THE ARTS IN SCHOOLS FOUNDATIONS FOR THE FUTURE

Purposes, principles and practice

Written and researched by Pauline Tambling and Sally Bacon

CALOUSTE GULBENKIAN FOUNDATION

A NEW DIRECTION
We create **opportunity**

Contents

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

Foreword

When Pauline Tambling and Sally Bacon first approached A New Direction about working with them on this Gulbenkian initiative at the close of 2021, I was aware of the original *The Arts in Schools* report and its influence. The idea of revisiting a piece of work created 40 years ago — to reflect on the changes that had happened during this period, and to understand which of its recommendations had stuck — resonated and felt timely. A New Direction took on the project management and shared the emerging findings. It soon became clear that the work was going to be more extensive than we had originally envisaged. When talking to my peers in the National Bridge Network it was obvious that this was something we could all get behind. The project aligned to our core offer and values, and it was something in which we could all invest time and resources. Having processed the demise of the Bridge concept earlier in 2021, this felt like something that was important, that we could contribute to and engage with across our regions, and could be part of the legacy of our last 11 years of work.

The process we have undertaken was iterative. Sally and Pauline were keen to look back to the original report, and to consider the situation in 2022 through a series of virtual roundtables. Involving key individuals who were involved with or advocates of the 1982 document was a starting point, before our roundtable chairs helped to bring in many new voices from across the country, particularly school leaders. Key to the process was involving the voice of young people — absent from the 1982 version. The report is reflective: it collects the thoughts, feelings, wisdom, and guidance from a range of voices, and Sally and Pauline have thoughtfully steered and curated these ideas into a set of principles and provocations that will complement several recent reports and thinking around the purpose of education, and the place of arts in schools as part of this.

I am a firm believer in looking back. To move forward clearly, with a sense of direction and resolve, we need to understand where we came from and what went before us. This report articulates the progress and many changes we have made since 1982, but also presents the challenges, failures in systems and structures, and the barriers that have created problems for the arts in schools. This report presents us with the current state of play, together with suggestions for what needs to change. I am pleased that my organisation was able to be actively involved in something that feels so relevant and important at the end of our Bridge journey.

I would like to thank my team for embracing and being part of this piece of work. I would also like to thank the nine other former Bridge organisations which engaged with us on the journey, attended the various roundtables, supported the young people involved, and created a new set of case studies to complement the report. Thanks also to the roundtable chairs and contributors, and the respondents to the various online documents we have created through the process. I would also like to thank colleagues at the Calouste Gulbenkian Foundation for their openness and support as we have undertaken this work. Key to the clarity and depth of this report is Pauline and Sally's commitment, passion, sheer graft and relentless determination to work collaboratively with school and arts sector colleagues, to analyse the problems, and to suggest how we can build solid foundations for the arts in schools, into the future.

Steve Moffitt, CEO, A New Direction

Explanatory notes

Authors' note
The original report covers Great Britain in the period before devolution in the late 1990s. This new 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). Wherever possible we have tried to ensure that all data, unless otherwise stated, is for England only; some data (on, for example, free school meals or mental health) is UK-wide. Education terminology has changed a great deal since 1982; we have generally adopted contemporary phraseology, but original terms, however outdated — and which are not accepted language now — are included in instances when the 1982 report is quoted. 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 in focusing on the arts in schools, not pre-school. During this project's consultation phase and roundtable events we had an opportunity to review 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, are not covered in the original report but are addressed here.

Quotes
Where quotes are used without any attribution, they are taken from the transcripts of this report's consultation roundtables which took place over the summer and early autumn of 2022. We have not attributed quotes from the roundtables as we wanted all participants to speak freely. We have generally not referenced page numbers for quotes from the 1982 report (or the later 1989 edition with its new introduction) — unless they are referencing an additional further source. Unless boxed at the top of a section, quotes from the original report all appear in grey (and sometimes with the corresponding 1982 date) to distinguish them from our findings in 2022.

Nomenclature
Arts education liaison officers: staff within arts organisations who deliver learning work have a multiplicity of names. When referring to the origins of these roles in the 1980s we have used the term arts education liaison officers as a catch all — the terminology will have varied from organisation to organisation.

Learning and participation teams: learning teams have a multiplicity of names today, as they did in the 1980s and 1990s. When referring to these departments from the 1990s onwards we have tended to refer to them as learning and participation teams, although we know that the titles vary from organisation to organisation. (Material culture organisations sometimes refer to team members as education curators, just as performing organisations sometimes refer to team members as learning producers.)

Equity, diversity and inclusion: due to the frequency of use, we have tended to use the abbreviation 'EDI' as shorthand when not talking about one aspect in particular.

D/deaf: The word deaf is used to describe or identify anyone who has a severe hearing impediment, and sometimes also to refer to people who are severely hard of hearing. Deaf with a capital D refers to people who have been deaf all their lives, or since before they started to learn to talk.

Initial Teacher Training and Initial Teacher Education: Initial Teacher Training (ITT) was the standard term until teacher training colleges began to be subsumed into universities and offer degree courses. Thereafter, teaching became a graduate profession and began to use the term Initial Teacher Education (ITE). Ofsted subsequently developed a framework for the inspection of teacher training and termed it the ITE framework. We use the abbreviation ITE throughout this report (unless ITT is referenced within direct quotes).

Independent schools
We refer to fee-paying schools as independent schools. This descriptor can be used interchangeably with 'private' or 'public' in the UK, and where we quote others, they may use these alternative terms.

Arts funding system
Funding for the arts in England before 2002 was the responsibility of the Arts Council of England and ten Regional Arts Boards (RABs) which distributed grant-in-aid and lottery funding (the RABs replaced the Regional Arts Associations in 1990 following the 1989 Wilding Report). In 2002 these organisations combined into a single body, Arts Council England. Before 1994, when arts funding was devolved to the UK nations, the Arts Council of Great Britain covered England, Scotland and Wales (the Arts Council of Northern Ireland was founded in 1964).

The National Portfolio is a group of nearly 1,000 arts and cultural organisations that receive regular funding from Arts Council England, which invests public money for creativity and culture in England. They are referred to as **NPOs (National Portfolio Organisations)** throughout this report. When we write about the responsiveness of the arts sector to the education sector, we are essentially talking about NPOs. However, it is important to note that there are many arts organisations existing outside of this group — for various reasons —

which are committed to delivering learning and participation programmes for schools (e.g., the Barber Institute of Fine Arts in Birmingham, Shakespeare's Globe and The Old Vic in London, and York Theatre Royal).

Government departments responsible for the arts and education
In 1982, the education ministry was the Department for Education and Science; following several name and responsibility changes in the period since (including the Department for Children, Schools and Families, 2007-2010), it is now known as the Department for Education (DfE). Until 1992, when the Department for National Heritage was established, the Minister for the Arts sat within other government departments, including the Department for Education and Science. In 1992, a range of responsibilities located across Whitehall were brought together for the first time, and in 1997, the department was renamed the Department for Culture, Media and Sport. In 2017, it was renamed the Department for Digital, Culture, Media and Sport. In February 2023, digital was removed from the department's responsibilities.

Key Stages
The National Curriculum is organised into blocks of years, termed key stages (KS):

Primary	KS1	ages 5-7	(Years 1-2)
	KS2	ages 7-11	(Years 3-6)
Secondary	KS3	ages 11-14	(Years 7-9)
	KS4	ages 14-16	(Years 10-11)
College/Sixth form	KS5	ages 16-18	(Years 12-13)

Introduction

1 Introduction

Any report, our own included, lands in a particular moment in time, and remains fixed in that moment, while its context immediately shifts and moves on. However, some will hold truths, principles, findings or guidance that can stand the test of time in retaining relevance. When *The Arts in Schools* was 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.

It was in this context that 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: the two were inextricably linked. 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 concept of the 'creative industries' came into common parlance in 1998 when Chris Smith, as the new Secretary of State for Culture, Media and Sport, commissioned the first mapping document of the sector. It included advertising, the art and antiques market, architecture, crafts, design, designer fashion, film and video, interactive leisure software, music, the performing arts, publishing, software and computer services, television and radio. Tourism, hospitality, museums and galleries, heritage and sport were recognised as close economic allies to the creative industries. *The Creative Industries Mapping Document* was revised over time, and in his foreword to the 2001 edition Smith wrote, *'I want to see us putting creativity at the heart of education, encouraging our children to develop their innate talents ... I want all young people to have the opportunity to express and channel their creativity through a wide range of activities, including for some a career in the creative industries.'*[1]

In 1982, insofar as the report's Advisory Committee was thinking about career opportunities, it was about training routes for performers and visual artists — into precarious jobs for which there has always been an over-supply of talent for the available roles. Although hard-hit by Covid, today the creative industries sector is a thriving part of the UK economy, employing more than two million people. Beyond the creative industries, more employers are looking for creative thinkers, and start-ups and entrepreneurism are considered essential for the country's economic growth.

In 1982, the report referred to ***'all of the arts'*** as ***'music, dance, drama, poetry, literature, visual and plastic arts'*** with a nod to crafts. In his introduction to the 1989 edition, Ken Robinson added film and television, and media education. Today we would include digital arts, and encourage young people to engage with the arts in their widest sense: what contemporary artists do, as well as the arts of the past. There has long been a debate within the arts education community about whether we can describe 'the arts' as a discrete curriculum area like, for example, the sciences or the humanities. Each artform has its own distinctive history, practice and skills, and any definition of the arts as a whole will be debated (as will definitions of the creative industries): the arts change and evolve in response to people and societies, and are therefore hard to pin down precisely.

1. Introduction and key findings

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.*[2] 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'*.

The different artforms are not interchangeable, and all contribute to a broad offer. It is not enough to study just one of them in primary schools and through Key Stage 3. All the arts provide the means to develop young people's voice, their confidence, and allow self-expression: dance develops physical capability and movement which is different from drama, which challenges preconceptions, builds confidence, and can help students work through personal issues. Each one is a discipline in its own right with its own academic language and rigour. In later years, young people may develop a chosen artform to a higher level, particularly if they intend to pursue an arts subject at university or work in the creative industries professionally. 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 mostly refer to 'the arts' or 'arts education' without unpacking the discrete qualities of the individual artforms which we take as read. 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. Perhaps the biggest claim for *The Arts in Schools* was that it awakened the arts funding system to the importance of arts education in schools. There was no perfect time when all schools offered excellent arts education, but there were examples of excellence in places such as London, Leicestershire, Nottinghamshire, Wigan and West Yorkshire, and emerging links between local education authorities (LEAs) and professional artists in local authority-run regional theatres, and their theatre-in-education (TIE) programmes. Dance agencies were quick to develop residencies in schools and animateur programmes. Writers in schools were organised by, for example, the Poetry Society, or the Writers on Tour programme, and gallery loan collections (based on an earlier 1940s ambition to supply contemporary art to children, and continuing today in Wakefield) were made available to schools.[3] Sponsors and grant-making trusts started to support these initiatives.

