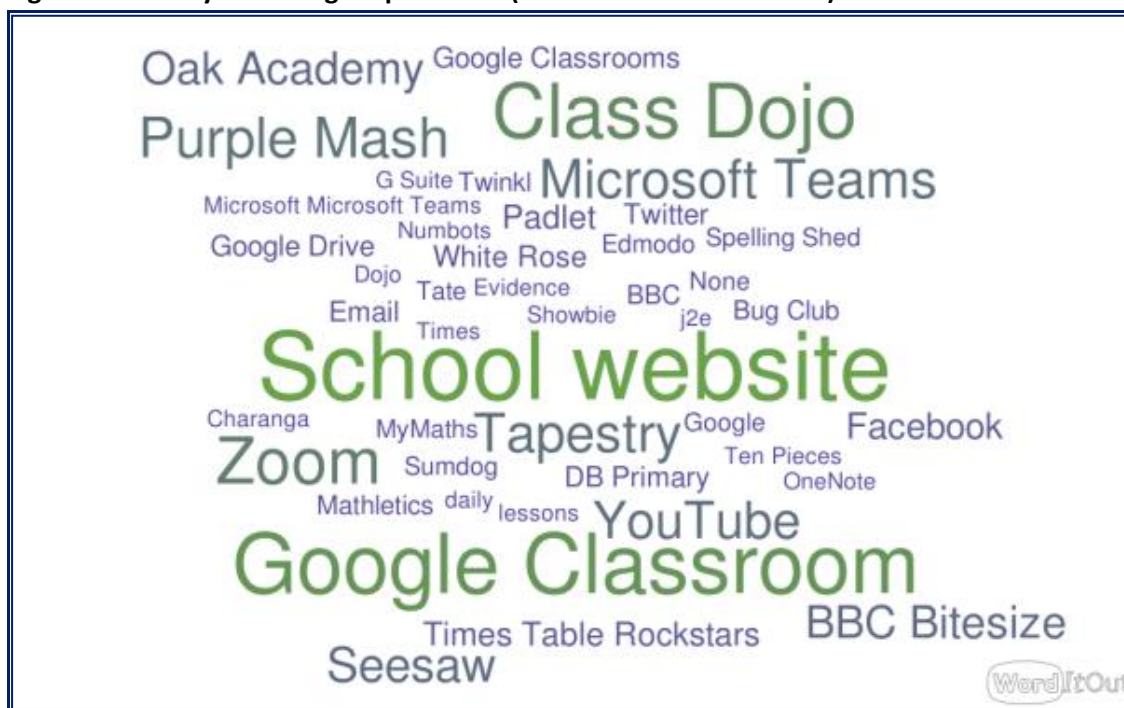
'performers'. Another theme in this category concerned 'flipped learning'<sup>1</sup> and providing students with optional pathways to encourage engagement through choice.

- **Cross-curricular activities** - a small number of secondary respondents cited examples of coordinating thematic teaching across a number of subjects, including: 'We had an over arching theme for our project in Art and invited other subjects to take part in the same theme; we chose 'a bug's life'...So English did fact files, descriptive stories and History looked at ancient Egypt and hieroglyphics.

There were very few examples of direct contact with the creative sector, though one respondent described a class watching a live stream of an artist working in a studio and another school commissioned materials directly from an artist. There were equally limited references to cultural sector resources; V&A, Crafts Council, U Dance, Music Partnership North, Royal Opera House and BBC Teach were the few that were specifically mentioned.

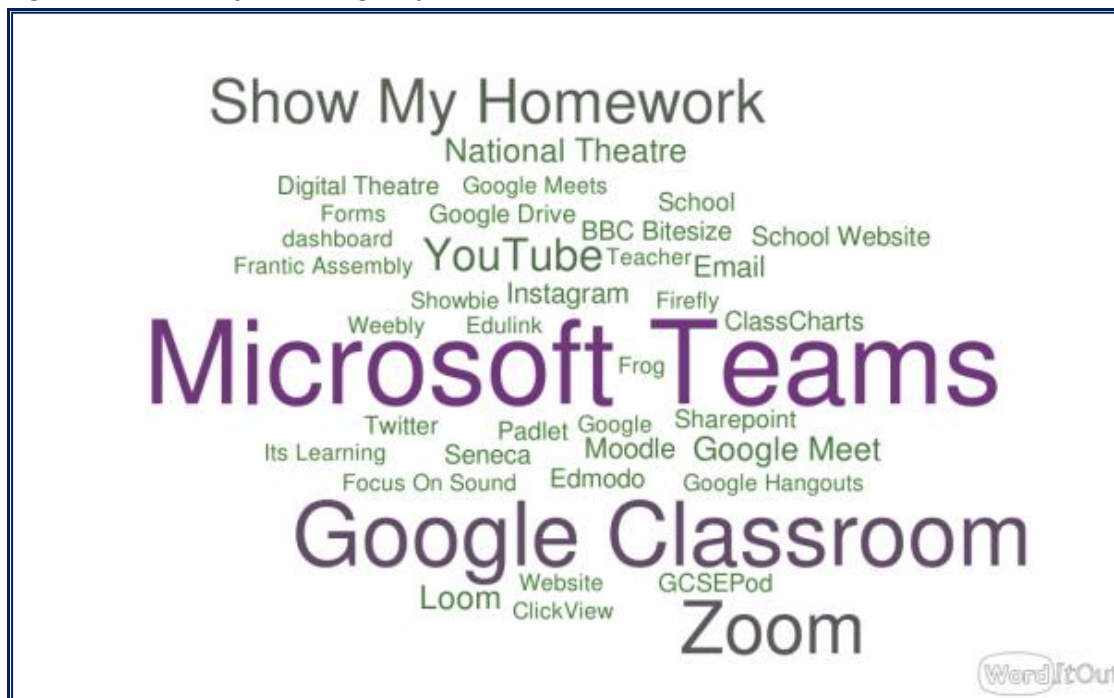
### Schools' use of digital platforms

Figure 4: Primary use of digital platforms (Minimum of 2+ mentions)



<sup>1</sup> In flipped learning, delivery of content is undertaken via video instruction accessed online. Class time is focused on supporting students in working out the problems themselves.

