

THE ARTS IN SCHOOLS FOUNDATIONS FOR THE FUTURE

*Purposes,
principles and
practice*

EXECUTIVE SUMMARY

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EXECUTIVE SUMMARY

This is an executive summary of the full ***The Arts in Schools: Foundations for the Future*** report which was published by A New Direction on 30 March 2023 to mark four decades since the publication of *The Arts in Schools: Principles, practice and provision* by the Calouste Gulbenkian Foundation in 1982. For all our detailed findings, please refer to the full report via the link below.

The full new report can be accessed here: [The Arts in Schools: Foundations for the Future](#)

Alongside this publication, we have also produced some other outcomes of the project:

- An online bank of [case studies](#) illustrating good arts education practice in or with schools, which we have collected as part of the project
- A [series of blogs](#) linked to the original themes of the 1982 report and inspired by each of the roundtable conversations
- An updated version of the [40-year Timeline](#) we first published in May 2022
- A [think piece](#) first published in May 2022: *A new conversation on the value of the arts and beyond schools*
- Some of the [outcomes of the young people's project](#) that ran in parallel to our summer roundtables

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Note

The 1982 report covers Great Britain in the period before devolution in the late 1990s. This new *The Arts in Schools* report has a focus on the education and arts funding systems in England, although many of its themes and principles are applicable elsewhere, and we have specifically turned our attention to arts education policy and practice in two of the devolved nations (an international review was beyond our scope). English, included as an arts subject within the 1982 report, is excluded from this survey due to its core subject status today. Early years provision was omitted in 1982 and we have taken the same approach. During this project's consultation phase and roundtable events, we reviewed which of the original report's omissions required consideration in a new report on the arts in schools today; some important themes, such as mental health and wellbeing, and learner voice, were not covered in 1982 but are addressed within our new report.

Foreword

It is the privilege and responsibility of independently endowed foundations like the Calouste Gulbenkian Foundation to take the long view. We have supported wider access to culture in the UK for nearly 70 years and know that the arts play a fundamental role in human flourishing.

Four decades ago, the Gulbenkian published *The Arts in Schools: Principles, practice and provision*. It was the culmination of a four-year inquiry into the state of the arts in schools in England and Wales. The lead author, Ken Robinson, later Sir Ken Robinson, was at the beginning of a distinguished career championing the value of the arts in education nationally and internationally, and the report proved seminal.

People working in the arts education sector today still cite its influence. *The Arts in Schools* helped to consolidate the place of the arts in UK school life in the 1980s. Its recommendations were taken up by local authorities, which at the time managed most schools. It paved the way for the arts to be included in England's first National Curriculum in 1988 and inspired many professional arts organisations to engage with the education sector for the first time. The report has been reprinted nine times since its publication in 1982 and remains available on our website today.

The Arts in Schools: Foundations for the Future assesses the situation 40 years on. It results from an intensive consultation process over six months in 2022, involving more than 300 experts from the education and arts sectors, and young people themselves. Its findings are anchored in a series of roundtable discussions, exploring the key themes in the original report.

This new report finds evidence of inspirational practice across the country, but also deep concern about the principles and provision underpinning the arts in schools today. It shows that progress isn't always linear or lasting. In a context of financial crisis and profound societal change, arguments won in the 1980s must be championed again.

Three central themes emerge. Firstly, the role of the arts in human experience – in what makes us whole and healthy and happy human beings – is even clearer than it was in the 1980s, as is its contribution to productivity and the economy, and to community development and social cohesion. Among many other benefits, the power of creative exploration and expression through the arts could – and arguably should – be central in helping to address the crisis in mental health we find in young people today.

Secondly, making the case for the value of the arts in schools, particularly in England, is harder to do without a broader consensus on the purpose of education. What do we think school is for and how does the curriculum then deliver on this? The report argues that schools should be about the 'whole person' and provide a balanced education which values young people's present experience as well as their future employability. Here we can build on approaches taken in Scotland and Wales, where the Expressive Arts are now clustered into a curriculum group which has equal status with other subjects and a more valued place in the school timetable.

Thirdly, access to the arts in schools is inequitable, and has become more so in recent years. Young people in the most disadvantaged areas are least likely to be able to access cultural activity through school, reinforcing cycles of exclusion and deprivation.

