**Questions from the launch event**

1. **How much of the dilemma in 2023 is about the fact that a system designed to address scarcity is now having to help young people navigate abundance? Contrast with PE - it’s now no more easy to play football than it was in 1982, but access to amazing music lessons are only a click away when in 1982 it would have required effort to navigate analogue media, a visit to a library or have in-person contact with instruments or experts?**

Without doubt it is easier to find, for example, tuition online. We know from the Covid lockdowns that many people, young and old, became proficient in art and music by accessing courses on the internet. In the report we put more emphasis on the arts as both an individual activity and a social one, building and contributing to the culture of the school. This cannot be replicated online and, as we say in the report, online access is not universal nor equitable.

1. **Have you considered what other areas the arts sector could partner with to work on achieving the first recommendation? e.g. sports, science etc. Who could take this forward?**

Our report does not make a special case for the arts in schools. We propose a broad and balanced curriculum that includes the arts as an area of study (as in Wales and Scotland). We know that many who promote STEM would also like to see the arts as part of the school offer.

1. **Until what age are you proposing that the 4 hours a week entitlement continues? (my proposal would be until at least 16, not necessarily through GCSE so similar to current PE entitlement. But might be a case for a 16-19 entitlement too).**

We chose 'a minimum of 4 hours' per week to the end of KS3, plus an entitlement to access the arts up to 16 because that was what was proposed as part of the National Curriculum. We agree that the current PE entitlement is a good model Unfortunately if there is not a sound curriculum offer at to the end of KS3 it is unlikely that a school can provide teaching staff at KS4.

1. **Please could you share how these recommendations will inform a (revised) national cultural/creative education plan that prioritises all the arts in state education 3-18? How can we ensure young people and arts/cultural professionals are engaged in this process?**

Our recommendation that we need a national conversation about the purpose of education is because we need to get back to a position where the child/young person is at the centre of what happens in schools. We would like to see a new curriculum area called 'Expressive Arts' as in Wales and Scotland. We think that non-statutory guidance and special projects will not make significant difference to the status quo. In Scotland and Wales young people, parents, educators and policy makers were all part of a national conversation: we would like to see something similar in England.

1. **What effect will the loss of the Bridge Network have on the ability of the sector to respond to these recommendations? Or the likelihood that any of this will be prioritised?**

Whereas in 1982 every Local Education Authority had a team of Arts Advisers with budgets to invest in, for example, youth orchestras, theatre-in-education, and engagement with the wider professional arts sector, over years of Local Authority funding cuts funding this brokerage function has transferred to the arts sector. We cannot predict what will happen without the Bridge network but we argue strongly that schools cannot navigate the opportunities available in the professional arts sector without some form of brokerage.

1. **Please can Sally and Pauline comment on what opportunities the Cultural Education Plan represents and how we can make the most of those? And what would you like to see funders, including trusts and foundations, doing to help affect change?**

We hope that everyone involved in the Cultural Education Plan will find our report and its recommendations helpful. Our view remains that such plans are only required in the first place because of the fundamental problems at the heart of a system which disadvantages arts subjects. This is a foundation-led initiative. We hope that other trusts and foundations will read the report and recognise the challenges it describes and its description of what needs to change.

1. **My question is around the subject of ‘education system change’. The report is focussed on schools, but I wanted to ask if there are there any system changes required for arts and cultural organisations?**

In our report we propose that professional arts organisations need to think more about how they engage with schools who find it increasingly difficult to work with outside organisations. Schemes such as Artsmark and Arts Award are important because schools can engage with them over many years and embed them in their practice. Projects need to be designed with educators, as do online resources. Consultation with and responsiveness to schools is key.

1. **Who do we need to ally with to make the system change?**

There are numbers of commissions, academics and specialist groups who have reported in the last 12 months. These include the Times Education Commission and Re-thinking Assessment. We would urge future policy makers to aggregate the findings of these largely aligned reports.

1. **Given what you say about the way the independent sector value the arts, is there a particular role for independent schools in lobbying the government to support arts in schools?**

Independent schools offer what they believe parents are willing to pay for. As such they are often more in touch with parents and young people than Government policy makers. We were reminded of the R.H. Tawney quote, 'What a wise parent wants for their child, the state should want for all children.' We would like to see all schools involved in a call for system change, including for a role for the Expressive Arts.