**Figure 5: Secondary use of digital platforms (Minimum of 2+ mentions)**



Asked about the use of digital platforms for home learning during Lockdown, both phases referenced over 50 different platforms (with some crossover but many were phase-specific). In the 258 responses from **primary settings**, **Google Classroom was the most popular learning platform** (mentioned by 25%), closely followed by **schools choosing to upload content onto their own website** (23%). From a total of 199 respondents from the **secondary sector and mentioned by 41% of respondents**, **Microsoft Teams was the most popular platform**, used to meet, collaborate and file-share. The Google equivalents - Google Classroom, Google Meet and Google Drive - were also commonly cited. The majority of schools mixed a range of platforms for different ages and purposes. (See Figures 4 and 5 for the range of platforms cited). For example:

'Setting tasks on Show My Homework. Demos on Instagram. 'Live' sessions on MS Teams.'  
(Secondary SLT)

Specialist platforms were most commonly used for Maths and Literacy in primary, and Maths and Music in secondary. Arts platforms most frequently reported included:

- Music - Chrome Music Lab, Band Lab, VIP Music Sessions, Focus on Sound and in primary, Sing Up.
- Performing arts - National Theatre archive was the most frequently cited resource.
- Visual arts - Pixlr<sup>2</sup> and Padlet<sup>3</sup> were noted for visual arts.

<sup>2</sup> Photo editing.

<sup>3</sup> An online bulletin board.



Only 7% of secondary responses and 3% of primary responses referenced a cultural sector programme or resource such as Tate. However, generalist platforms such as BBC Bitesize or YouTube could also have been used by schools to access content from the sector.

Responses to other questions in the survey indicated that schools would welcome support in navigating the available online options.

### **Working in partnership with the cultural sector to develop new ways of working remotely**

The idea of collaborating with the cultural sector to develop new ways of working remotely was well received; only 9% at secondary and 17% at primary declined the offer. Respondents were invited to outline the potential focus for such a partnership. A total of 128 primary responses and 124 secondary responses were received.

**Primary respondents most frequently requested support for developing new creative projects and cross-curricular resources** to help bring topics to life and widen teaching: 'Arts delivery that's not all online but gets them moving, making, creating.' Suggestions for targeted activities included support for disadvantaged groups<sup>4</sup>, exploring cultural diversity, finding new ways to make connections with local cultural providers and developing cultural capital. For example:

'Individual cultural capital and learning what your heritage means to you. How can your cultural capital help others.' (Primary SLT)

**At secondary level, the largest category of comments related to improving students' engagement with learning**, with the notion that creative practitioners could help to maintain the quality of remote learning whilst also engaging a diverse range of students. Other comments suggested that collaboration with specialists could address weaknesses in current remote learning models. Increased access to artists, companies and artefacts could help teach new skills, techniques and understanding of process (particularly in performing arts) as well as develop new ideas for creative, collaborative learning through, for example, live briefs. There was a reminder that all collaborative activities must link to curriculum needs and examination criteria.

Using remote learning to open up the cultural sector to students and allow them to reconnect with cultural settings they cannot currently visit, was highlighted. Resources that allow students to gain vocational insights whilst also helping to shift perceptions and misconceptions about the cultural sector would be welcomed. As one secondary senior leader wrote,

'Developing more socially engaged art units, that connects with students that cannot see themselves in a 'what can seem' elitist sector.'

A small number of respondents raised the possibility that digital learning could offer solutions to pre-existing challenges such as young people's drop off in engagement with music once they reach secondary school or increasing pupils' opportunities to collaborate with creative practitioners.

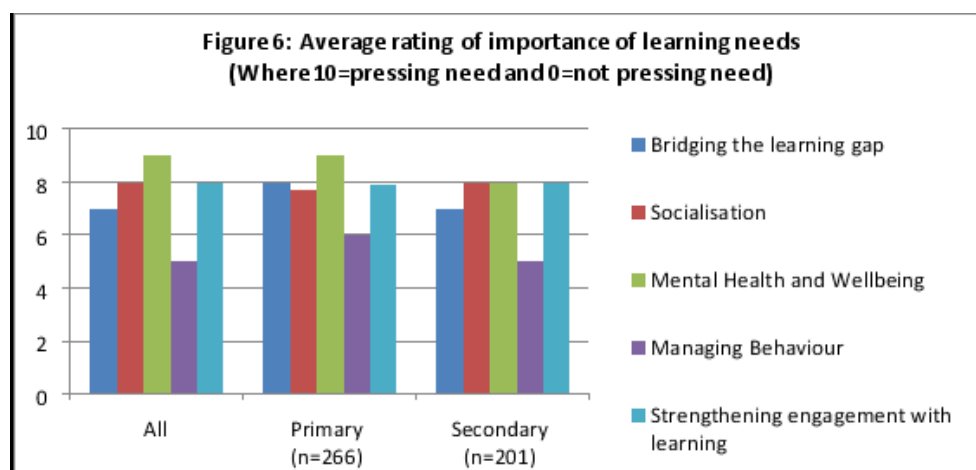
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<sup>4</sup> SEND, EAL, BAME and white working-class boys were all mentioned; others referred to those more recently disengaged through the Lockdown period.

## 4 Looking forward to the 2020/21 academic year in schools

### How pressing are these learning needs?

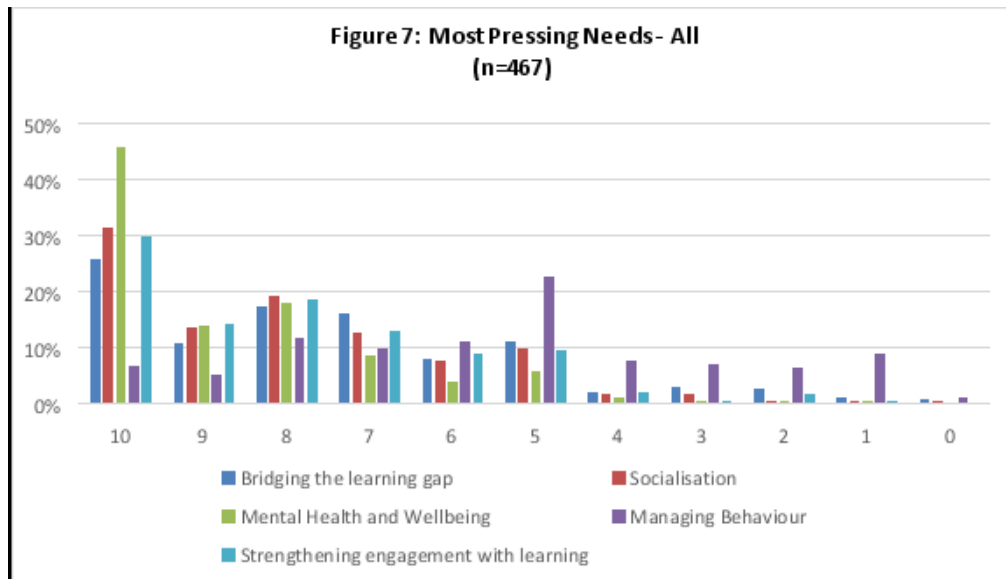
Respondents were invited to indicate the current urgency of five learning needs against a scale of 1-10 (where 10 is a pressing need and 0 a less pressing need). Figure 6 below illustrates the average rating for all responses and a comparison by phase