We publish *The Arts in Schools: Foundations for the Future* at the beginning of a new strategic cycle for the Gulbenkian Foundation. Over the next five years, all our work will be focused under the twin pillars of Equity and Sustainability. Access to Culture is one of three key strands in the Equity programme, and renews our commitment to supporting arts participation and engagement in the UK and Portugal, for the first time

bringing all together into a single strategy. This will promote innovation, learning and exchange not only in and between the countries where the Foundation operates, but also internationally, in collaboration with others.

We hope the findings from this report will contribute to a reconsideration of the role and value of the arts in schools in the UK and, as with the original report, have relevance to similar debates in other countries and contexts, highlighting the need for greater and more equitable access for all.

The report has been made possible by the generous contributions of time and expertise from so many individuals and organisations. But special thanks must go to A New Direction for coordination of the project, and most especially to the report's authors, Sally Bacon and Pauline Tambling, for their unflagging passion and dedication to this task and to improving the experience of the arts in school for all young people.

Louisa Hooper, Director, Sustainability Programme and UK Branch, Calouste Gulbenkian Foundation

Introduction

The 1982, *The Arts in Schools* report prompted wide debate within the arts and education worlds about the importance of arts teaching and learning, how the arts were taught and assessed, and the role of agencies outside schools, including what was then the very new and emerging field of education officers within professional arts organisations.

In the late 1970s there had been a great deal of general interest in the effectiveness of education and schooling prompted by James Callaghan, then Labour Prime Minister, in his 1976 Ruskin College speech on education, which called for a great debate about a core curriculum, better accountability and more public engagement with education policy.¹ Peter Brinson, then Director of the Calouste Gulbenkian Foundation, supported by Peter Newsam at the Inner London Education Authority (ILEA), launched an independent inquiry in 1978, pulling together an eminent group of academics, local authority education (LEA) officers, arts subject advisers and arts policy-makers. In 1982, Brinson and Newsam felt that the arts represented a test case for a more general discussion about what was happening within education policy: *'We are faced now with central questions about the purpose of schooling, the balance of the curriculum and about the whole character of education in Britain ... Our conviction is that we must develop broader not narrower curricula in our schools, and that the arts have an important place within this broad approach.'*

When *The Arts in Schools* report was published in 1982 it was extremely well received. Its successes were recorded in Ken Robinson's introduction to the 1989 edition. Many local education authorities and their arts advisers acted upon it, and conferences were organised for teachers across the country, resulting in more engagement and examples of good practice. Ken Robinson said in his later 1989 introduction to *The Arts in Schools* that Callaghan's speech *'drew in deeply contested questions about standards, about discipline, values and politics in education'*. Beyond discussion about what was taught in schools, there was also a focus on teaching styles and methods, addressing conflicting views of 'progressive' and 'traditional' approaches to teaching and learning. In 2022 we looked again at these issues through the lens of the arts, and our full report documents what we heard in response from school leaders, teachers, educators, arts professionals and young people.

For this new report, we convened a series of online roundtables building on the chapters in the original report: the purpose of education and the role of the arts; creativity; 'cultural capital', knowledge and skills; primary provision; secondary provision; accountability and assessment; beyond the school; the role of arts organisations and artists; and equality, diversity and inclusion. Each session was chaired by an expert in the field, and participants were invited based on their experience of the issue under consideration. Specialist cultural education agency, A New Direction, facilitated a parallel project with a group of young people from across England, aged 18-26 years. They all had recent experience of schools and colleges, and most were still in some form of education or training, including further or higher education, or a current or recent apprenticeship. We also had responses to an initial think piece, online and in correspondence. Alongside the full report and this summary we have produced some other outcomes of the project, including an online bank of case studies illustrating good arts education practice in or with schools which we have collected as part of the project, together with a series of blogs inspired by our roundtable conversations, including the youth panel. We have also produced an updated version of the 40-year Timeline we first published in May 2022.