As this work grew and became visible, other changes in the education system — including Local Management of Schools — meant that it was becoming more difficult for some schools to take up the rich offers that professional companies were offering and developing. In some instances, organisations (like Access to Music, now Access Creative College, and the most successful private music education provider) were able to move into national provision.[4] This work had 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 that provide the bedrock of equitable access.[5] Similarly, within a school context, a rich arts entitlement cannot be achieved without 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, examinations or Ofsted inspection. There is ample evidence to suggest the positive role of the arts in addressing wellbeing. This relates to young people's sense of agency, personal voice, and ability to contribute to the life of the school and the wider community. 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. Put baldly, schools' engagement with their wider community is more likely to include provision of breakfast clubs and food banks than out-of-hours access to art rooms or school productions.

It is fascinating to consider how arts education has changed over the 40 years since *The Arts in Schools*, but there is still not a universal entitlement. 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 which feature at the end of this report, alongside ten recommendations which we hope will provide the right 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 been 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

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 debate 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.

Context and process

2

2.a *The Arts in Schools* report in 1982

'To consider the place of the arts as part of the school curriculum in the maintained sector of education, and to make recommendations.'
Terms of reference (1982)

The original 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 a very new, emerging field of education officers within professional arts organisations. There had been a lot of general interest in the purpose 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.[7]

Peter Brinson, then Director of the Calouste Gulbenkian Foundation, and Peter Newsam, the Inner London Education Authority's (ILEA) Education Officer, saw that little was being said about arts education, and they were also concerned that debates about education policy had departed from the principle of a general education that had developed in Britain since the 1944 Education Act. Brinson launched an independent inquiry in 1978. He pulled together an eminent group of people — academics, local authority education (LEA) officers, arts subject advisers and arts policy-makers — to reflect on the issues and make recommendations. Brinson and Newsam felt that the debate extended beyond the arts, and represented a test case for a more general discussion about what was happening within education policy. The four-year inquiry began early in 1978 and the final report was published in 1982. As well as an Advisory Committee of twenty-three senior people from the education sector, and an observer from the Arts Council of Great Britain (ACGB), Brinson appointed two organising secretaries, and a drafting committee of four.

By the time the work was well underway in the early 1980s, Callaghan had been replaced as Prime Minister by Margaret Thatcher (elected in 1979) and it was clear that his speech, the first to address the detail of what went on in schools by any British Prime Minister, had brought conflicting views about education to the surface.[8] Ken Robinson said in his introduction to the 1989 edition of *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. So-called progressive education was more dominant in primary schools at the time as it was child-centred, valuing experiential learning and hands-on projects often at the expense of subject coverage, whereas 'traditional education' prioritised a body of knowledge to be passed on and assessed, and fitted easily within secondary schools which had subject specialisms. Most arts subjects were by nature 'expressive' and encouraged the contribution of a student's individual ideas and 'voice' but were perceived by some as lacking rigour and discipline. The Advisory Committee of *The Arts in Schools* was particularly sensitive to this criticism, ***'We look at a controversial area in arts teaching – the relationship between children practising the arts themselves and learning to appreciate the work of others.'*** Arts teaching is well placed to bridge the gap between a 'progressive' view that values young people's individual and collective voices, and teaching about artistic achievements and practice past and present.

Brinson soon saw that the government's proposed changes to English education were more radical and far-reaching than he and Newsam had anticipated. As he says in his foreword, ***'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.'***

2.b Our process in 2022

2.b.i Our aims

Our aims in 2022 were different to those in 1982: we wanted to revisit *The Arts in Schools* report; to consider its impact; to test its relevance; to reflect on what has happened to the arts in schools in the 40 intervening years, and on the situation today; and to consider what needs to change. We wanted to note improvement, and to determine the extent to which arts education is able to contribute to the nation's effort to educate our young people. Our support structure was not the same as in 1982, our project timeframe was shorter, and this is not an academic study. We have been grateful for the support of the Calouste Gulbenkian Foundation, of the outgoing Bridge organisation network, and for the goodwill, commitment, and support of our participants and roundtable chairs.[9] All our participants already had a commitment to the arts in schools. We know that it has already provoked memories, discussion, reflection and, at times, frustration with the status quo. We wanted to take the long view on the place of the arts in schools without being nostalgic for past times.

The 1982 inquiry concluded with the central question about the purposes of schooling, the balance of the curriculum and about the whole character of education in Britain. Four decades on we have concluded that this central question is as pertinent, if not more pressing, today as it was in 1982.

2.b.ii Our methodology

In May 2022 we published a think piece that was downloaded more than 1,750 times by the end of 2022. We convened online 'roundtables' building on the chapters in the original report, focusing on corresponding themes: 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 (EDI). Most roundtables lasted two hours but the first and final sessions (on the purposes of schooling and on EDI) were longer. Sessions were chaired by an expert in the field, and participants were chosen based on their experience of the issue under consideration. As the roundtables were online, we were able to ensure coverage from across England and all sectors, and in some cases there was participation from Scotland and Wales.

A New Direction, an award-winning not-for-profit organisation delivering opportunities for children and young people to develop their creativity (also Arts Council England's Bridge organisation for London between 2012 and 2023), facilitated a parallel project with a group of 13 young people from across England, aged 18-26 years, of whom ten were involved throughout. The young people all had recent experience of schools and colleges, and most were still in some form of education or training, including further or higher education (FE, HE) or a current or recent apprenticeship. They met a total of four times. Some of them attended the final roundtable on equity, diversity and inclusion in September 2022, and the gathering of all the roundtable chairs in November 2022. All read the 1982 report, debated its chapters and recommendations, and prepared their

own responses to it. We have also had responses online and in correspondence. Some of our respondents remembered the original report. It had resonated particularly with the growing numbers of arts educationalists who joined professional arts organisations from the 1980s onwards as part of what became known as learning and participation teams (or variations on this title). Without doubt an early win of *The Arts in Schools* was the championing of these roles.

Although our roundtables broadly followed the themes of original report, we are framing this report on the common themes that emerged across the discussions:

- **The changing landscape** since 1982 across education, the arts sector, equity, and brokerage
- **What we now know about schooling and the value of the arts:** the purposes of schooling and why there is a problem; a set of principles and values for the arts in schools; understanding the value of the arts in young people's lives; and the challenge of assessment and progression
- **What we now know about what it takes to become an arts-rich school:** the conditions for arts education to thrive at school level; the characteristics of successful arts education at classroom level; evidence and case studies
- **The challenging context 40 years on:** challenges to childhood and youth in a time of crisis; challenges in the education sector; challenges for cultural equity; challenges in the arts and creative industries sector (including careers); and challenges for brokerage between schools and the wider world.
- **What needs to change:** recommendations

Alongside this publication we have also 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
- A series of blogs linked to the original themes of the 1982 report and inspired by each of the roundtable conversations, which were originally published by A New Direction between September 2022 and March 2023
- 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.

Through the publication of a Timeline we hope we have acknowledged all the relevant reports and studies, and consequent developments in this arena that have taken place over the period.

2.b.iii Our participants

Close to 300 people from across England, Wales and Scotland attended our online roundtables and were involved in our consultation. The 1982 *Arts in School*s Advisory Committee members were grounded in long years of arts education practice in schools and local authorities (LAs), with an in-depth knowledge of educational policy and philosophy. We tried to reflect this commitment in our choice of chairs and participants, which included teachers, school leaders, senior staff and CEOs of multi-academy

trusts (MATs), education and arts policy makers, LA representatives, artist-educators, charitable organisations, Awarding Bodies, senior staff from major arts organisations, and community workers.[10] Inevitably our participants represented those with a deep commitment to, and knowledge of, the arts in schools, either as practitioners or as policy makers. We were particularly pleased to be able to consult with our group of young people (18-25) who represented the network of Bridge organisations across England.

The immediate impact of *The Arts in Schools* in the 1980s

3

3. The immediate impact of *The Arts in Schools* in the 1980s

3.a Impact on the public debate about education

'The Government fully accept[s] the case that the arts are not merely a desirable but an essential component of the education offered in schools.' (1989)

When *The Arts in Schools* report was published in 1982 it was extremely well received; its status, and that of the Calouste Gulbenkian Foundation in the UK, was such that it was debated in the House of Lords in April 1982. Opening the debate, Lord Beaumont of Whitley, then Liberal spokesperson on both the arts and education, observed, *'I do not think that there is a great need to argue the case for the value of the arts to education. On the deepest level the arts are fundamental ways of organising of understanding of the world. I think there are few noble Lords who would want their own children to be educated without a knowledge of the arts, without the opportunity to learn to practise some of the arts. What we want for our children surely we want for the children of this nation, because arts are not just a middle class icing on the cake; they are considerably more basic than that.'*[11] Beaumont emphasised a key point from the report, that education is often treated as preparation for the future, for getting a job and making a contribution to the nation's economy: *'Children do not hatch into adults after a secluded incubation in school. They are living their lives now. Helping them towards an independent and worthwhile life in the adult world of the future pre-supposes helping them to make sense of and deal with the experiences which they suffer or enjoy in the present.'*

3.b Impact on education policy

'The report attracted an immediate and positive response from all sectors of education and its influence continues to grow.' (1982)

The successes of the 1982 report were recorded in Ken Robinson's introduction to the 1989 edition. Many LEAs 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. In-depth work by LEAs led to more than 300 programmes in 200 primary and secondary schools as part of the Arts in Schools initiative run by the School Curriculum Development Committee/National Curriculum Council (SCDC/NCC), which ran for four years from 1985 to 1989.

The Callaghan speech had fired up the debate about who should control the school curriculum, and *The Arts in Schools* ensured that arts education was part of the debate. Since as far back as 1870, new education acts had begun with an emphasis on schooling as vital to the economy. At the time there was a view — fiercely rejected by the report — that other than for those destined for jobs in the arts, arts subjects were only about self-expression. The report writers had been concerned about a renewed emphasis on education for employment (and the wider economy), and how the arts would sit within this agenda. The report refocused the debate about the overall purpose of education, and the role of the arts in contributing to it.

The Calouste Gulbenkian Foundation commissioned further research and reviews, including from the National Foundation for Education Research (NFER) on arts teacher training, and on the roles of artists working in schools.[12] The report influenced the early development of the National Curriculum with art and design, dance, drama and music included, albeit with dance and drama placed within other subject guidance

(physical education and English respectively). It also influenced examinations, including the relatively new GCSEs (General Certificate of Secondary Education) which started in 1988. That dance and drama had failed to make the cut within the seven foundation subjects of the new National Curriculum, alongside art and music (maths, English and science were identified as core), was an omission criticised in the introduction to the 1989 edition.

Many of those involved in the thinking behind *The Arts in Schools* — academics and the new professionals in arts organisations — were included on the National Curriculum working groups or were involved in subsequent review discussions.