1. **Imagine exams and Ofsted were done away with - would there still be a debate about what sort of things should be taught in schools? An open-minded approach to literacy and numeracy would include how to interpret art and music etc but might not look like the sort of territorial defence we tend to see by arts advocates (as Geoff Barton said). Do panellists think Ken Robinsons’ wider critique is about rigid and inadequate measurement rather than what’s in and out of the learning experience?**

As we say in the report, the debates in the 1970s acknowledged the need for more accountability within education. Our view is that accountability and assessment measures have tended towards what is easily measurable at the expense of other curriculum areas. For example, a so-called 'knowledge rich' curriculum can be more easily measure than a curriculum that encourages individual expression, ambiguity and team-working. The problem is two-fold and is about what is taught, and about appropriate ways of measuring different subjects.

1. **Hello! Such a useful and necessary piece of work - thank you. What's the plan for advocating with Government and others to move towards making these recommendations a reality, please?**

We will be disseminating the report as far and wide as we can including with the Government and the Opposition parties.

1. **What would panellists like to see England adopt from the way Wales and Scotland education systems have evolved?**

We would start with a national conversation, but we would definitely like to the see 'the Expressive Arts' embedded in a new curriculum. In Wales the curriculum is less rigid: a national framework which schools can adapt to local circumstances. We value the four purposes and six areas of learner experience in the Welsh curriculum.

1. **Worth looking at this on purpose from Nick Gibb speech. Much more rounded than ‘passing exams’ narrative that you suggest (and I don’t quite recognise from DfE docs) but still plenty to question/challenge.** [**https://www.gov.uk/government/speeches/the-purpose-of-education**](https://www.gov.uk/government/speeches/the-purpose-of-education)

In looking at the documents on the Dept for Education website we found more about curriculum purposes that the purposes of education and schooling more widely. Nick Gibb has promoted a knowledge-rich approach which lends itself to tuition+testing with success being measured in examination success which is believed to further progression and access to better paid jobs. There is very little about young people themselves, the wider school and their communities, and less about young people's own voices.

1. **Does the report include evidence of how creative learning through the arts supports pupils' development of employability especially problem solving, teamwork and communication?**

We point out that employers, when surveyed, value creative skills like problem-solving, teamwork and innovative thinking. We include a number of references to evidence in the report including that published by the Cultural Learning Alliance on their website. We call for all evidence to be updated and refreshed regularly.

1. **Was pleased to see reference to everyday creativity - 'Professional arts organisations are only part of the story of arts provision'. How can we shift the dial in the way we think about arts and creativity. How can grass roots / community organisations be part of the conversation?**

There is a recognition of 'Everyday creativity' and we saw lots of examples during the COVID lockdowns (e.g. Grayson Perry, The Piano, Get Creative at Home etc), but there probably needs to be much more profile for grass roots community activity. Organisations like Creative Lives (https://www.creative-lives.org/) do this but it is fair to say that we all need to do more to support such work.

1. **It's clear from the film that what is needed in England is a clear statement on the purpose of education. Who in the current government or in the Civil Service is interested in doing just that?**

Over the last decade thinking about education policy have been along the line of this Policy Exchange publication from 2015 (<https://policyexchange.org.uk/wp-content/uploads/2016/09/knowledge-and-the-curriculum.pdf>). It has been about 'returning to a traditional academic curriculum built on shared knowledge...and building cultural capital.' Those of us who work in the arts would like to see a more inclusive approach to education where young people can develop their own artistic practice, challenge the status quo and have a voice in what happens.

1. **Thanks for your work on this Sally and Pauline - and all contributors. Really important and much needed now! Your “Scaffolding for the future recommendations” feel like important political lobbying points, whereas “principles for arts-rich schooling” feel more like a rallying cry for schools themselves - reminiscent of setting-led alliances, e.g. past movements like USA Coalition of Essential Schools. Do you see a distinction between these types of activity (whole system change vs building a coalition)? And which do you feel might lead to most success in our current context? In an education “market” that is more fragmented than in 1982, driven more by each school’s own vision, your 10 principles seem particularly powerful. Could Artsmark take them on perhaps? Or Creativity Collaboratives? How can we best invite schools to embrace and champion them?**

In an ideal world we would like to see 'system change' in England along the lines of what we have seen happening in Wales and Scotland. As we say in the report it is possible for school leaders and teachers to offer excellent arts education, but they often feel that they are working against the grain of the system. System change would not be possible without more demand for change from parents, teachers, educators and policy makers. We see Artsmark as a powerful tool as it demonstrates the professional arts sector's support to educators.