When *The Arts in Schools* was first published in 1982, there was a growing emphasis

on the role of schools in preparing young people for future employment. At the time, there was no common curriculum. Employment patterns were changing, the prospect of long-term unemployment was real, and there was, even then, a sense that people would work fewer hours and have more leisure time. There was a recognition that the country was changing, and that there was a need to embrace a multi-racial and multi-cultural approach to education. The report's writers emphasised the need for education to be about both the 'here and now', and the future. Education for work and education for life. As well as passing examinations to progress into a career, there was also a need for enrichment and personal development, and for education to address young people's needs in the present.

The world has changed dramatically since 1982. All school pupils now have been raised on the internet and social media. The National Curriculum was *'first introduced in 1988 before on-line shopping, Google and the Cloud. Now, the world of work is different, technology is different, society is constantly changing. The curriculum must prepare young people ... to be confident, capable and compassionate citizens.'*² There have been developments in personalised learning, creative software tools, and artificial intelligence. In many ways, children and young people today have more opportunities than ever, but their challenges (some old, some new) are manifold, and they are confronting many issues, including economic, social, technological, environmental and geo-political change.

The 'creative industries' came into common parlance in 1998 with the Department of Culture, Media and Sport's first mapping document of the sector, and since then have grown exponentially. Although hard-hit by Covid, the creative industries sector is still a thriving part of the UK economy, employing more than two million people. And there has been a significant and positive change for arts education in the wider world since the 1980s: real sector buy-in for this agenda from the economic sector now exists, spanning the World Economic Forum, the Organisation for Economic Cooperation and Development, the Confederation of British Industry and others; this marks a profound turnaround since 1982. Businesses now value all the skills and flexible work-ready attitudes, attributes and capacities developed and honed by the arts.

We follow the latest thinking from the Welsh government. Its 2022 National Curriculum includes the 'Expressive Arts' as a curriculum area, and defines arts subjects as sharing a creative process: *'Learning and experience in this Area [the Expressive Arts] encourages the development of knowledge, skills and values that can help learners grasp the opportunities and meet the challenges that arise in their lives.'*³ The study and practice of the arts *'provides learners with opportunities to explore, refine and communicate ideas while thinking creatively and engaging their imagination and senses'*. It includes art, dance, drama, music, film and digital media. Although creative thinking should be part of all arts practice and good pedagogy, the arts also include performance and sharing, skills development, and engaging with the works of others. In this report we assume the importance of the individual subject disciplines as part of a broad and balanced curriculum.

One aspect of arts education that has changed dramatically since 1982 is the role of professional arts organisations in schools. There have been many examples of excellent partnerships between professional arts organisations and schools often brokered by local education authorities (LEAs). As this work grew and became visible, other changes in the education system – including Local Management of Schools – meant that it became more difficult for some schools to take up the rich offers that professional companies were offering and developing. This work started as the 'icing on the cake', intended to enhance excellent arts education in schools, and for a time in the early 2000s the two sectors were working well together, but in the last decade, brokerage between schools

and arts organisations has become more, or differently, challenging – although still possible – with the losers being those children in schools where there has been no accountability if the arts provision is poor. Without independent brokers, schools with less arts provision are less likely to be aware of professional resources and opportunities. In this report, we explore how the commitment of the two sectors ebbed and flowed in their engagement with each other, but we do so in the belief that, however excellent the offer of the professional sector, it cannot and should not replace excellent arts teaching by specialist and committed teachers in England's 21,675 state schools which provide the bedrock of equitable access.⁴ Similarly, within a school context, a rich arts entitlement cannot be achieved without consistent curriculum provision, however rich the extra-curricular offer is.

Perhaps one of the most challenging issues we have encountered in our review is the pressing need for schools to address young people's social and personal issues. We have heard a lot about mental health. Young people and teachers often link these issues with the demands put on them to 'achieve educational outcomes', and a school environment where the system has defaulted to meeting accountability criteria in the absence of any agreed view on the purposes of education, whether linked to SATs (Standardised Attainment Tests), examinations or Ofsted inspection. There is ample evidence to suggest the positive role of the arts in addressing wellbeing. Today, beyond personal wellbeing, young people and teachers are having to address post-Covid issues and cost-of-living challenges which often inhibit extra-curricular arts provision. We also have in mind the 2003 initiative Every Child Matters here, and the importance of the arts contributing to young people's health, safety and enjoyment in their daily lives, now as well as in their longer-term careers and economic wellbeing.⁵

There is still not a universal entitlement to the arts in schools. Provision beyond the minimum National Curriculum requirements relies on committed school and multi-academy trust leaders believing it is important, and 'brave teachers' (a phrase we heard a lot in our consultation) to provide a rich and ambitious curriculum. School leaders who make space for the arts believe that education is about more than achieving good grades: they are thinking about the whole child, and the school as (and within) a community. We have arrived at a time where 'what works' is determined by what can be measured, and what can be measured has become the priority.