3.c Impact on learning and participation in professional arts organisations

'We see a broader educational principle – that of opening the school itself to new influences and of seeing education in a much wider setting than schools alone.' (1982)

The 1982 report was used by arts funding bodies as a basis for developing their emerging education and outreach policies with new approaches to working in partnership. A London conference run jointly by ILEA, the Greater London Council (GLC) and Greater London Arts Association (GLAA), and which resulted in a publication, *Arts Education and Community*, was an example of how, beyond LEAs and schools, the education and arts agencies began working together for the first time.[13]

One notable development in the arts education landscape from 1982 was the engagement of professional arts organisations with schools, particularly those funded by the UK Arts Councils. Roy Shaw, Secretary General at ACGB from 1979 to 1983, firmly believed in the interdependency of the arts and education: *'The arts do reach only a minority of the population, particularly the serious arts which we fund, but I believe you can extend the reach beyond the middle class ... by education. What distinguishes the bourgeoisie is not a special gift from God but the fact that they've had an education and the opportunity to enjoy the arts.'*[14]

During his tenure, the ACGB began its policy of working more closely with the education sector, particularly with schools. In 1982, *The Arts in Schools* report referred to a handful of trailblazer initiatives which were detailed in an ACGB publication, *Professional Arts and Schools* (1980).[15] These included some artists-in-education schemes (funded by grant-making trusts and Regional Arts Associations), theatre-in-education (TIE), and work by arts centres (funded by LAs), of which there were some 150 at the time. There is mention of what were then called arts education liaison schemes, and a small number of professional dance, opera and theatre companies that had pioneered the model by appointing arts education liaison officers at their own cost. Once in post, these liaison officers developed year-round programmes of education work, ranging from bringing school groups into their organisations for performances, tours and exhibitions, to sending artists out to schools. Often the content of this work was informed by LEA arts advisers. In 1979 the ACGB set up its own Education Unit, encouraging arts education liaison, funded with a three-year grant from the Calouste Gulbenkian Foundation. Other major arts companies received funding from the Foundation to cover the first year's salary of arts education liaison officers.

What's changed since 1982 and what's the same

4

4. What's changed since 1982 and what's the same

4.a Introduction

In this chapter we take the long view on the English education system, the arts sector in education, and brokerage between the two, as well as cultural equity and special educational needs and disabilities (SEND). It is helpful therefore to set out the context for this in terms of the machinery of government and the arts funding system.

In the 40 years since *The Arts in Schools* there have been 22 Secretaries of State for Education (and the department has changed its name and remit five times), with only eight being in post for more than two years. There were six postholders between 2020 and 2022, with — astonishingly — five in 2022 alone. Over the 40-year period we have seen more and more influence from the Secretary of State, and a great deal more accountability — and this has had a direct impact on the arts in schools. As Tim Brighouse and Mick Waters note in their 2021 book, *About our Schools*, *'Some estimate that the secretary of state now has over 2,000 powers, whereas as the end of the Second World War there were three.'*[16]

The Department of National Heritage was created in April 1992, bringing together different aspects of cultural policy from across Whitehall within one government ministry for the first time: arts, broadcasting, sport, film, architecture, historic sites, royal parks and tourism. The department was renamed as the Department for Culture, Media and Sport in 1997, and as the Department for Digital, Culture, Media and Sport in 2017. Its role as coordinating department for the London 2012 Olympic and Paralympic Games gave prominence to the complementary roles of the arts and sport with the introduction of a Cultural Olympiad for the duration of both the Olympics and Paralympics. DCMS has had 13 Secretaries of State in 13 years.

Arts policy and funding has changed in the period. The Arts Council of Great Britain's Senior Education Officer, Irene Macdonald, was the arts observer on *The Arts in Schools* report. In 1994, ACGB was replaced by the Arts Council of England, the Scottish Arts Council and the Arts Council of Wales, which each received a Royal Charter. In England, Regional Arts Boards, which had been set up in 1990 from the earlier Regional Arts Associations (both were supported and part-funded by local authorities), worked alongside the Arts Council of England (jointly referred to as England's Arts Funding System). In 2002 the Arts Council of England and the ten Regional Arts Boards merged into a new national funding and development body for England, Arts Council England (ACE).

With the introduction of the National Lottery in 1994, the arts councils became National Lottery distributors, bringing more income for new buildings and renovations initially and then later through Arts for Everyone and for special projects, many of which benefited children and young people. Youth Music became a National Lottery distributor when it was set up in 1999.

4.b Education — then and now

The original report landed towards the end of a period of recession and high unemployment, when education came to be seen as a solution to political, business and labour market problems. In 1988, the Conservative government introduced the Education Reform Act (ERA), which established England's first National Curriculum and Local Management of Schools (LMS), both significant changes for the organisation of education. Until then, what was taught in schools was decided by schools, LEAs

and, in secondary schools, by external examination requirements for a proportion of pupils in years 10-13 (ages 15 to 18). Local Management of Schools (LMS) would lead to schools opting out of LEA control as grant-maintained schools and more recently to academisation, with individual schools or multi-academy trusts (MATs), answering directly to the Secretary of State for Education.[17] The abolition of ILEA, which had the biggest and most comprehensive arts education programme in the country, was included in the legislation and it was closed down on 1 April 1990. With LMS, many of the resources for provision such as music services and county orchestras, discretionary grants for post-16 arts training, festivals and exhibitions — which were over and above individual school budgets — moved from local authority control. The arts and sport had been the major beneficiaries of such funding.

The National Curriculum is *'a set of subjects and standards used by primary and secondary schools so children learn the same things. It covers what subjects are taught and the standards children should reach in each subject.'*[18] It has been refined over time, specifying what is required, with standardised attainment tests (SATs) for primary pupils, and GCSEs for secondary students, tracking and being used to report on school performance. Early talk of a national curriculum operating inside a wider 'school curriculum' did suggest some autonomy in meeting local needs, but required ingenuity in finding time, money and resources by school leaders in a landscape that was increasingly dominated by inspection through the Office for Standards in Education (Ofsted), which was established in 1992.

Arts subject associations, including the National Society for Education in Art and Design (NSEAD), National Drama, One Dance UK, and the Music Teachers Association (as well as the Independent Society of Musicians and the Design and Technology Association, ISM and DATA respectively) have actively promoted good practice in the curriculum and become vocal champions for their curriculum areas.[19]

The past 40 years have seen rapid technological change, with the birth of the internet, social media, and the Fourth Industrial Revolution, and all have impacted on the school sector: digital technologies have brought about new ways of teaching, learning, assessment, and tracking.[20] They impact on how, where and when pupils learn, and how they connect to each other. There have been developments in personalised learning, creative software tools, artificial intelligence (such as AI bots), and hybrid pedagogies — and a new sphere of digital arts (or digital media) has been added to music, dance, art and drama, even if that is not universally the reality in schools. As well as the benefits and potential of digital technologies, schools are dealing with the challenges of online safety, equality of access, plagiarism and disinformation.

Ofsted's annual report at the close of 2022 revealed that *'Recruitment continues to be a frustration for schools, colleges and independent learning providers. Schools report shortages of teaching assistants, and colleges are finding it difficult to recruit tutors in many areas.'*[21] Initial Teacher Education (ITE) has focused for a long time on a limited range of disciplines, and the arts are not well represented. In 2023/4 the DfE will make bursaries available for those wanting to train to teach chemistry, computing, maths, physics (£27,000); geography and languages, including ancient languages (£25,000); biology, design and technology (£20,000); and English (£15,000).[22] Latin and Greek are prioritised above arts subjects. Early Careers Teacher (ECT) training takes little account of arts subjects outside of subject specialisms. Teacher Standards (used to assess all trainee teachers) are also not helpful for the arts, as performance management almost always focuses on core subjects. If teaching capacity dries up in arts, what are the implications?

Increasingly, and particularly in the context of pressures on budgets, schools prioritised what was inspected, and what was measured by public examinations. Evidence-gathering has focused on methods that result in better test results: methods are becoming increasingly standardised, at the expense of teaching methods that are more student-centred, and extend beyond academic outcomes. While there have been spells where the arts have been funded more centrally, more recent austerity and financial pressures, such as cost-of-living challenges, also put pressure on school leaders to deprioritise so-called expensive or 'practical' subjects (those that require particular resources, including art and design), or subjects where student numbers are smaller (modern foreign languages, drama and music). This decrease in schools' capacity to support the arts has, in part, been balanced and sometimes rationalised (or even masked) by the changing outlook and contribution from the cultural sector, but not universally, or equitably.

4.c Arts organisation engagement with education — then and now

Those involved in the 1982 report would be astonished by the scale of educational staff and resources within the professional arts sector today. From the beginnings of employing arts education liaison officers in the 1980s, there have been huge strides in terms of workforce expansion and the professionalisation of arts educators. Rather than a single arts education liaison officer in a professional company, it would be unusual now for a large cultural organisation not to have a learning team in place. A new career of arts educator working in professional companies has developed through investment by host organisations, and through fundraising. There has been an enhanced recognition post-pandemic of the vital role of freelance artists — estimated to form a huge proportion of the arts education workforce.

In 1997, ACE launched an education and training policy for the combined arts funding system in England (published with the Regional Arts Boards, or RABs), *Leading through Learning*, and by 1997 78% of arts organisations and 81% of ACE-funded National Portfolio Organisations (NPOs) had education programmes (from 2023 it will be 79%).[23] The introduction of the National Lottery in 1994 introduced new funding for the arts, and for young people's activity in particular: from 1997, when ACE launched the National Lottery-funded *Arts for Everyone*, many of the beneficiaries were organisations working between the cultural sector and education. After 2010, and austerity measures, some of the gains in learning programmes in arts organisations became vulnerable.

In parallel to this, various sub-sector support agencies have emerged to support cultural learning teams in the arts sector, all of which are membership-based, and some of which have become NPOs: Engage (National Association for Gallery Education, promoting participation in the visual arts, now an NPO); the Group for Education in Museums (GEM, now an NPO); and the Drama and Theatre Education Alliance (DTEA). There is no single workforce support agency operating across material culture and the performing arts for the cultural sector. The Cultural Learning Alliance (CLA) spans both by operating as a 'backbone' organisation championing a right to an arts-rich education for every child.

Throughout the 1990s and 2000s, a number of arts initiatives were established, funded through ACE, the Department for Culture, Media and Sport (DCMS) or the Department for Education (DfE).[24] Some, such as Sing Up, came as a result of lobbying to arrest the decline in provision (in the case of singing, the loss of music teachers who could play

the piano), and many schools did not sign up. Most were devised to address a deficit in education funding for music and the arts, particularly covering a period of decline in LA funding, and over time the responsibilities for extra-curricular arts actions have shifted from education funders to the DCMS and arts funders.

Beyond statutory bodies, grant-making trusts and foundations initiated their own schemes and programmes, including the Teacher Development Fund to support delivery of arts-based teaching and learning opportunities in the primary classroom (Paul Hamlyn Foundation), and learning spaces within professional arts organisations (Clore Duffield Foundation, from the late 1990s). This investment has been guided largely by the leadership of each foundation, and the directors of the trusts most committed to the arts have met with ACE colleagues on occasion for the past two decades for the purpose of information sharing, and on occasion to attempt to coordinate responses to particular issues. In 2008/9 Clore Duffield also established the Cultural Learning Alliance — with the support of Paul Hamlyn Foundation and other trusts, including Esmée Fairbairn Foundation — to operate as a backbone organisation in championing an arts-rich education for every child. The National Art and Design Saturday Club (set up by the Sorrell Foundation, not an endowed grant-making trust) is supported by DfE and ACE, among others.