Key findings include:

- Across the board, **mental health and wellbeing** is considered the most pressing need and *managing behaviour* the least pressing.
- Secondary respondents ranked *strengthening engagement with learning* as the second most pressing need, whereas primaries put *socialisation* in second place (although the differences are small).

Working from averages when using a scale such as this can miss some of the nuance of the responses, so further analysis is useful. For example, Figure 7 illustrates all responses and indicates that whilst on average *mental health and wellbeing* was rated as 9/10 as a pressing need, almost half of all respondents (45%) rated it as 10/10.

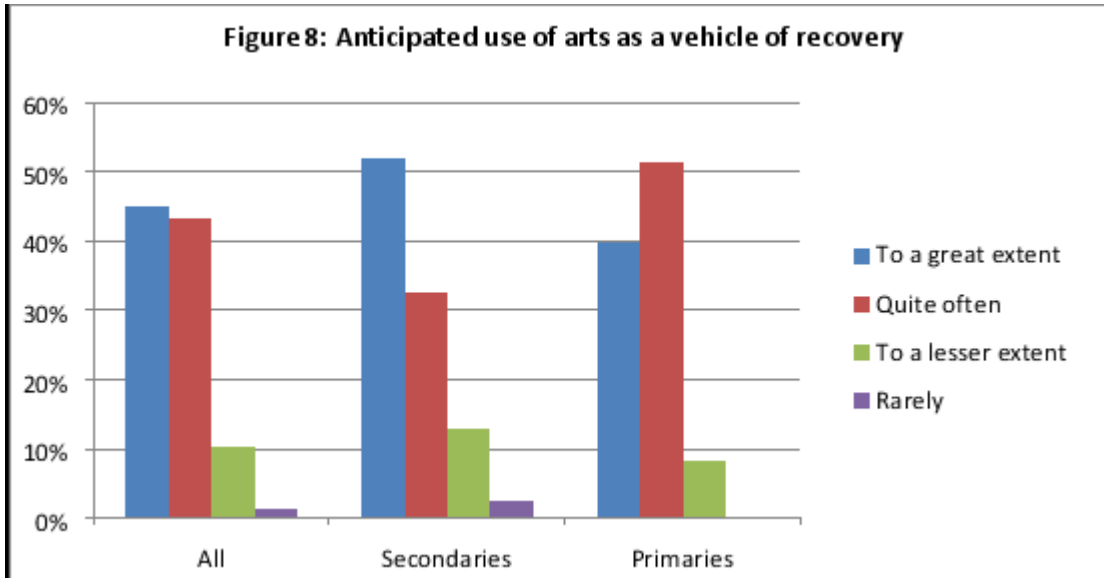


**To what extent are you planning to use the arts as a vehicle to aid recovery?**

Comparisons between phases was also conducted for this question and the results are illustrated in Figure 8 below.

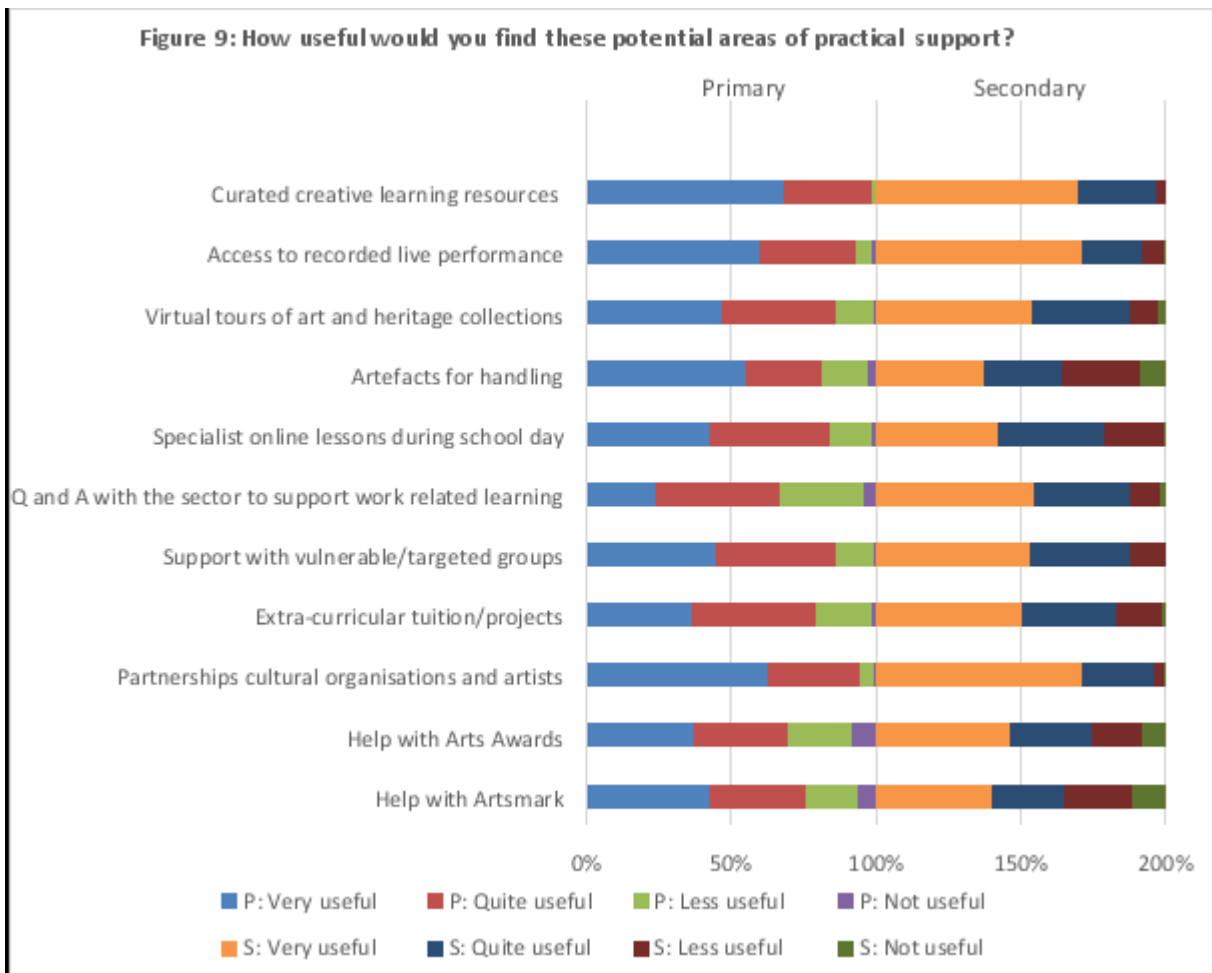
Key findings include:

- The sum of all responses indicates a high level of intention to use arts as a vehicle to recovery, with **45% indicating it will be used to a great extent.**
- The majority (52%) of primary respondents indicated the arts would be used *quite often* although a sizeable minority (40%) thought it would be used *to a great extent*. The majority of *quite often* responses is perhaps surprising given the high priority placed on health and wellbeing and socialisation by primary respondents in Figure 7 above.
- Interestingly, secondary respondents were more optimistic than primary colleagues about the role the arts will play in recovery with 52% indicating it would be used *to a great extent*. This may reflect the high number of arts teachers amongst secondary respondents who view their subjects as supportive of wellbeing and thus aiding recovery.
- Very few respondents indicated it would *rarely* be used although this response needs to be considered within the context of those opting to complete the survey.



**How useful and relevant would you find these potential areas of practical support from the arts and cultural sector?**

Respondents were asked to rate the utility of 11 potential areas of support. Responses by phase are illustrated in Figure 9.



Key findings include:

- In general, secondary respondents were more emphatic with greater proportions of *very useful* responses for the majority of areas of support.
- ***Partnership working with arts and cultural organisations and practitioners***, and ***curated creative learning resources for use at school and home***, were the two **most relevant forms of support identified by both primary and secondary respondents**. *Access to recorded live performances* was the third choice for both phases.
- Significant differences between the phases were evident in line with curriculum needs and age-appropriate activities: *artefacts for handling* receiving the fourth highest score from primary respondents whilst receiving one of the two lowest scores from the secondary sector (55% compared to 37% rating this as *very useful*); the reverse was true for *Q&A with the sector to support work-related learning*, falling in fifth place for secondary respondents but the least popular with primary colleagues (54% compared to 24% rating this as *very useful*).
- Help with Artsmark and Arts Award received two of the lowest scores from both primary and secondary respondents, gaining relatively high levels of *less useful* and *not useful* ratings, indicative, perhaps of some settings not linking with either award. Whilst interest was lower than other areas of support, both were rated as *very useful* by an average of 41% of respondents with significantly higher interest in Arts Award in secondary settings than primary, and more interest in Artsmark support in primary settings.

Comments (22 in total) provided clarification around responses and suggestions for further support:

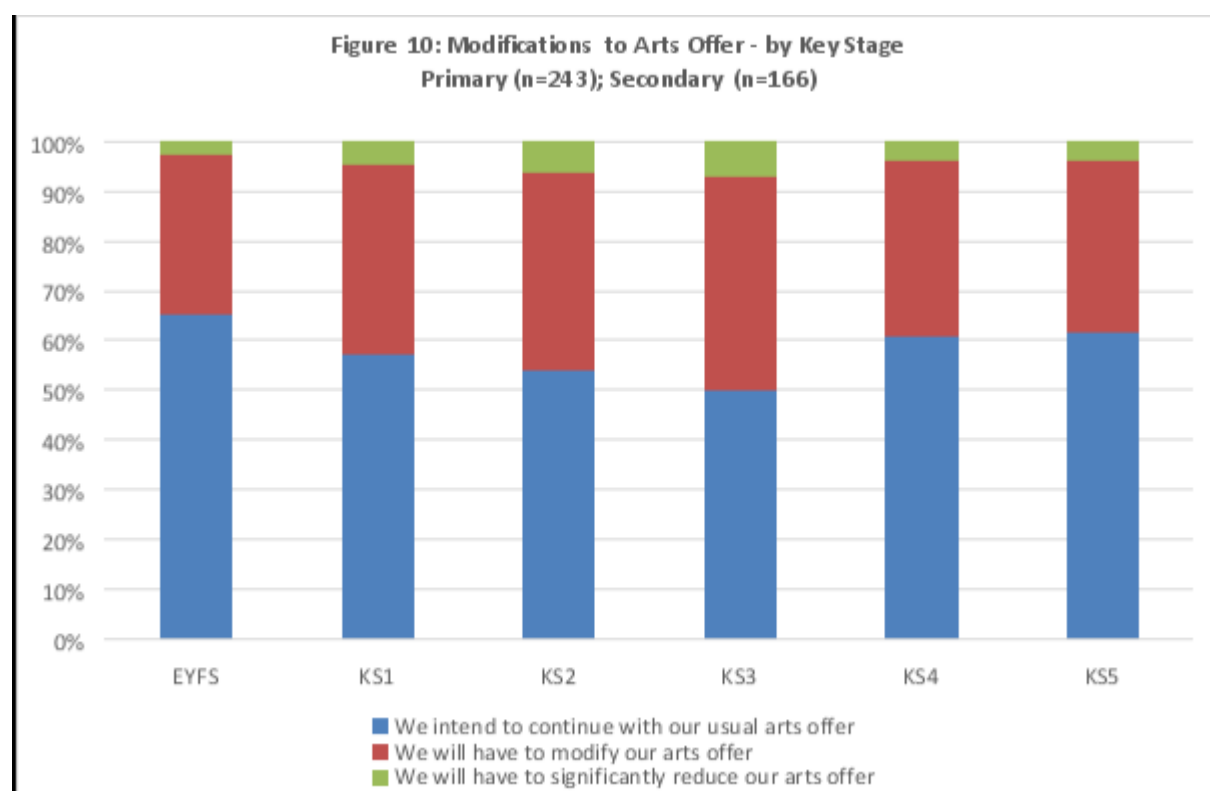
- Some schools are 'struggling to risk assess' artefacts for handling and therefore marked this as a low priority.
- Signposting to quality assured resources would be welcomed as 'I spend a lot of time looking at resources which are not of the quality I could produce myself'.
- Virtual visits from practitioners would support a cultural entitlement agenda, Artsmark and Arts Award.
- Live, timetabled events can be difficult to access so would ideally be recorded, allowing access at alternative times (and also be available to students who may be ill or isolating).
- With fewer external opportunities for schools, access to online galleries and competitions would offer pupils a chance to showcase their work.
- Cultural partnerships are desirable but must be relevant as one secondary senior leader explained,