We have summarised all of our work in three key findings which are detailed below. Our consultation process has also enabled us to develop a set of principles for policy and practice, alongside ten recommendations which we hope will provide foundations to underpin a reimagined education system for the future. We are under no illusions as to the challenges involved, but we believe that Wales has provided the template, and that system change is now essential.

In a profile of the long-serving Schools Minister, Nick Gibb, the *Times Educational Supplement* noted (December 2022), 'What does have evidence is a teacher-led, knowledge-first, direct instruction-dominated philosophy of teaching, he claims. And it is a belief in these approaches that underpins all his policy while in post: phonics, maths mastery, a complete rewiring of the curriculum, a recalibration of ITT and so on.'⁶ We don't need polarities, we need consensus: good arts education has never been at odds with learning in 'core' subjects, or about providing easy non-academic options, or top-down knowledge transfer, and if this is how we judge effective education then the place of the arts in the curriculum will always be contested.

Pauline Tambling and Sally Bacon, March 2023

Three key findings

1 Arts subjects and experiences have an evidenced role in contributing to improving outcomes for children and young people, providing them with skills for life and skills for work.

The arts are an essential tool in building a humane society. They are a building block for social cohesion; they are important for understanding our collective histories, and for promoting inclusion, and enabling agency within a diverse society. They underpin our cultures and the economy, and are important for personal development, health and wellbeing. They provide memorable experiences and a creative outlet which enables children to explore and express their emotions and their identities, and can help in supporting children who are struggling with their wellbeing. They can enable young people to collaborate and flourish as individuals in their schools, communities and the wider world, as well as in their future careers. Arts subjects have intellectual depth, breadth, and rigour. A rich arts education supports the development of many desirable skills and capacities which are valued by young people and by employers, including teamwork, empathy, problem-solving, experimentation, self-confidence, imagination, innovation, and creativity. We describe the arts as being 'full spectrum' subjects, supporting the development of critical thinking, oracy, self-expression, self-belief, independence, initiative, focus, flexibility, collaboration, compassion, responsibility, resilience, achievement, and creative freedom.

2 Despite all that we know about the value of arts subjects for children and young people, there is a lack of value ascribed to the arts within the state education system in England.

Since the National Curriculum was introduced there have been multiple changes of direction and little focus on the purposes of education. There is no systemic rationale for what is taught, and no coherent and ambitious vision for education in relation to the economy, society, community or the individual: as a result, we have a schooling system that prioritises school performance based on exam grades in defined subject areas, and in which success measures do not value the whole child. In the absence of consensus around purpose, in the context of increased accountability focused on a narrow range of subject areas, and acute funding pressures, there has been a systematic downgrading or exclusion of arts subjects and experiences.

Structural barriers have led to a lack of subject parity. At every stage in the schooling system the arts are disadvantaged: at initial teacher recruitment and training through to a lack of support for arts teaching in primary schools. The prioritisation of EBacc (non-arts) subjects in secondary accountability measures has meant a reduction in the level of arts subjects, teachers and resources available, and therefore declining GCSE and A Level take-up. Dance and drama have no parity at inspection level, and film and digital media have been excluded from the national curriculum. We have an assessment regime that does not work for arts subjects, which require different kinds of measurement, and the investment required to develop these has not been made because of their perceived low status. Finally, we have the long tail of the exclusion of the arts from the higher education facilitating subjects list before 2019, thereby further disincentivising arts take-up. Loss of subjects and teachers cannot easily be reversed. This downgrading of the arts is damaging for young people's lives and aspirations, for the arts education workforce, for the workforce more widely, and for the health and diversity of the creative industries. And access to the arts is not equitable: we have a two-tier system, with the arts more highly valued in independent schools.