From 2010, many of the publicly funded programmes closed or reduced as part of austerity measures, but Music Hubs came into being (2011) to replace the more generously funded local authority music services which had been in decline since the late 1990s, and also to encourage more collaborative place-based working between music teaching and local partners, including arts organisations. In the late 1990s ACE's estimate of lost LEA funding in music was £200 million.

Throughout this period, there has been debate about what works in arts education and what is considered a quality experience for participants. Arts organisations and educators have responded in a number of ways to respond to the different challenges, particularly in the context of a schools sector that has less flexibility (and funding) to take students out of school or schedule trips beyond the school gates. Arts educators are intrinsically committed to co-curation with young people and encouraging young people's own artistic practice. They are uniquely placed to balance a focus on young people's own creative practice with engaging with the repertoire, collections and artists in their organisations. The work is often marked out by reflection and dialogue, with evaluation often required by funders. There is therefore more evidence available of what constitutes effective practice in artistic terms, and a need to share examples more widely. Some organisations have created centres and learning spaces for young people. As well as schools, these are used by disadvantaged groups, and those young people who are not in education, employment or training with an eye on careers in the UK's successful creative industries.

Today, many organisations have large learning and participation teams, although recent financial challenges emerging from Covid-19, inflation, and cost-of-living issues, may be resulting in some reconsidering their commitment to this work, and in some cases voluntary redundancies for learning staff have been a consequence of recent financial pressures. Some hitherto successful learning teams have had their budgets cut or are having to make the case for education work anew. Just as school leaders determine the value accorded to arts education in schools, so arts leaders determine the status of learning within their organisations, and after a period of tremendous growth we might now be at a moment of precarity.

4.d Cultural equity — then and now

4.d.i In schools

There is an inherent difference (and sometime a tension) between participation *in* the arts and appreciation *of* the arts. Is the purpose of arts education to nurture young people's own artistic practice or to introduce them to the works of professional artists past and present? Few classroom teachers in the 1980s would have taught art history. In drama — possibly the most politically orientated of all the arts subjects as it saw itself as providing a voice for the disengaged, particularly in secondary modern schools — there was resistance to teaching texts which were the preserve of English teachers, or taking young people to professional theatre productions.[25] In the 1960s and 1970s the challenge for arts teachers was engaging with working class children who did not experience so-called high culture (e.g. Shakespeare and Beethoven) at home. From the 1970s the need was to move beyond class divides: the 1982 report noted ***'... three features of the cultures of industrial societies which need to be taken into account in education: those of diversity, relativity and change'***. Arts teaching could not be about passing on a single culture but rather about reflecting the diversity of the changing nature of culture both in practice and in appreciation. The question of 'whose culture?' was a live one.

Although Britain has always been a multi-cultural society, it was in the 1960s that schools saw more children from India, Pakistan and the Caribbean Islands on their rolls as immigration rose in anticipation of the 1962 Commonwealth Immigrants Act. Apart from Section 11 funding, used to support the education of learners who used English as an Additional Language (EAL), there was no central support from the Department for Education and Science to schools or individual teachers, who had little knowledge or understanding of their new students' cultural experiences or background. *The Arts in Schools* called for more in-service training, including about the 'arts of other cultures'. Many arts teachers, at all levels of education, were keen to include non-Western arts practices in their teaching, and the report pointed out that the *'economically disadvantaged child of whatever race'* was at risk, lacking opportunities to progress. Today we use the term 'intersectionality' as a way of understanding how different forms of social categories (including race, gender, disability and other forms of identity) interact to affect people's lives and experiences of the world. There is an increasing understanding now that teachers, and others working with children to curate or run programmes, need to take an intersectional approach to understanding disadvantage and access, rather than assuming that issues are all down to a single factor. The arts are seen as a positive experience for children lacking confidence or with special educational needs: a way of valuing every young person's personal, family and community experience within the framework of schooling.

Responses needed leadership by headteachers as well as resources, and externally provided teacher development, mostly from LEAs or small independent charities. Centres like the Afro-Caribbean Education Resource, established and run by Len Garrison at Wyvil Primary School in Lambeth from the late 1970s, provided materials for teachers and children that were used across the country, promoting Black artists, thinkers and achievements, as well as anti-racism. Garrison established a similar initiative in the East Midlands, as the ACFF (African Caribbean Family and Friends) Centre.

From the 1980s, LEAs and schools, particularly those in urban areas, began to proactively address the need to reflect more diversity in cultural experiences. BBC schools programmes such as *Singing Together* started to include songs from beyond the UK nations. The Javanese Gamelan was perceived as a valuable tool for music education,

and from 1987 the Southbank Centre in London built an educational programme for schools around a gamelan gifted to it by the people of Indonesia. In London, ILEA provided schools with musical instruments for steel bands, and South American musical genres, recognising the community engagement elements of making music together. In Leicester, there were dance animateurs visiting schools to introduce Indian Classical dance.

Black History Month was devised and introduced by Akyaaba Addai-Sebo from the Ethnic Minorities Unit within the Greater London Council in 1987. It was originally designed to recognise the contribution to the UK by people of African descent, but widened to include African, Asian and Caribbean histories. Black History Month is still marked annually in schools across the country each October, and there is now government guidance about how it can align to curriculum key stages — for one month of the year.[26]

That this work to promote wider cultural understanding was never incorporated into legal guidance, expectations, or initial teacher training by the Department for Education and Science (later the DfE) meant that with the introduction of LMS (within the context of introducing the National Curriculum), and then academisation, resources and professional development for teachers dried up and became dependent on the support of individual school leaders or MATs. When identifying texts or repertoire for examinations, Awarding Bodies defaulted to traditional White European and American texts, considered part of the canon, largely ignoring the gains of Black History Month. Since Black Lives Matters Awarding Bodies have finally begun to address the issue. There has been ongoing debate about whether young people see themselves, their communities and cultures in the syllabuses they follow towards public examinations.

What might have been seen as a positive force for cultural understanding, and the nurturing of young professional artists representing a wide range of experiences, has been bypassed by the creation of a core curriculum from which large numbers of students feel alienated — although we are not denying that some children succeed in the current system, particularly in schools which are also arts-rich.

This has been exacerbated since 2014 by the introduction into schools of 'British Values' following a contested episode, the so-called Trojan Horse scandal, where Muslim governors of some Birmingham schools were accused of radicalising their schools, and a 'duty' for schools to report risks of radicalism.[27] Calls to decolonise the curriculum to reflect Black history, and Black Lives Matter, have both had an impact in schools. Cultural equity includes gender issues. In both race and gender it can be argued that the arts have stirred up awareness in positive ways. Inclusion Labs is an organisation working to support schools in addressing the issues young people with particular protected characteristics face both in their practices and the content of their curriculum.[28] Some of this work has become sensitive, and in 2022 the English government published teacher guidance for the first time on avoiding political bias.[29]

4.d.ii In the arts sector

In the subsidised arts sector funding bodies have recognised the need to diversify provision since the early 1980s, but change within the sector, and with its funders, has been slow. It is acknowledged that the creative industries are unrepresentative in terms of social class, disability and ethnicity.

In 1976, Naseem Khan wrote *The Arts Britain Ignores: The Arts of Ethnic Minorities* in Britain, which was part-funded by the Calouste Gulbenkian Foundation. The publication charted, for the first time, arts activity (often in community settings), which received

little attention and less funding from the mainstream arts funding system.[30] Following the publication, ACGB began funding such work, including through bursaries, training schemes and project funding, and companies led by Black and Asian artists began to be recognised by funders. Organisations had come into being thanks to visionary leaders such as Jatinder Verma (Tara Arts, 1977), Yvonne Brewster (Talawa 1986), and Stuart Hall (IniVA, the Institute for International Visual Arts, 1994), or grew out of community development work such as that of Nadine Senior (Phoenix Dance, 1981). With the introduction of the National Lottery in the 1990s, some Black and Asian-led organisations won funding for buildings or achieved National Portfolio status. The list of major funded arts organisations had, until the mid-1990s, with a very few exceptions, stood largely unchanged since ACGB was created in 1946.

Over four decades, ACE has attempted to diversify its portfolio, encouraging arts organisations to broaden their programmes, including through initiatives such as Black History Month, and to report on relevant activity. It has also produced comprehensive guidance, initially in 2005 through its own Race Equality Scheme, created in response to the 1999 Macpherson Report after the murder of Stephen Lawrence.[31] Since then, ACE publications and guidance have encouraged all its funded arts organisations to put in place their own Race Equality Schemes. For arts and culture the issue was two-fold: on the one hand there was a need to address the under-representation of Black, Asian and minority ethnic artists, and workers in the sector as a whole; on the other, perhaps more challengingly, the issue was how to change the make-up of the funded portfolio itself, so that there was equal resource available for artforms from beyond the Western European tradition. In 2011 a further initiative, *The Creative Case for Diversity*, stressed the need for equality and recognition of artists from Black, Asian and minority ethnic backgrounds, but also to move from a deficit model — a problem to be solved — to a positive case for diversifying the arts workforce and programme. That ACE continues to press the case, and artists still feel the need to lobby for more Black and Asian-led work, suggests that the arts sector is far from being representative — although 8.4% of ACE's NPO allocation going to Black and Brown-led organisations in 2023 is significantly up from 2.4% in the previous funding round.

In 2020, Black Lives Matter rekindled the debate about representation and social justice, and many arts organisations issued their own statements of solidarity. There is some evidence that this awareness resulted in more commissions for creatives, but there has been little change in supporting roles such as management and administration.[32] Britain's role in the history of slavery has come to the fore, with museums and organisations such as the National Trust becoming more attentive to how their histories are presented. Such efforts have become part of a public debate around contested histories that is important to consider in relation to what is taught in schools.

4.e Special educational needs and disabilities — then and now[33]

4.e.i In schools

About our Schools provides a helpful summary of child special educational needs and disabilities (SEND) education from 1971, and the progress in terms of language and responsibility (from the Department of Health and Social Security to local government, where it became the responsibility of LEAs from 1971): *'Prior to this, mentally handicapped children ... had been considered ineducable.'* There was then a growing number of different types of special schools, including ESN (S) and ESN (M)

— 'educationally sub-normal' (severe or moderate/mild). Brighouse and Waters chart the important progress in nomenclature changes to *'avoid conveying or reinforcing unconscious prejudice'*, and also the parallel advancing research into disabilities and special needs.[34] The 1978 landmark Warnock Report changed how special education was viewed. It identified one in five children as in need of some form of special educational provision at some point during their school career, usually — but not always — as a result of an identified disability. (As one of our roundtable chairs has noted, this was misinterpreted by many schools who thought that they should identify 20% of pupils with SEND; many argue that some schools still believe that a proportion of pupils will struggle to learn well.)