'Although everyone is concerned about well-being, I suspect school focus will be on securing outcomes and progression. With this in mind it's more important than ever that partnerships between artists/arts organisations and schools are clearly defined.

If schools can engage the outcomes of involvement will need to be tangible and justifiable.'

### To what extent do you imagine full return to school by all pupils will impact on your arts offer?

Respondents were asked about the likely impact of Government Guidance (on social distancing and other Covid-related measures) on the arts offer in 2020/21 at each Key Stage. The results are presented in Figure 10.



Key findings include:

- On average across the survey, **58% of respondents reported their school's intention to continue with the usual arts offer**.<sup>5</sup> For example, one primary headteacher wrote, 'As a school, we have actively chosen to continue our usual creative curriculum with minimal alterations'. An average of 37% anticipated modifications and just 4% reported a significantly reduced arts offer.
- Respondents indicated the **least impact on the arts offer for EYFS** with 65% reporting a continuation of the existing offer.
- **The greatest impact on the arts offer is predicted at KS3** followed by KS2. The proportion of respondents indicating a continuation of the usual arts offer was significantly lower at KS3

<sup>5</sup> Comments revealed that a minority of respondents understood 'usual arts offer' to relate to curriculum time as they outlined the ways they would need to modify teaching practices in line with government guidance.

(at 50%) compared with KS4, KS5 and EYFS. A secondary teacher reported, 'KS3 will have to take a back seat as GCSE and A Level courses will require the majority of our focus unfortunately.'

Analysis of the comments (81 from primary; 76 from secondary) revealed key modifications, concerns and creative responses to government guidance for the return to school in September. In **primary settings**, the greatest number of comments related to **concerns over music provision**, namely: not being allowed to sing; loss of music tuition and singing assemblies; sharing instruments and health risks with wind instruments. The category with the second highest number of comments included **assertive responses about the value of the arts in recovery and associated increases in arts provision** in some cases (a category that was not evident in the secondary responses to this question). Comments included:

'Singing is biggest issue. Focus on body percussion, musicianship, composing, listening and singing outdoors.'

'Using the arts to explore thoughts and feelings, with a small pause on progression of skills.'

'We are increasing the amount of arts during the first half term because the children find it very enjoyable.'

In **secondary settings**, principal **concerns related to KS3 and the implications of teaching in bubbles**. These differed between schools but included:

- lack of access to specialist arts spaces as KS3 classes will remain in a single classroom (frequent)
- limitations on materials that can be used and activities that can be undertaken, as working in a regular classroom (frequent)
- loss of one or more arts subjects from the KS3 curriculum (less frequent)
- no face-to-face contact with arts teachers who may 'Zoom into classrooms' (less frequent).

'Pupils will be taught in bubbles so will not have the specialist teacher input. This will last until Christmas at the very earliest.'

'No clay work, limited construction and painting.'

'Our pupils will be limited in the number of teachers they can see in person so specialist arts delivery will have to move to Zoom for many pupils.'

Further categories of response (listed in order of frequency), with indicative quotes from each phase, are outlined below.

**Bridging the gap**; focusing on core subjects; Year 6 seen as target year to 'catch up' before SATs.

'With SATs continuing next year, this could have a huge impact unless we can have resources which prove they improve maths/literacy skills with a creative approach.' (Primary teacher)

'We will be delivering an amended curriculum that focuses on reading, writing and Maths.'  
(Primary SLT)

'Asked to work out how much time required to achieve the consulted NEA<sup>6</sup> requirements as more time will be given to other subjects.' (Secondary SLT)

**Reduction in extra-curricular arts clubs:** not possible for pupils to mix with those from another class or year group bubble; and many arts practices are considered 'unsafe'.

'No choirs; no 'Take the Stage' after-school club.' (Primary SLT)

'We cannot do a play end of November as usual due to social distancing restrictions and focus needs to be on exam classes rather than extra-curricular activities.' (Secondary teacher)

**Limits on enrichment activities** involving visitors in school and visits out to cultural venues.

'Due to have an Artist work with KS2 which will now be deferred.' (Primary teacher)

'Obviously lack of live theatre will have a huge impact for us in terms of trips, and visits to galleries. We run every level of Arts Award - worries over finishing current arts award projects and working with new I6 in September -usually have visiting professionals deliver a range of workshops in support of Arts Award etc.' (Secondary teacher)

**The arts supporting learning in core subjects;** also supporting PSHE (Personal, Social, Health and Economic education) in primary settings.

'We will continue to offer the usual amount of Art, but will make as many links to reading, writing and Maths as we can.' (Primary SLT)

'I work in Drama and it would be very easy for the subject to make more of an impact in terms of Literacy.' (Secondary teacher)

The majority of comments relating to Arts Award and Artsmark in secondary settings suggested the likelihood of delays due either to staff time being diverted elsewhere or to the lack of opportunities for interaction with arts sector professionals; concerns about Arts Award Gold received the most mentions. Comments from primary respondents were more varied with similar requests for help with Artsmark but others indicating an increased offer for Arts Award as part of the recovery curriculum.