3 Many of the current problems we identify are as much about the wider context in which learning takes place as about the specific challenges for the arts in schools, and there are now widespread calls for education system change: we show that this is necessary and possible.

In the past, major shifts in education policy – such as in 1944 – have emerged from times of crisis. As in 1982, we are writing at a time of social and political change, when the country is facing significant challenges, and when all political parties believe that investment in education and skills will be key to economic growth. We have arrived at a knowledge-centred approach to learning, and a system that has the objective of creating the employees of the future has failed to embrace what employers say they want – or the value of the arts on a personal level to young people – and has prioritised learning to count over learning to create. The system is still running on outdated policies from the late 1980s without a clear purpose for what schools are equipping young people with, or why.

Whenever there has been disquiet about the place of the arts in schools, the response of governments and funding agencies has been to offer non-statutory guidance, or to put in place time-limited ‘pilot’ and ‘targeted’ projects, or ‘plans’, to fill the gap. We see the very existence of these interventions as evidence that the arts have not had a central place in schooling, and that arts subjects have been consistently sidelined. We are not making a special case for the arts but would like to see a new public conversation about education in England, as has happened in Scotland and Wales, where education and skills are devolved matters. This would enable us to look at what happens in schools anew, examining its fitness for the current context, and involve educators, parents, young people and employers, including the professional arts sector. In order to ensure access to the benefits of arts subjects that children and young people require we need a broader and more balanced curriculum for our schools, one that equips young people for the present as well as the future, and with a new area of learning, Expressive Arts, set alongside other curriculum areas of study – all of which are equal in status, and aligned to clear purposes for schooling.

Ten recommendations: scaffolding for the future

- 1 A national conversation to consider and define new purposes for schooling:** England requires a more rounded set of purposes for its schooling which are reflective of the world in which children live and will one day work. We would like to see a national conversation in England about the purpose of education which will inform a view on what is taught in schools and why.
- 2 New curriculum areas:** England requires a coherent vision for a relevant, inclusive, broad and balanced curriculum. Only when the purposes of schooling are clear will it be possible to consider the value of each curriculum area to the overall purposes. Adopting a collective term to describe the arts – Expressive Arts – is helpful in giving clarity to their role as a defined curriculum area, in line with other subject areas (such as in Wales with Health and Wellbeing; Humanities; Languages, Literacy and Communication; Mathematics and Numeracy; and Science and Technology – six in total).⁷
- 3 Changes to how we assess arts subjects:** Arts subjects require an accountability, assessment and progression system that is sensible, proportionate, and developed through consultation with teachers and practitioners. We recommend that the models described in this report, including Rethinking Assessment, form the basis for considering approaches to arts assessment, reflecting the use of digital learner profiles, and achievements beyond exams.⁸
- 4 Creating an arts entitlement within the school day, and extra-curricular arts as additional:** Every child, including those in academies, should have an entitlement to a *minimum* of four hours of Expressive Arts education per week to the end of Key Stage 3.⁹ It is important that extra-curricular arts provision is not seen as a substitute for curriculum arts delivery, but is available for young people to extend their arts engagement to a deeper level. Opportunities should be made available for young people to continue with their arts interests outside of exam syllabuses at Key Stages 4 and 5 – as is the case with sport.
- 5 Representation and relevance:** Representation in schools must be considered across the diversity of genres, course materials, texts chosen, artists studied, composers selected, and performances, stories and histories experienced, as well as in the identities of people leading and teaching, and in the syllabuses followed towards public examinations. This is important in ensuring that schooling reflects the lives, identities and cultures of society, both through contemporary work, and in making links between work that is considered part of a ‘traditional’ canon, and contemporary culture.
- 6 Teacher and learner agency:** Children and young people should be active contributors to every part of school life. We would like to see the voices of all children and young people contributing to the arts offer in all schools through whole-school commitment to listening to their views and experiences. These voices are also important in national policy consultation about system change. Teacher agency is equally important in terms of what is taught, and how, and in developing communities of practice to build confidence and skills, and to share what works well. We require a system in which agency should be assumed rather than offered.