SEN statements (before the D for disabilities was added) were first introduced in 1978, and the 1981 Education Act stated that children should be taught in mainstream schools wherever possible, which created another shift in SEND children's schooling. Special Educational Needs Coordinators — SENCOs — did not exist in 1988. They were established in England in the 1994 SEN Code of Practice (DfE, 1994) which stated that all mainstream schools must have a SENCO responsible for coordinating services for children with SEN, and for helping teachers to develop and provide appropriate provision. The definition of SEN is set out in the 1996 Education Act (and was amended in the Special Educational Needs and Disability Bill of 2001), and currently refers to a child or young person with a disability or learning difficulty that means they need special educational provision.[35] In the 2000s, teaching assistants were termed (teacher 'aides' had been around since the 1960s) and became commonplace in schools. They have since become vital in primary school settings, and within secondary schools, and have become a necessity in supporting SEND students in mainstream schools, as well as in specialist settings. From 2015, SENCOs were renamed SENDCOs to include disabilities, in line with the 2015 Code of Practice.[36] However, during the austerity decade of 2010-2020 these additional staff have been described as having been *'the first to be sacrificed, often because they didn't contribute to the accountability measures developed during the same period'*.[37]

Brighouse and Waters contend that many of the recommendations of the 1978 Warnock report are as vital and pressing today as they were when they were published, calling for a new committee with the same expertise and thoroughness, to *'set out on a route towards inclusion'*.[38] Certainly a report by the Parliamentary Accounts Committee in 2020, and the Ofsted annual report in December 2022, both reveal very significant failings in the SEND system for children and young people.

4.e.ii In the arts sector

The Disability Arts movement began in the late 1970s alongside non-arts campaigning for improved rights for disabled people following the Sex Discrimination and Race Discrimination Acts of 1975 and 1976 which had excluded rights for disabled people. In the 1990s, campaigners including Alan Holdsworth and Barbara Lisicki, both artists, formed the Direct Action Network (DAN) to campaign for disability rights.[39] Only with the passing of the Disability Discrimination Act (DDA) in 1995 did it become unlawful to discriminate in terms of employment, provision of goods and services, education and transport. In common with other anti-discrimination legislation, the DDA was absorbed within the Equalities Act in 2010. From 1994 ACE applied access criteria to all new buildings and renovations which went some way to making arts buildings accessible, including through employing access officers, and recommending the use of user groups to advise on accessible designs.

Disability Arts has promoted the voices of disabled people and created opportunities for performers, visual artists and administrators. Long-standing arts organisations like Shape Arts (founded in 1976), Graeae (1980), Heart n Soul (1984), Dadafest (1984), and Candoco Dance Company (1991) have pressed for recognition of a social model of disability which focuses on removing social, physical and attitudinal barriers rather than medical models. Since 2013, *Unlimited* (which grew out of the 2012 cultural programme accompanying London's Olympic and Paralympic Games to become a high-profile biennial festival at the Southbank Centre, and is now an NPO) has provided an excellent national showcase for the work of disabled artists across all artforms.[40]

Until very recently it was deemed acceptable for non-disabled actors to play disabled characters in TV, theatre and film. In the last few years we have seen D/deaf and disabled performers gain more profile as attempts (and guidance from Equity) have been made with more appropriate casting for soaps, films and reality TV. In visual arts too the profile of disabled artists' work has grown.

This has relevance for the arts in schools in terms of support, visibility, access and potential. If young people 'see themselves' in the media, arts and in professional roles they will gain confidence and feel they are able to aspire to work in these sectors.

4.f Brokerage — then and now

The 1982 report noted the importance of Arts Advisers: ***'We have emphasised the high quality of work in many schools and authorities. The work of the Advisory Service has always played a key role here. The Adviser provides a vital means of communication between schools and between the different sectors of education across an authority. This is essential for the co-ordination of resources and policies and also for the provision of appropriate in-service training.'*** As professional arts organisations developed their learning and participation departments, the first arts education liaison officers relied heavily on LEA Arts Advisers to introduce their programmes to schools. In some instances LEAs, sometimes in partnership with local Regional Arts Board Education Officers, commissioned professional arts organisations to offer tailor-made arts projects to their schools, or facilitated access to performances and exhibitions. From the mid-1990s, Arts Adviser posts began to be cut or the services outsourced.

In late 1997, the government established the Social Exclusion Task Force, working out of the Cabinet Office, with a view to encouraging departments across Whitehall to direct their programmes and expenditure towards tackling social exclusion in a coordinated way. Alongside the more obvious programmes — including children's centres, schools, the police and social services — one of the Policy Action Teams (PAT 10) focused specifically on the role of the arts and sport which were seen as contributing *'to neighbourhood renewal and make a real difference to health, crime, employment and education in deprived communities'*. The DCMS and ACE responded to the PAT 10 report with funding, but also initiated a number of schemes with agencies in non-arts sectors leading to strong links in communities with youth offending teams, pre-schools, schools, youth, and pre-employment settings over the life of the programme (1997-2010).

In 2002, DCMS provided significant funding to ACE (starting at £30 million a year) to establish 16 Creative Partnerships — placed-based investment in arts provision for schools in areas chosen because of need. Typically Creative Partnerships Directors were able to invest in arts projects for groups of schools in an area over an extended period, and the role of freelance brokers, often called Creative Agents or Creative

Friends, was developed, with the aim of helping to marry up the needs of schools and the value and language of the arts organisations' practice in school settings. The programme was passed from ACE to Creativity, Culture, Education in 2009, and closed in 2011.[41] Creativity, Culture and Education developed the programme in Wales where it has had a big influence on the new Welsh Curriculum (2022): as well as including the Expressive Arts as an area of study, the Welsh Curriculum is committed to partnership working with Arts Council Wales to ensure close links with the cultural sector.[42] In 2012, ACE allocated funding (£10 million per year) to fulfil a brokerage and development role between schools, arts organisations, museums, libraries, music education hubs, and local authorities to ten ACE-funded Bridge organisations covering England. One of the Bridge organisation aims was to promote ACE's Artsmark quality standard scheme for schools, as well as Arts Award (see 6.b.iv). Throughout the period from 2012-2023, the DfE (in its various iterations) provided modest investment, indicating the value that both DfE and DCMS placed upon the brokerage programmes.

The work of PAT 10 for the Social Exclusion Task Force (later focusing on social inclusion) had the effect of positioning the arts and sport more closely to other sectors, such as education, social services and youth provision. This was reinforced in 2003 with the Every Child Matters policy initiative, which included 'enjoying and achieving' as one of its five outcomes, and gave status and recognition to the arts.[43] A notable scheme, launched in 2007 by ACE and the Youth Justice Board, was the Arts Colleges programme, which provided six-week summer schools for young offenders, and programmes leading to Arts Award. One of the benefits of working with other agencies was the rigorous evaluation requirements leading to sound evidence of arts and social impact.[44]

From April 2023, the Bridge function will disappear, and DfE funding will cease. Three of the original ten ACE Bridge organisations, in the Midlands and Yorkshire, will lose ACE continuation funding; others will continue to have ACE funding but in nearly all cases this will be at a reduced level. For the first time since 2002 there will no longer be arts-led schools brokerage evenly spread across England — creating a sense of the fragility of the arts learning infrastructure and resource. Partnership, collaboration and building models of best practice cannot happen without brokerage.

Our consultation: what we now know about schools and the value of the arts

5

5. What we now know about schools and the value of the arts

5.a

Introduction

'We've lost the idea of framing the arts as distinctive ways of learning and knowing, and as a sort of educational pedagogy. The arts are part of a good general education.' (2022)

What is schooling for? This question surfaced in the Great Debate about education in the 1970s, and in 1982 *The Arts in Schools* sought to address it with a careful and rigorous philosophical analysis of what 'being educated' actually meant, with a particular emphasis on the role of the arts. The National Curriculum — introduced six years later following a decade of public and professional debate on the role of state education — required that all schools teach the same subject content from the age of seven to 16.

In 1977, a Department of Education and Science consultation document had been clear about schools needing aims against which to judge the effectiveness of their work, and therefore the kinds of improvements they might need to make, and eight aims were described as the basis for curriculum planning.[45] But by 1999 it was already evident that *'For the last ten years the National Curriculum has been revised and reviewed without any further discussion or agreement on its basic rationale.'*[46] Even in the Labour years, when a great deal of energy and funding was directed towards education, the intense focus on basic skills, employability, social mobility, parental choice, standards and accountability meant that that the underlying purposes of education were not rigorously scrutinised; ambition for prioritising *'education, education, education'* possibly obscured the need to revisit its fundamental aims.[47]

For all the changes since 1982, we are now further away from a shared understanding of the purposes of schooling than we were in the 1970s and 1980s. We reflected in our think piece that the purpose of education in England has been attenuated over time; that it is now only made visible in the aims of the 2013 National Curriculum (which are of course *curriculum* aims, and not aims for *schooling* more generally), and the linked 2019 Ofsted framework; and that there is actually little clarity about purposes, aims and values. In the absence of any meaningful political discourse on the 'why', it has become evident that there is now no systemic justification of what is taught and no coherent vision of education in relation to the economy, society, community and the individual. It also means that, from time to time, extra non-statutory guidance is published, such as the Music Education Plan, which headteachers then have to accommodate; or new schemes are launched in response to lobbying of government ministers, or ministerial whim, which then do not align with mainstream policy.

The National Curriculum in England[48]

Aims — The National Curriculum provides pupils with an introduction to the essential knowledge that they need to be educated citizens. It introduces pupils to the best that has been thought and said; and helps engender an appreciation of human creativity and achievement.

Our consultation has made clear that if the arts are to survive in education in any meaningful sense, then the starting point for any consideration of education must be a new considered and collective understanding of the purposes of education as the basic foundation for the schooling system; only then can we move to a proper consideration of what the arts contribute to those purposes, and from that develop a coherent vision for the arts in schools (and all subject disciplines). Taking this stance in understanding

the purpose of education enables us to then understand the unique contribution of the arts to that education — *why* they matter. We need a civic conversation to build consensus, not a polarised debate. Our respondents perceived an urgent need for a proper and mature conversation: young people need and deserve a new vision, purpose and set of capacities linked to curriculum areas, and a system which is ambitious for them to express their *'talents, drive, individuality and skills'*.[49] This central issue echoed through all our consultation meetings, whatever their theme.

5.b Why we no longer talk about the purposes of schooling

In the absence of any national discussion or debate about purpose in recent years, schools have been forced towards a series of DfE accountability measures and Ofsted inspection frameworks. The framework of accountability dictates priorities. Plans for Attainment 8 and Progress 8 were announced in 2013, with the EBacc included within them. The English Baccalaureate (EBacc) operates as a pseudo-accountability measure for the proportion of children who attain a grade 5 or above in English, maths, science, a humanity and language GCSE. Arts subjects have never been included in the EBacc. When the EBacc was first proposed in 2010 there was an immediate and significant impact on what children studied at secondary school — an early Ipsos Mori poll revealed that 27% of schools cut arts courses as a direct result of its implementation. Analysis from the CLA in 2013 revealed that this disproportionately affected arts courses — in particular for pupils in disadvantaged areas.[50] The latest statistical release on the school workforce in England states that in 2021 three in every five teaching hours in secondary schools (64%) were in an EBacc subject.[51]

In 2011, the House of Commons Education Committee had concerns about the EBacc's objectives, its controversial exclusion of some subjects, and its introduction without a consultation process. The Committee heard strong evidence of the importance of the arts from school leaders and practitioners. One of the lines of defence for the omission was that the government had focused on the subjects most valued by Russell Group Universities, yet even the Russell Group has proceeded to abandon its stance on excluding the arts from its list of 'facilitating subjects' (in 2019) — thereby eliminating a key rationale for the original omission of the arts from the EBacc.