1. **Did local authorities contribute to the report? What role could they still have, even with fragmentation of the education system?**

We had representatives from Local Authorities and we would like to see LAs more involved in education policy in their areas so that schools reflect their local communities. However, as one of panellists said, LAs have less 'authority' in education now.

1. **There are calls for a British Baccalaureate. What are the views on the panel on this and what impact such a change might have (positive or negative) on arts in schools?**

The success for a British (English?) Baccalaureate would, for us, depend on the content of the qualification.

1. **Schools have told us that they struggle between the competing accountability measures of Ofsted (who encourage a broad and balanced curriculum) and Progress 8 (which encourages a narrower curriculum). Do you have any recommendations on how to fix this?**

School leaders have told us that they only feel free to experiment with curriculum and provision immediately after an Ofsted inspection. It is difficult to see how the current Ofsted regime, Progress 8 and the Ebacc can do much to support the type of arts education we describe with our 'principles for arts-rich schooling.'

1. **I may have missed it but the development of the arts teaching 'force' is going to be essential to achieving the admirable aims. How is this to happen in terms of initial teacher training and CPD?**

There is a shortage of teaching staff which has been compounded by a situation where curriculum arts provision has been cut. We say in the report that if a school's curriculum offer is less than 4 hours per week it is unlikely that there will be a full complement of arts teachers in the school. We also chart the declining numbers of arts teachers against English, Maths and Science. There is no doubt that we need more arts teachers, better ITT and ongoing access to CPD.

1. **What can individual teachers and headteachers do in response to this report?**

We would encourage school leaders and teachers to read the report, share it with colleagues, parents, governors and MAT leaders. We would also like to see the report shared on social media #ArtsinSchools40

1. **There won't be many school leaders and teachers on this call. How do we make sure they hear these messages?**

We are working with organisations like the Chartered College of Teaching, and the Education Unions to spread the word but we hope arts professionals will promote the report to the education partners too.

1. **Feel free to ignore/select. How secure is the evidence that arts in schools in Wales in Scotland is better (more time, higher quality, more equitable) than in England?**

It’s early days in Wales but the changes have been warmly welcomed. Scotland is currently reviewing its system but having clear purposes and curriculum areas has undoubtedly been a positive development.

1. **Was there anything in putting this report together that made you feel optimistic?**

We heard about some excellent work in some schools. It is still possible to have strong arts education in schools but it takes committed and 'brave' leadership. We were also impressed with what we heard from Wales and Scotland, and with the feedback we had from teachers and school leaders.

1. **Do you think the identity of the arts is being re-defined because of the abundance of assessment? Drama certainly is.**

The assessment model inevitably favours what can be taught, learned and tested over the type of arts education we describe in the report where young people can explore arts subjects as a professional artist might do.

1. **Do the panel think that broadening the knowledge understanding of Parents so that they realise the narrowing of opportunities and that what Ofsted is looking at is quite limited and that league tables are not really representative as schools are not starting from an equitable place. all this could change what parents are looking at when choosing schools.**

We heard that parents became more aware of curriculum matters and pedagogical approaches during the COVID lockdowns. It is inevitable with Ofsted ratings that parents will be swayed by the one-word descriptors (Good/Outstanding etc) when choosing schools for their children. The current debate in the media about Ofsted may lead to more scepticism about one-word categorisations.

1. **Is there an argument to be made to increase local advice and support for Artsmark rather than the opposite as is happening now?**

We think that local advice and support is very important because it is informed by what is happening on the ground including what resources are available to schools through local professional arts organisations, community activity and resources.

1. **What is the most important thing that ECTs and ITT providers can take from this report?**

Early Career Teachers have to work within the system as it is. With workload issues and many social issues to deal with it is difficult for them to work against the system. Teachers told us that they want to hear more about what other teachers and schools are doing in arts education, what best practice looks like, and how they can find 'communities of practice' from which they can get support. This is why we commissioned a series of case studies which we plan to develop over time through the Cultural Learning Alliance.

1. **What are your plans to support /increase Art teaching in teacher training institutions? Fabulous conference thank you!**

We hope that our report resonates with those in ITT and wider Higher Education and that colleagues can argue for more provision.

1. **Maybe AI will write the report in 2043 and we can read it in our 24hrs a day life of idleness and abundant renewable energy and govt opens a consultation on the purpose of arts education.**

Maybe. One of the drivers for the 1982 the report was the need to address the fact that everyone would have more free time. We're still waiting!