7 Improved and evidence-based case-making: We have a more comprehensive understanding of how valuable the arts can be for a child than in 1982. Existing (and new) work, including from beyond the UK, should be updated, built upon and developed to make the case for arts learning by asserting its value in delivering against a set of agreed purposes for education. This can be shared and used for professional development, and to inform evidence-based policy making. There is a need for a refreshed, coherent and evidence-based narrative that communicates the value of the arts for children and young people; this is important for parents, heads, governors, teachers, policy-makers, arts organisations and employers. In addition to the value proposition, telling practical stories about what works is also important, including case studies demonstrating impact and supporting improvement.

8 Support for the arts in schools from the professional arts sector: However important the school offer from professional arts organisations, its function is to enhance what happens in schools, and contribute to improving outcomes for children and young people. We would like to see:

- more collaboration between education and arts policy makers and funders to ensure that the resources of the professional arts sector can be made easily available and relevant to schools (including, importantly, online), and responsive to their needs;
- recognition by policy makers and funders that if schools are to access programmes, projects and resources from the professional arts sector, they require support and active brokerage work in order to do so;
- continued support and proper resourcing for arts-sector schemes that validate and encourage best practice in school arts provision and young people's engagement, such as Artsmark and Arts Award;
- the arts as part of education for employment to build a trained workforce for a thriving and diverse creative industries sector.

9 Schools at the heart of their communities: We would also like to see schools able to respond more to local circumstances, engagement with civic society, and more agency for teachers to develop partnerships within their localities in order that schools can benefit from the creativity and resources available (as in Wales), reflecting the local economy, cultures, arts provision, employment needs and opportunities, and contributing to thriving local communities.

10 Aggregating the findings of reports calling for education system change: During the period of our review of the arts in schools we have been aware of a number of publications, reports, commissions and reviews which have presented alternative visions to the education status quo in England – most not specifically addressing the arts in their focus on schooling more widely. We see many interests in common with those in this report. Their aggregated findings broadly align with ours and we would recommend that they are all built upon to establish consensus about what needs to change in general, and that the arts be included in this thinking.

Ten principles for arts-rich schooling

Ten core principles for policy and delivery

Through a reflection on purposes and principles for schooling, and an analysis of what we now know about how a school can be arts-rich, we have identified ten core principles: five policy principles for the arts in schooling, and five for the practice and provision required to enable a school to become arts-rich.

Five core policy principles to underpin the arts in schooling

- **Rationale:** clear purposes for schooling and a coherent vision for subject areas, with curriculum linked to purposes.
- **Parity of esteem:** equal status for arts subjects with other curriculum areas, within a broad and balanced curriculum.
- **Including every child:** an access entitlement built on inclusion and equality.
- **Whole child and a rounded learning experience:** educating for personal development and wellbeing, not just academic attainment.
- **Education for now:** educating for the importance of the present, as well as for the future.

Five core practice and provision principles essential in enabling a school to become arts-rich

- **Breadth:** exposure to all art forms and a breadth of work and experiences.
- **Balance:** between knowledge and skills.
- **Inclusion:** embracing the needs of all children.
- **Relevance:** reflective of the world in which children live and will work.
- **Learner voice:** listening to children and young people.

Endnotes

1. James Callaghan (18 October 1976). *A rational debate based on the facts* (Oxford) <http://www.educationengland.org.uk/documents/speeches/1976ruskin.html>
2. Welsh Government. Developing a vision for curriculum design <https://hwb.gov.wales/curriculum-for-wales/designing-your-curriculum/developing-a-vision-for-curriculum-design/#curriculum-design-and-the-four-purposes>; Welsh Government. Curriculum for Wales <https://hwb.gov.wales/curriculum-for-wales/>
3. Welsh Government (first published 2019, updated January 2020). Curriculum for Wales: Expressive Arts <https://hwb.gov.wales/curriculum-for-wales/expressive-arts/>
4. This total number of schools comprises primary, secondary, special schools and pupil referral units, and excludes nursery and independent schools: Government data for the academic year 2021/2: *Schools, pupils and their characteristics*. <https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics>
5. Every Child Matters, introduced following the death of Victoria Climbié in 2000, introduced five key outcomes that professionals working with children and young people should strive to achieve. The five outcomes identified were: staying safe, being healthy, enjoying and achieving, achieving economic wellbeing, and making a positive contribution.