Progress 8, introduced in its current form in 2016, has reinforced the negative impact of the EBacc on arts and technology subjects.[52] It measures pupil progress between the end of primary school and GCSEs (rather than focusing on the numbers achieving five grade C to A* in their GCSEs). A score is assigned to each pupil based on whether their actual GCSE scores in their best eight subjects are higher or lower than those achieved by pupils who had similar attainment at the end of primary school. Because the Progress 8 score is the headline accountability measure used to calculate school league tables, many schools have felt a need to respond by focusing on EBacc subjects, as can be seen in the data on GCSE take-up below.

Against a backdrop of funding cuts, anything that doesn't directly respond to these measures and to Ofsted inspection has been marginalised. Relentless high stakes accountability pressures, and the ways in which these have limited school leader and teacher agency, have served to displace time, energy and legitimacy for the arts in schools, and losing sight of the aims of schooling has meant that the particular contribution of the arts has not been valued. Existing within a purpose vacuum over

the last decade, and compressed by increased government accountability imperatives, the arts within the schooling system could be described as having become a proverbial boiling frog.

England only GCSE entries[53]	2010	2020	2021	2022	% change 2010 to 2022
Art and Design subjects*	172,504	190,725	195,578	191,852	11%
Dance (AQA results only)	15,884	9,130	8,848	8,268	-48%
Design and Technology	270,401	89,037	81,774	77,531	-71%
Drama	81,592	57,881	56,739	53,185	-35%
Media/Film/ TV Studies	63,808	34,711	32,528	31,247	-51%
Music	46,045	34,686	35,202	33,793	-27%
Performing/ Expressive Arts	23,505	8,996	8,688	8,133	-65%
Total	673,739	425,166	419,357	404,009	-40%

*The apparent increase in art and design (A&D) take-up masks the true picture, and reflects the diversion of design and technology (D&T) students across to lower-cost, alternative A&D options, such as textiles and 3D studies. Taken as one, the two subjects reflect a 60% decline over 12 years.

With no evident link between the purposes of education and accountability, the combined weight of the EBacc, league tables, and Ofsted is crushing the arts out of schools. As one of the school leaders who attended our roundtables observed, education has become *'increasingly atomised by subjects and exams'*. One observation from the original report — and it's an important point — was that ***'teachers are themselves a product of the educational processes whose imbalance we have been criticising'***. This remains the case today: a generation of leaders has been schooled primarily in compliance — since childhood — with these success criteria born out of the prevailing political focus on accountability and assessment and on prioritising particular subjects. Are these really meaningful or appropriate measures of success? Read, write, count and STEM (science, technology, engineering, maths) dominate in our schools — and in the messaging transmitted to parents (and to school governors) — with no meaningful interrogation of what is lost through this damaging subject hierarchy which does not allow sufficient space and time for *all* curriculum areas. We heard that *'what gets measured gets done'*, and that school leaders have to be brave to resist this pressure. A system driven by the EBacc, data collection and one-off projects and interventions has all the wrong drivers. A radical reshaping is required, starting with a proper interrogation of the purposes of schooling: *'We are too used to taking scraps from the table when we need to change the shape of the table.'*

No respondents disputed the vital importance of literacy and numeracy, or science, but they did call for balance: young people need a broad and balanced curriculum in which the arts are valued alongside the other subject areas. We would reassert the 1982 conviction that ***'schools must develop broader not narrower curricula and that the arts have an important place within this approach'***.

One of our roundtable chairs made the point that learning has been reduced to test scores, and added that the Chief Inspector of Ofsted is now more powerful than the Secretary of State. Another observed that Ofsted, for whom no one voted, is now *'about memorisation: the system values knowledge that can be tested'*. Government and Ofsted would point out that the new Ofsted framework set in 2019 uses the phrase 'broad and

balanced curriculum', but we would assert that because of the issues we set out in this report (lack of purpose, combined with funding and accountability pressures) this fails to resolve the problem that Ofsted skews what schools focus on and materially affects the kinds of education children receive — and the gaps in that education, including the arts. It has become too difficult to achieve a broad and balanced curriculum. Have the performance and accountability measures applied to schools actually caused some of the problems they sought to solve? There is an important point here about what government says, and what actually *happens*: the DfE response now would be — as it often is — that everything is fine (because Ofsted would assert, by its own criteria, that an increasing proportion of schools, 88% at December 2022, is good, or better). But even Ofsted is identifying problems. In its latest curriculum research review on art and design it *'warned against art and design curriculums that are a "mile high and an inch deep", and said fears that not enough time is given to the subjects are "not unwarranted".'*[54]

5.c Rethinking purposes

What did our respondents think the aims of schools and the schooling system should be? They certainly thought it fundamental that schools have clarity on aims, purposes and values. Parents are probably unaware that we do not have considered and agreed aims for our schooling system. Our concern is with the arts in schools — we are not tasked here with setting out a vision for a whole new curriculum — but a new set of suggested purposes for a changed and rapidly changing world inevitably did emerge through our roundtable meetings and it would be remiss not to list them here as a reflection of our roundtable thinking. There was discussion about future redefined purposes aligning around the needs of children and young people and being specifically relevant to the context in which they live and will work. There were ten emerging themes for the school's contribution to childhood and youth, developed through discussion with school leaders and others (see below).

Roundtable thoughts on purposes for schooling

- Active citizenship for democracy and society
- Empathy and respect for self, others, community, society and the globe
- Agency and self-efficacy
- Preparation for the world of work
- Preparation for a meaningful life
- Learning from the past and the present
- Environmental understanding and responsibility
- Navigating social media and critical media literacy
- Creativity and self-expression
- Building a love of learning
- To enjoy and appreciate the present in which they live as well as anticipating the future

Aims such as these could be grouped and distilled into a reduced set of essential purposes to which curriculum areas could be aligned. Scotland has defined four purposes in relation to aims extending beyond academic achievement, and Wales now has a similarly broad approach, also with four new purposes as its starting point. We cover these in more detail in chapter 7.c.vi. The aim of a Welsh school's curriculum is now to support its learners to become ambitious, capable learners; enterprising, creative contributors; ethical, informed citizens of Wales and the world; and healthy, confident individuals, ready to lead fulfilling lives as valued members of society. We would suggest that Wales and Scotland provide valuable starting points for a consideration of the aims at the heart of England's system.

5.d Principles and values

Any consideration of purposes necessitates a consideration of principles and values. As Mick Waters and Tim Brighouse have reflected, aims often reflect implicit values which might sometimes be contested, but they must be debated, agreed, and made explicit.[55] The original report presented the case for education for the present as well as the future (the world of work); and for schooling to be about more than academic achievement, and — importantly — for all children. A series of five key values and principles emerged from our consultation discussions which closely echoed those presented 40 years ago. We have already addressed two of them — rationale and subject parity, summarised below — we have three more principles to set out in detail here:

5.d.i Rationale

As we have established, we require clear purposes for schooling and a coherent vision for subject areas, with curriculum linked to purposes. All curriculum areas would benefit from a considered and collective understanding of the purposes of education as the basic foundation for the schooling system. There should not be a separate policy for each of the arts but a general curriculum policy which provides a framework of principles for expressive arts provision which relates them to the purposes of the whole school curriculum, and their unique contribution to it.

5.d.ii Parity

Young people would benefit from there being equal status for arts subjects with other curriculum areas, within a broad and balanced curriculum. The arts require parity of provision in the form of an equitable part of curriculum time (within a general curriculum policy, as above), and of capitation monies, rooms, materials, equipment, and the appointment of staff. (It is worth stating here that the arts should never be seen in opposition to other subject areas, whether sciences, humanities, sport etc. They are of equal value and dichotomising them in any way is an outdated and unhelpful approach.) Although technically it would be possible for a school to offer an hour per week for each arts subject (art and design, music, drama, and dance) up to Key Stage 3, our teacher and student consultees felt that this was rarely the case. They also pointed out the need for more flexibility in terms of timetabling, as composition and creation work often benefits from opportunities to spend more than an hour on a project or, for example, extending access to staff and spaces outside of the formal timetable.

5.d.iii Whole child and a rounded learning experience

We need education for personal development and wellbeing, not just academic attainment. In considering the purposes of education, the starting point must be the whole child — a principle that was as important in the 1982 report as it is now. Today we would link this to wellbeing: in a complex and changing world and in the face of

increasing mental health challenges, giving children the space and skills to express themselves in and through all art forms, as a way to understand themselves, others, and the world around them, is a key aspect of a child's right to a rich education. Educational purpose is about more than academic purpose. As was observed during our roundtable on primary provision, *'All children should be able express their thoughts, their feelings, and have the opportunity to be understood, however that might be, whether it's through written language, through self-expression or through the physicality of communication.'*

The young people involved in our roundtables were particularly keen to look *'beyond employability'*: they felt that exploring arts subjects is about so much more than preparation for work, stressing the role of the arts in personal development, identity, empathy, and the *'formation of self'*, and as a catalyst for a life well-lived and being positive members of society. Young people need guidance and time to forge their identities. They do not necessarily see that the sole purpose of education is to be as economically advantaged as possible — this is particularly relevant for pupils with special educational needs and disabilities (SEND).

As Anne Longfield reported in relation to her Commission on Young Lives in 2022, *'Young people told us how they worry about MH* [mental health] *and need better help. But many didn't want medicalised programmes, they wanted to be able to do positive things, so we recommended Programmes on Prescription to pay for sports and arts sessions, music, drama, outings, and volunteering.'*[56] The work of charities such as Place2Be is focused on the mental health and wellbeing of young people, and they fully acknowledge the vital benefit of immersion in arts activities, as do other children's charities.[57] As one of our roundtable chairs has said, *'We need to understand both the intrinsic and the extrinsic value that arts subjects and experiences contribute to a child's educational life.'* One consultee described the system as compartmentalising the arts into their academic merit and personal value: *'Really we need a fuller understanding of just how valuable they can be for a child in the moment, in terms of building a love of learning, and in providing habits of behaviour which can be beneficial later in life.'*

5.d.iv Including every child

> ***'We are dealing in this report with the value of the arts in all schools, for all children.'*** *The Arts in Schools*, (1982)

We need an access entitlement built on inclusion and equity for all. Our think piece explores thinking around race, representation, anti-ableism, identity and mental health as it relates to the arts in schools. The 1982 report had a focus on the arts for all children and paid particular attention to those whose needs were described as being ***'overlooked'***. Its outdated language should not be mistaken for a failure to understand the steps needed to build inclusion for what is today termed SEND and children from the Global Majority.[58]

In 1982, 12% of pupils in state schools in England were accessing free school meals (FSM); at the end of 2022 this was 22.5% (up from 20.8% in May 2022), approaching one pupil in four.[59] This statistic speaks to an increase in disadvantage which has to sit at the heart of thinking about access to arts provision in schools. (The statistic may also speak to our willingness to support a greater proportion of society). In March 2022, and across every ethnic group, pupils eligible for FSM had a lower average Attainment 8 score than non-eligible pupils.[60] In 1982 the report referenced concentrations of more than 20% Black Asian or Minority Ethnic pupils in some local education authorities in England and Wales; today, 34.5% of pupils are from the Global Majority.[61] SEND pupils

now constitute nearly 1.5 million, an increase of 77,000 since 2020/21, and, according to a damning report by the Parliamentary Accounts Committee in 2020, children with special educational needs and disabilities are being failed by a system riddled with inequalities.[62] The Ofsted annual report launched in December 2022 reveals significant weaknesses in the SEND system.[63]

We heard agreement throughout our roundtables that schooling is about far more than academic achievement and that the needs of *all* children should be taken into account. This means that other metrics — personal development, mental and physical health and wellbeing — have to be considered. Scotland's system (see chapter 7) is designed to enable all young people to become successful learners, confident individuals, effective contributors and responsible citizens — academic measures are seen as only part of the picture.