Overall, the majority of comments raised concerns about the negative impact of modifications on arts provision with the loss of collaborative work, no physical contact in dance and drama, the loss of specialist arts input including peripatetic music tutors, limitations on materials and scale of work in

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<sup>6</sup> Non-Exam Assessment (NEA) refers to coursework.



art and design, and bans on sharing materials and equipment. A minority of responses were more positive however, with one secondary Headteacher, for example, reporting 'We have no plans to modify access to the curriculum other than making it safe for students to do so.' Other comments outlined planned modifications including the following:

'I have just completely re-written the Art & Design and DT curriculum and will be supporting teachers through ongoing CPD and team teaching.' (Primary SLT)

'We are ensuring that the hall floor can be cleaned regularly so that Dance lessons can continue'. (Primary SLT)

'Year group bubbles allow practical lessons to continue with safety measures in place, however, the SoW has to be adapted and activities will be limited in Drama and Dance to control the spread of the virus. e.g. 15 minute practical, short review break, no use of floor, no physical exertion (unable to socially distance more for this due to 30 in a class), no contact, practical classes ideally facing forward.' (Secondary SLT)

'Our intention is to deliver our intended curriculum plan, but we have arranged for any singing/high respiratory activities such as dancing to be moved to later in the academic year.' (Secondary SLT)

'No practical allowed so all lessons will be theory based and we will provide online practical work for the students to participate in at home.' (Secondary teacher)

'KS3 have bigger groups so will likely be in a classroom. I am looking at creating theoretical and practical schemes that will work in the classroom. Using gestures at a table for example developing these actions playing with dynamics etc...'. (Secondary teacher)

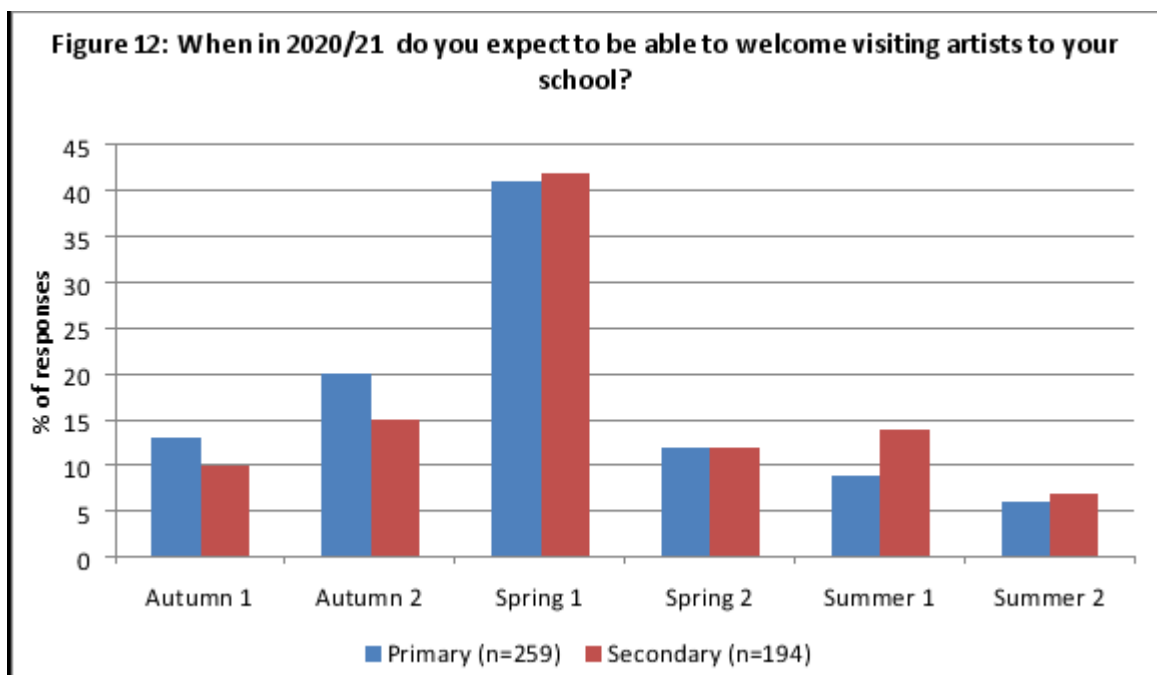
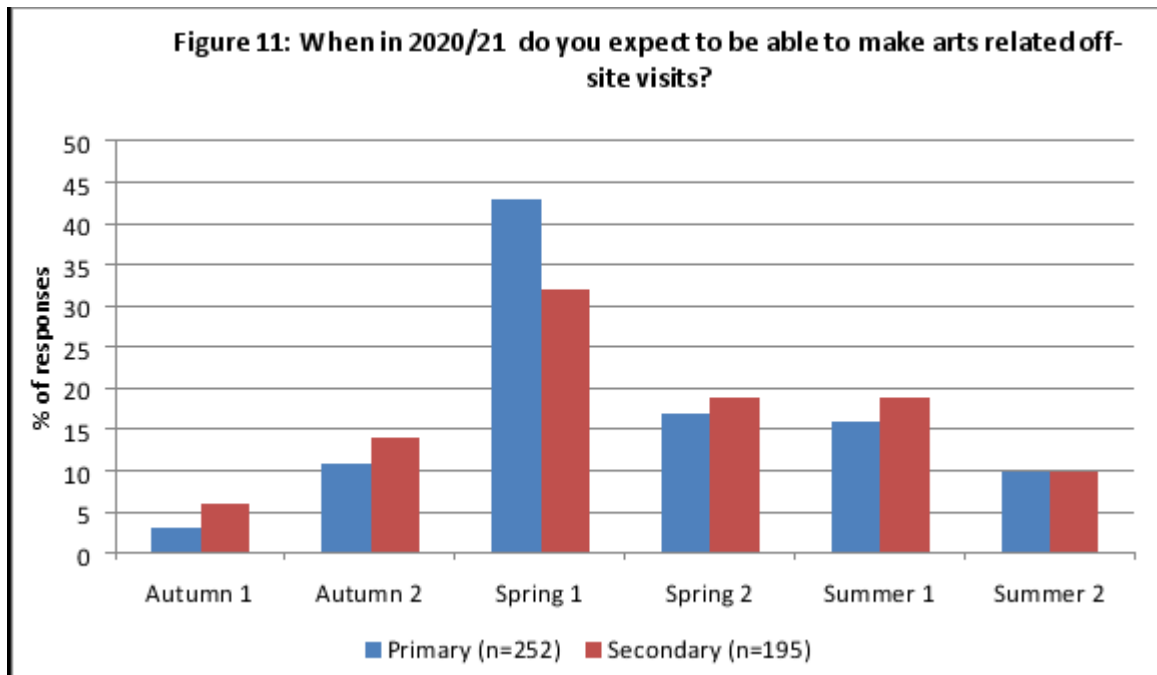
**Subject to government guidance, when in the academic year 2020/21 do you expect your pupils to be able to make arts and culture related off-site learning visits; and to welcome visiting artists to your school?**

Two related questions asked respondents about the anticipated timing of visits out to cultural venues and when they might be able to welcome visitors in to their school. The responses, by phase, are illustrated in Figures 11 and 12 below.