Every Child Matters (September 2002). Presented to Parliament by the Chief Secretary to the Treasury. The Stationery Office. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/272064/5860.pdf
6. *TES Magazine* (9 December 2022). <https://www.tes.com/magazine/analysis/general/nick-gibb-interview-we-had-to-blow-up-concrete>
7. In Wales these are called Areas of Learning and Experience
8. Rethinking Assessment is a movement set up to create workable solutions to making assessment fairer, broader and more equitable <https://www.edge.co.uk/news-and-events/campaigns/rethinking-assessment/>; Association of School and College Leaders (2019). *A Great Education for Every Child: the ASCL blueprint for a fairer education system* <https://www.ascl.org.uk/Microsites/ASCL-Blueprint/Home>; Big Change. Subject to Change <https://www.big-change.org/publication/subject-to-change/>; The Times Education Commission final report (2022). [https://nuk-tnl-editorial-prod-staticassets.s3.amazonaws.com/2022/education-commission/Times Education Commission final report.pdf](https://nuk-tnl-editorial-prod-staticassets.s3.amazonaws.com/2022/education-commission/Times%20Education%20Commission%20final%20report.pdf); UNESCO (2021). *Futures of Education; a new social contract*. <https://en.unesco.org/futuresofeducation/>
9. We propose a minimum of four hours each per week of curriculum time for KS1-3 for art and design, dance, drama and music, based on the National Curriculum guidance for maintained schools, which also states that all students over 14 have a statutory entitlement to be able to study these subjects at KS4. We recognise that academies have more flexibility in offering a 'broad and balanced curriculum' and that dance and drama need to be included as part of PE and English. In our consultations we heard that many children and young people are not currently able to access this level of provision as an entitlement. Unless provision is ongoing (i.e. weekly) throughout the school year it is hard to see how arts subjects can be offered to a quality which is equivalent to that of other subjects, or that it is possible to evidence progression.

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Many people have contributed to *The Arts in Schools: Foundations for the Future*. The authors would like to thank all those who read and responded to the original 2022 think piece, *A new conversation on the value of the arts in and beyond schools*. We would also like to thank the many school leaders, policy makers, teachers and arts practitioners who took part in our online roundtables – both those who presented case studies, provocations and evidence, and those who attended and contributed to the sessions. Particular thanks are due to our roundtable chairs without whom this project could not have happened: Professor Maggie Atkinson, Geoff Barton, Professor Teresa Cremin, Althea Efunshile CBE, Jacqui O'Hanlon MBE, Dame Alison Peacock, Paul Roberts OBE, and Professor Mick Waters.

About the authors

Pauline Tambling CBE and Sally Bacon OBE have worked for many years in national roles in the arts and cultural sector as funders, practitioners, policy and programme makers, and trustees, with a special interest in education.

About the Calouste Gulbenkian Foundation

The Calouste Gulbenkian Foundation, established in 1956, is a philanthropic institution that is dedicated to the promotion of arts, charity, science, and education. It is committed to full independence and the preservation of its legacy. Its main priority is the development of a sustainable society that provides equal opportunities to all. The Foundation directs its activities from its headquarters in Lisbon and its delegations in Paris and London. <https://gulbenkian.pt/en/>

About A New Direction

A New Direction is an award-winning non-profit working towards a world where all children and young people achieve their creative potential. Established in 2008, the organisation is a specialist cultural education agency with a mission to enhance the capacity and agency of children and young people in London to own their creativity, shape culture, and achieve their creative potential. It does this by working with a diverse range of partners, making connections, sharing practice, influencing change, improving the ecology that surrounds children and young people, and by providing real and transformative opportunities – from childhood, through school years and into employment. www.anewdirection.org.uk

Cultural Learning Alliance

This Executive Summary and all *The Arts in Schools* resources, including the full report, are available on A New Direction's [website](http://www.anewdirection.org.uk) until autumn 2023 when they will transfer to the Cultural Learning Alliance. The Cultural Learning Alliance champions a right to arts and culture for every child. It uses evidence to demonstrate the ways in which an arts-rich education provides skills for life and skills for work, enabling all children to fulfil their potential. www.culturallearningalliance.org.uk

Contact details for *The Arts in Schools: Foundations for the Future*

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#ArtsinSchools40

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