The principle of having a focus on the arts for *all* children is even more vital and fundamental today than it was in 1982. We heard that a principle of arts access for all children is about setting an inclusive agenda that benefits everyone. Equitable access to the arts involves consideration of the different things we need to do for children and young people with different needs, or who are facing a range of barriers or challenges. One speaker at a roundtable felt that asking *'whose voice is missing?'* should be applied to everything that happens in a school, including the arts. We heard that while the twin pressures of finance and accountability can combine to restrict opportunity, a principle of inclusion — and knowledge and understanding of a vision and ethos of equity and diversity — should underpin everything. An *'inclusion mindset'* was described as requiring commitment, imagination and making the time to listen to children's needs; what then happens in terms of equity and quality depends on how educators react to what they hear, and how active they are in working to change things in response.

Equality of opportunity should be the goal. Article 31 in the UN Convention on the Rights of the Child (UNCRC) — a human rights treaty drafted in 1989 and ratified by the UK in 1991 — enshrines *equal* opportunities for cultural and artistic activities enabling children to participate fully in cultural and artistic life.[64] By following the UNCRC, the UK agrees that public bodies must consider the best interests of the child when doing anything that affects children. As one of our roundtable chairs observed, children have rights, and social justice and levelling up are important: *'We have to think about what we do for the twenty percent of pupils who are not achieving.'* The commonplace arts prerogative within the independent sector makes the arts offer within state schools a social justice entitlement issue.[65] As a recent Institute of Fiscal Studies report on private schools and inequality states, *'The greatest schooling inequality by a very long distance lies in the resources gap between the private (fee-paying) and state sectors. With access limited by ability to pay, there exists a stark socio-economic segmentation of pupils between the sectors, yielding in effect a two-tier system.'*[66]

Four decades on, access remains far from equal. As we highlighted in our think piece, arts subjects are a valued part of the curriculum in their own right in independent schools, which fall outside of curricular mandates: *'cultural learning is embedded, connecting and enhancing learning in other subjects. For the independent school headteachers interviewed by the Cultural Learning Alliance in a 2012 survey it was unthinkable that they would not provide arts and cultural subjects; they saw them as essential to producing rounded, resilient, articulate thinkers who would succeed in the wider world, and in providing a fulfilled and joyful childhood. Their arts provision is often well-staffed, well-resourced, well-funded and non-negotiable in terms of its status — it is part of what parents expect and pay for.'*[67] They certainly often have very impressive

arts facilities at their disposal (in contrast to the spaces and resources available to state schools). Ashton and Ashton have examined the facilities of the top 20 independent schools in detail. They observe how many of them are state of the art, and how they are provided across all artforms, including photography — in particular theatres, with the top 20 having 33 theatres and/or drama studios between them.[68] Ten of the 20 have dedicated dance studios. They are also possibly less reliant on arts organisation/NPO support as they have a rich pool of alumni (and their contacts) to draw upon for talks and visits: *'private schools are distinctive in the level of professionalism and integration that they have achieved with the artists and companies in the creative sector'.*[69]

The situation is very different when parents are paying for their child's education, which brings us to ask why the independent sector is valuing something that is not inherently valued by the policy drivers within the state system. Research published in the *International Journal of Cultural Policy* has examined the difference between the state and independent sector in relation to wider European approaches, and has outlined the *'divergent roles and value of arts and cultural education in private and state education in England. What our results suggest is that the private system in England, at least among the leading private schools, has moved in a contrary direction more akin to the strategies followed by the European states we have identified.'*[70] It concludes that one of the drivers for this arts investment is the belief in the benefits of arts subjects in providing skills and *'inculcating values'* which extend far beyond the economic advantage associated with a narrow academic education. The research indicates that over the last two decades, arts subjects have become even more highly valued and integrated into the curriculum in independent schools, with arts subjects being seen as having benefits far beyond the academic.

People who send their children to independent schools also pay for supplementary arts provision. In terms of exam results Ofsted has not published the data for some time that would reveal the full picture on how pupils from different social demographics are faring generally, but it's clear that we definitely have a two-tier system in operation. As Lee Elliot Major has said *'the only measure we have for this now is private versus state schools, and that is pretty stark ... In 2019, 16.4% of independent school pupils got A*s, against 7.5% from state academies. This year [2022], it's 28.7% against 13.8%. So* [against pre-pandemic figures] *— that gap has actually widened'*[71]. In 2021, the Institute for Fiscal Studies reported that the gap between independent school fees and state school spending per pupil had more than doubled since 2011.[72] In the context of a cost-of-living crisis, this disparity is set to grow and sharpen, making the social justice dimension of arts inclusion all the more critical.

5.d.v Education for now

We need to educate for the importance of the present, as well as for the future.

Throughout our consultation it was emphasised that education is about the here and now as well as the future — a principle that was as significant in the 1982 report as it is now. Society was changing in 1982 and employability was then a big education driver, but as well as considering employer demands there was also a recognition that education needed to be more than training young people for the future: ***'To see education only as preparation for something that happens later, risks overlooking the needs and opportunities of the moment.'*** As observed in the original report, the roles children adopt later in life ***'and the employment they seek will partly depend on what they become as individuals – what capacities and capabilities are developed and neglected – during the formative years of education'.*** In 1982 this was linked directly to the need for a broad and balanced curriculum to enrich and broaden children's

experiences. As now, it was understood that literacy and numeracy are an important part of education but must never be mistaken for the whole of it.

If education is solely about bodies of knowledge in case they might be of use in the future, or for gaining qualifications that will lead to the next education stage, or for maximising future earnings, then what does it offer young people in the here and now? How is schooling helping young people to navigate the world, to deal with intractable problems, to find a lifelong passion? How is it providing truly special and memorable experiences? As one participant in our roundtables observed, *'What about students with life-limiting conditions? What does education mean for them?'* If we think more about education in the present, we might value the arts differently.

5.e Evidencing and valuing the contribution of the arts

When we are clear about the 'why' then the role of the arts can be activated and valued. We have so much more evidence now than in 1982 on the value of the arts in young people's lives, across skills, employability, personal development, mental health and wellbeing, and citizenship. We found strong consensus about their value in providing skills for life and skills for work. In emphasising 'education for the now' it is important to stress its value for the future too. And it is essential to steer clear of any duality between educational and other outcomes. In the past there have been attempts to frame the benefits of the arts in relation to their impact on, say, SAT scores or other attainment metrics. They may well have such impact, but this framing is largely unhelpful and reductive. Studying and participating in the arts provides an array of benefits and competencies which are valuable in and of themselves, and contribute to improving outcomes for children and young people.

Since 2010, the CLA has gathered evidence on both the value of the arts, and the decline of the arts in schools. Since 2017, it has published briefing papers on topics such as the arts, health and wellbeing, arts education as a social justice issue, and the arts for employability. Its last major piece of evidence work, *Key Research Findings: the case for cultural learning*, was conducted in 2016 and published in 2017.[73] A refreshed piece of evidence work would now be hugely helpful. Time series evidence is of value for the arts in schools, and the CLA's annual data on the decline in GCSE and A Level take-up, and in the number of arts hours taught, provides a significant evidence bank summarised in this report.[74] The annual NPO survey is of use but only reflects the arts sector. The Creative Industries Policy and Evidence Centre (at Nesta) provides independent research and policy recommendations for the UK's creative industries, not for the arts in schools. The Centre for Cultural Value is a national research centre based at the University of Leeds; and CultureCase, led by Kings College London, describes itself as being an experiment in communicating academic research.[75] Generally, however, where any good academic evidence exists *specifically for the arts in schools*, it is often not visible, one-off, and not brought together in one place.

It is important to acknowledge the point, implicit in all our roundtable conversations and made clear in 1982, that the arts are not a luxury which can, ***'under pressures of time, space and resources, be dispensed with'***. In our meeting on primary schooling, arts provision was described as going beyond performance and display to the heart of the curriculum and pedagogy. The arts have a strong and active role to play in contributing across the proposed purposes listed in the principles and values section above (5.d), given their evidenced role in developing critical thinking, a sense of identity, self-belief, agency, confidence, oracy, empathy, compassion, self-expression, independence,

collaboration, responsibility, problem-solving, resilience, achievement, and creative freedom. The arts are vital for communication and as a means of self-expression, and have a vital role in teaching young people about personal interpretation, and how voicing views and opinions through different media can have a powerful impact. It should also be recognised that experience, competence and enthusiasm for the arts contributes to the economy in sectors beyond the arts: many industries and businesses require elements of artistic expertise in, for example, product design, advertising, customer services, and presentation. The arts and creative competencies matter across the economy, and for wellbeing, not just for creative careers. Children aspiring for careers in other areas are likely to require digital marketing skills and an ability to navigate social media, to communicate, and to influence others. Young people need a curriculum that protects and values all art forms.

One of our roundtable chairs talked of the 'false hierarchy' that has been built up in relation to the *'inherent qualities of what is taught and learned'*. In line with the 1982 report, we should stress that the arts are valuable as a body of knowledge and academic study that is as disciplined and rigorous as any other element of the school curriculum. For all the creative freedoms they can bestow, these are not 'soft subjects', but have intellectual depth and breadth, and are equal in status, rigour, and importance to other subjects.

The arts are a powerful tool for communication, inclusion, and for promoting emotional wellbeing and health. Health and wellbeing were not specifically addressed in the 1982 report, but there is a growing focus on both, evidenced by statistics revealing the increasing incidence of childhood mental health problems.[76] There is a wealth of new evidence about the importance of the arts in providing a vital creative outlet which enables children (and adults) to explore and express their emotions, and their identities.[77] The arts can provide an outlet and support for children who are struggling with their wellbeing, and 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. This was a key finding in a University of Nottingham report in 2018: *'Overwhelmingly, students who are studying arts subjects talk about: how they developed their knowledge and critical thinking skills, enjoyment and wellbeing; and the way the arts relate to who they are, how they want to be and the things they might do in future.'*[78] One roundtable participant talked about their therapeutic and meditative value for young people, and the solace they can provide, as well as memorable experiences.