Key findings include:

- **Spring term 1 is clearly the time that most respondents from both phases predict being able to make visits and receive visitors.**
- For making off-site visits, the percentage of primary respondents selecting Spring term 1 (43%) is significantly higher than secondary respondents (32%). The percentages of secondary respondents selecting all other half-terms are higher than for primaries, suggesting, perhaps, a more varied risk-assessment in secondary schools.
- A greater proportion of both primary and secondary respondents indicated the likelihood of being able to welcome visitors into school earlier in the year than being able to make off-site

visits, with 29% of all respondents indicating the autumn term for the former and 16% for the latter. This difference was significant and most marked in primary settings. Making off-site visits introduces travel into the risk-assessment so it is perhaps unsurprising that schools feel less confident about this happening earlier in the year.



### Use of cultural spaces and interaction with cultural professionals

The survey asked about interest in the regular use of spaces (for pupils' learning) in cultural venues that are currently closed. The majority of respondents were either *very interested* (44%) or *quite interested* (35%) in the offer of access to such spaces with very little differences between the

phases<sup>7</sup>. Nearly all these respondents would also value interaction with creative professionals at these spaces. Comments suggested that **it was less the offer of additional space that appealed but rather the opportunity to engage with a cultural space's offer and its professionals:**

'The reason to go would not be space, it would have to be something that they will do that is relevant to the curriculum/widening their experiences as is always the case with trips.'  
(Secondary teacher)

However, this enthusiasm was moderated by several warnings of significant barriers. Quite simply, the 'transport costs and logistics under Covid restrictions hinder this'. One secondary teacher ruled it out entirely:

'It's a great idea, but schools will not be allowed offsite for visits due to the difficulties of travel, and we have been told we will have no on-site practitioners next year either.'

## 5 Training needs of school staff

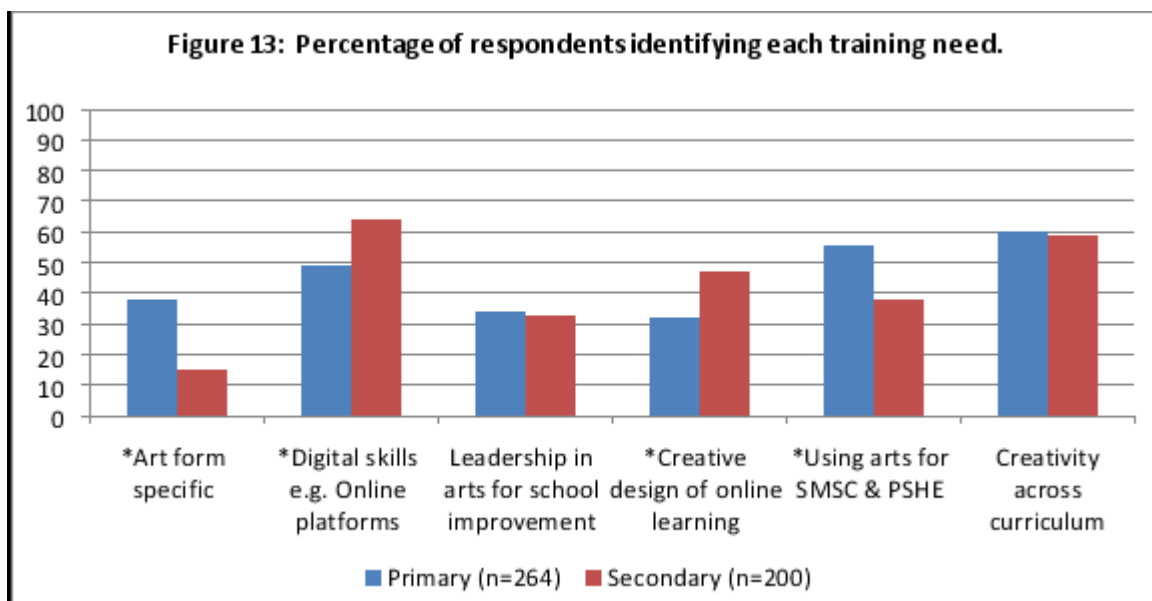
### What training needs are you identifying amongst your teaching/support staff?

The degree to which each training need was identified differed between the primary and secondary respondents; the differences being statistically significant in four of the six areas (denoted by \* in Figure 13). ***Creativity across the curriculum*** was the need **highlighted by the largest number of primary respondents (60%)** with a similar percentage of secondary respondents (59%) also identifying this need. However, ***digital skills***, topped the secondary list of training needs (64%), with the *creative design of online learning* identified by 47%. The increased emphasis on the digital aspects of learning suggests, perhaps, the greater use of remote learning in the secondary sector in comparison with the primary sector. By contrast, primary respondents were significantly more likely to identify training needs in the use of the arts to strengthen learning in *SMSC*<sup>8</sup> and *PSHE* and improving *art form specific skills*. The latter aligns with the loss of specialist and external providers (see pages 13-15 on the anticipated impact of Covid-19 restrictions on the arts offer) and the need, therefore, to enhance the skills of generalist primary teachers.

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<sup>7</sup> Only 3% were 'not interested' with the remainder, 'neutral as have enough space.'

<sup>8</sup> Spiritual, Moral, Social and Cultural education.

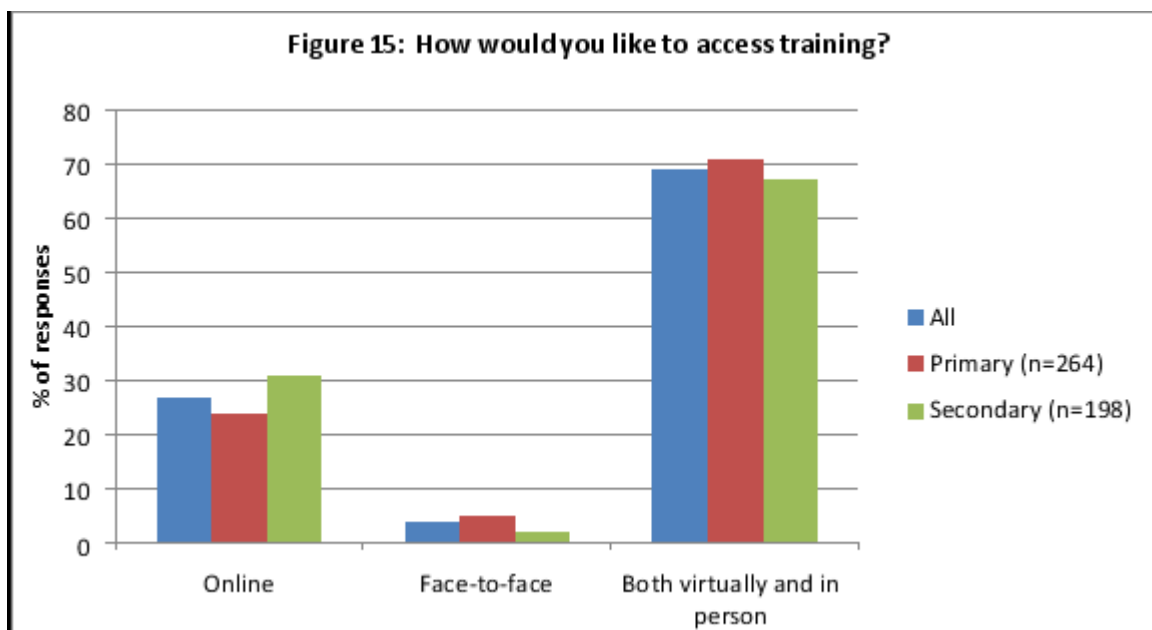


The art form training needs identified by respondents are listed below (Figure 14). Art and Design, and Drama top the needs identified by both phases. The emphasis on training in Film and Media in primary settings is interesting and may relate to recognition of the value of these practices for pupil's learning and engagement that was revealed during Lockdown.

**Figure 14: Art form specific training needs**

	Primary	Secondary
Art & Design	30 (including 1 photography)	10 (including 4 photography)
Drama	23	9
Film & Media	20	4
Music / Music Technology	20	7
Dance	20	5
Design Technology	1	3 (including 1 textiles + 1 fashion)
Digital media	2	1
Creative Writing	1	1
SFX film/ TV/props/costume		1
All art forms	3	2

Asked how they would like to access training, the **majority (69%) favoured a combination of virtual and in person provision** (see Figure 15 below). There was minimal interest in purely face-to-face provision although this was slightly higher in primary than secondary.



Lockdown greatly increased the use of online training and comments highlighted how economical this had been and also how it overcomes geographical barriers for rural schools. Comments included,

'Online training saves time and travel expenses. Especially if its pre-recorded and can be paused etc to suit working at home.' (Primary teacher)

'Online CPD during lockdown has been amazing and easy. Networking has never been so easy to do. No travelling.' (Secondary teacher)

Whilst the benefits are clear and online training is favoured by just over a quarter of respondents, there are also limits (for example, a full-day event on a digital platform is not sustainable), hence a combined offer being the top choice.

## 6 Conclusions

'Thank you for the opportunity to share our opinions and for consulting teachers in building your plans to support the educational sector.' (Primary teacher)

Findings from this survey provide a snap-shot of views from school staff at the end of one of the most challenging four months in education and life in general. Provision of remote learning during Lockdown was variable and responsive to constantly changing circumstances and government guidance. Future planning came with caveats linked to a possible second wave of Covid-19 and shifting guidance and prohibitions. There were concerns about reductions in the arts offer, particularly at KS3 but there was also a remarkably high level of optimism and resourcefulness in evidence with some primary settings, for example, planning to increase arts provision to enhance engagement, wellbeing and enjoyment in learning.

Key findings have been highlighted throughout the report. Considerations for support from the Bridge organisations and the cultural sector include the following.

- Home learning activities that incorporated authentic learning experiences, student centred-approaches and choice, were found to be effective during Lockdown. The arts offer ideal vehicles for such ways of working.
- Particularly in primary schools, Lockdown has of necessity increased family engagement in their children's learning. The arts were noted as being particularly popular with families; how can the sector support schools who want to maintain and develop these new relationships?
- Schools would welcome help in navigating digital offers and platforms to maximise the effectiveness of remote learning.
- Remote and live access to arts and cultural practitioners could enhance the curriculum (replacing visits and visitors), provide vocational learning and offer authentic and challenging learning opportunities through, for example, live briefs.
- Provision of live online sessions works well for a customised partnership (for example, one school with one artist). For open sessions, such as webinars, recorded sessions are more useful to enable access at any time.
- For the majority of schools, Spring term 1 will be the earliest time they are likely to make off-site visits or welcome visitors into school. There may, therefore, be a need to continue working remotely with schools for at least one term.
- Partnership working with cultural organisations and practitioners, and curated creative learning resources were judged to be the most useful forms of support from the cultural sector. However, the ever-present need for relevance and tangible learning outcomes is heightened in the current landscape where many schools are concerned about bridging the learning gap in core subjects.
- At KS3, many arts teachers will face challenges to deliver a meaningful and engaging curriculum within the limitations of a regular classroom with students facing forwards. Creative activities for sequenced learning that could be delivered under these conditions would undoubtedly be welcomed.
- There are benefits of remote networking for school staff which can be maximised whilst also planning for face-to-face support and training when feasible.
- Training for school staff in creativity across the curriculum is a key need identified by both primary and secondary settings. The former also highlighted the use of the arts to support SMSC and PSHE, whilst for the latter, the top need was training in digital skills.