Even more than a decade ago, before the current crisis, poor mental health was estimated to cost England £105 billion a year in social and clinical support and lost economic productivity.[79] Evidence suggests that the habits young people acquire during their teenage years can become lifelong — so there is good reason to believe that if we get young people into the habit of participating in cultural enrichment — just as with sport — they will maintain these habits throughout their lives, supporting better mental wellbeing, and providing savings for the economy at large in avoidance of burden on health, social, judicial and custodial services.[80] It's an economic cost-benefit point worth making, even when while asserting the value of the arts to each and every child.

Our roundtable attendees stressed that parents need more than to be invited in to see displays and performances — they need to be given insight into the processes and benefits involved in delivering the arts. Positive arts messaging is key for parents and carers, and we need more engagement with them about the value of arts subjects. Parentkind's Parent Voice report in 2021 revealed that 88% of parents felt that a good education went beyond exam results. Self-confidence topped the list of important skills

parents wanted their child to have when leaving primary and secondary education. Their top five concerns for their child's mental health and wellbeing were exam stress (55%), followed by anxiety (54%), homework-related stress (49%), bullying, and the pressure to constantly engage with social media. The survey revealed that 58% of parents believe that the current state education system enables children from more privileged backgrounds to succeed more than others.[81]

The voice of parents is important. For many, pandemic home-schooling lifted a lid on what is being taught and prioritised. Parents aren't all the same any more than their children are all the same, but years of being drilled in the importance of some subjects more than others, and the importance of education for future economic advantage, not education for now, means that the narrative about the value of an arts education has not been effectively presented, and the power of the Russell Group facilitating subjects narrative (which excluded the arts) has had a long tail in terms of directing choices.[82] (Similar points could be made about school governors. There are ACE guides available for them spanning all arts subjects, and produced in partnership with the relevant subject associations.[83])

Although there is a great deal more evidence about the value of the arts and creative learning than existed 40 years ago, it is hard to deploy it within the current education purpose vacuum. We need to use existing studies, including from beyond the UK, to make the case for arts learning in asserting its value in delivering against a set of agreed purposes and aims for schooling, and acknowledging that schooling is about more than academic outcomes broadens the case-making around the value of the arts for personal development. There is a need for a refreshed, coherent and evidence-based narrative that communicates the value of the arts for children and young people, and which can be mapped onto clear aims for schooling. Much work on this has already been done in the past by the CLA and this can be updated, built upon and developed.[84]

Given the evidence of the past 40 years, we know that it is essential to keep reasserting the value of the arts in schools. Research analysis of public discourse tells us that one of the strongest predictors of what people believe is the number of times they have heard it: *'For new ways of thinking to take root, we must continuously cultivate them'*.[85] As one colleague has suggested, *'We have to keep pressing for quality arts education for all even when it feels like all the arguments have been made.'* The evidence is needed to construct a value narrative and that narrative has to be put on repeat if we want to see change. Evidence is essential in underpinning all the framing and narrative work that is required.

In addition to the value proposition, telling practical stories about what works is also valuable, including case studies demonstrating impact. Understanding and promoting research and evidence to teachers, school leaders, parents and governors, as well as to policy makers, will be important if a new set of purposes and values is to be constructed for the future. (We cover more about case studies, providing inspiration, best practice, and examples of what is possible, in chapter 6.)

We have centred the needs of the child throughout our consultation, but it is also important to consider economic value, and the ways in which society (and the economy) benefit from the arts in schools, as was recognised in 1982: ***'Industry and commerce want those entering employment to show powers of innovation, initiative and application in solving problems and pursuing opportunities. These are widely held to be pre-requisites for economic health.'*** However, 40 years ago, this valuable thinking had no buy-in from business.

In the think piece we noted that the Organisation for Economic Cooperation and Development (OECD) now describes the arts as contributing to pupils' social and emotional development, as well as to innovation and critical thinking (we come back to the principle of developing the 'whole child').[86] This point was definitely recognised in 1982, when the arts were seen to ***'help to improve the quality of life for the individual. They can also be a powerful force in promoting interpersonal and international understanding'.*** As we have described, the head of the OCED's education directorate has also talked about the link between Gross Domestic Product (GDP) and wellbeing, and the role of the arts in building learners' *'curiosity, compassion and courage as weapons against some of the biggest problems of our time'*, stating that *'the richness of an arts education has never been more important as part of an education which opens young minds'*.[87] He describes the arts as being an essential tool for building a more humane society. The Confederation of British Industry (CBI) has talked about businesses valuing character and wider skills more than ever before.[88]

In our think piece we described this wider view of education, which does not view students as passive consumers of learning — or purely as future workers — as being mainstream thinking across the global economic sector, and within nations other than England, with economic sector buy-in *'spanning the World Economic Forum, the OECD, UNICEF, the CBI and others'*. We see this as representing a huge shift since 1982, with businesses now valuing all the skills and flexible work-ready attitudes, attributes and capacities developed and honed by the arts, as listed in our section on valuing the unique contribution of the arts (5.e).

One of our respondents described arts subjects as *'full spectrum subjects'* in providing everything from compassion to critical thinking — on a scale from personal development, enjoyment and wellbeing, through to skills for jobs and vocational provision, as well as academic rigour. The arts in schools can have a big and wide-ranging impact, and it's a narrative we need to refine and repeat.

5.f Attempts to plug the gap

It is probably fair to conclude that those working in the arts sector in the 1980s and 1990s took access to the arts in schools for granted. As young performers, visual artists and arts educators, they would have had access to extra-curricular provision funded by LEAs, or by junior conservatoires. Discretionary grants for art foundation courses in further education, and for the independent dance and drama schools, were readily available, including to students from low economic households. It was only with discussions about a national curriculum that arts funders and arts organisations recognised the dangers of arts subjects being outside first the National Curriculum, and then the foundation subjects, that concern about the role of arts education became real. There was no consensus within the professional arts community about the desirability of formal examinations for the arts, or recognition that Local Management of Schools (LMS) would necessarily remove a layer of arts advocates in education, i.e. the LEA arts advisers and their budgets with which they funded county orchestras, and other arts activity beyond individual schools.

As our Timeline indicates, the education sector was working through constant change in the 1990s as the first National Curriculum programmes of study were introduced (1988), Ofsted established (1992), academisation (1997), the introduction of the literacy and numeracy hours in primary schools (1998), and Sure Start (1999). The 2000s brought growth and approaches like Every Child Matters (2003), the Children Act (2004), and Building Schools for the Future (2004).

5. What we now know about schools and the value of the arts

The problems facing schools in efforts to include arts subjects has been exacerbated by the drop in funding. Funding for schools peaked in 2009-10 but has been in decline ever since.[89] Annual spending at secondary school level has been declining since 2010: the Institute for Fiscal Studies (IFS) has calculated that secondary school funding fell by 8% (£10 billion) between 2010-11 and 2019-20. It also reports that school spending *per pupil* in England fell by 9% in real terms between 2009-10 and 2019-20, representing the *'largest cut in over 40 years, but it came on the back of a significant increase in spending per pupil of over 60% during the 2000s.'* IFS data reveals that education spending in the late 1970s represented 12% of total government spending, making it the equal largest area of government spending, with this level having fallen to 10% of total government spending in 2021-22, *'which equals a historical low point'*.[90] Although recent increases, and a decline in the student population, may go some way to restoring funding levels, more than a decade of austerity has forced state school leaders into making difficult choices in order to save money, and these are choices which cannot easily be reversed as (inevitably) new costs such as cost-of-living increases and inflation arise.

In this context of change, a great deal of energy has been put into lobbying for the arts in education. In some cases these resulted in some long-term solutions to problems such as the ACE/DfE Interim Funding Scheme for Dance and Drama (1997), which deployed Arts Lottery funding to address training needs for young actors and dancers, or the establishment of Youth Music as a Lottery distributor in 1999.

In other instances, short-term initiatives and campaigns, however valuable, have tended to be neither universal nor long-term, and have often been termed 'pilots' or 'pathfinders'; even when well-funded there has been no subsequent roll-out beyond the initial areas. Schemes included: Young Gifted and Talented Programme (2002); Music and Dance Scheme (2002), Creative Partnerships (£30 million in 2002), Find your Talent (£28 million in 2008) to offer young people regular involvement in arts and culture in and out of school; Sing Up (£40 million 2007) to reinstate singing in primary schools; and In Harmony (2008), which invested in music-making in 45 schools in disadvantaged areas. Music gained disproportionately from these schemes. Space for Sport and the Arts started in 2000 as a programme of capital investment in arts and sports spaces in schools, with My Place (2008) funding the building of new youth centres. The Young Gifted and Talented programme, Building Schools for the Future, and Find Your Talent were closed down in 2010; Sure Start, the Specialist Schools Programme (which included arts schools), Sing Up, and My Place closed in 2011.

Alongside this significant investment in time-limited projects — which were welcome even if targeted, rather than established as universal provision — a series of plans and campaigns attempted to find ways round the difficulties schools were having in relation to the arts. As the acronym STEM crossed the Atlantic in the 1990s, heralding renewed focus on science, technology, engineering and maths, a movement advocating STEAM (adding the 'A' of arts) developed in 2006. Alongside these initiatives were a number of manifestos, reviews, plans and commissioned reports (between 2004 and 2019) — articulating the case for cultural learning and creative education — which are referenced in our Timeline.

Plans for an arts premium represent a similar effort. In 2011 the pupil premium was introduced to improve education outcomes for disadvantaged primary school pupils in schools in England, with additional funds being available for pupils entitled to FSM. For 2023/4 this will be £1,455 per pupil per year in primary schools, and £1,035 per pupil per year in secondary schools. The primary PE and sport premium was introduced in

March 2013 to improve the provision of physical education and school sport in primary schools across England (the funding, £320m per year across primary and secondary, is provided jointly by the Department of Health, DfE, and DCMS). From 2017 the CLA was calling for an arts and wellbeing premium (later revised to an arts premium) to match the one for PE and sport.[91] Both Labour and the Conservatives included an arts premium in their manifestos in 2019. In 2020 the Conservative manifesto commitment of an arts premium — only for secondary schools — was confirmed in the Budget at the level of £90 million a year from September 2021, averaging out as an extra £25,000 a year per secondary school for three years. *'The funding will help schools to provide high quality arts programmes and extracurricular activities for pupils, including those delivered in partnership with arts organisations, as well as supporting teachers to deliver engaging and creative lessons in the arts.'* However, plans were jettisoned in the aftermath of the pandemic.[92]

We can see that some of these initiatives and proposals, worthy and important as they were, raised hopes and expectations of more access to the arts within the curriculum, but their sound advice and practical recommendations could not overcome the serious challenges school leaders were facing day-to-day in a world where the arts had become 'nice to have', rather than an entitlement for all children and young people. Given where we are now, it's hard now not to see all these initiatives collectively as an effort to put a finger in a dam.

5.g Assessment and the challenges for the arts

The original report referenced a quote — ***'So, what did you get out of this course?' 'Well, I got a B.'*** — which takes us to the heart of the purpose of education being about far more than just grades.[93] The 1982 report endorsed the principle of assessment, but saw exams as a dominating influence on secondary education and ***'highly structured instruments of assessment'*** which were not always appropriate for arts subjects: it described an ***'understandable and legitimate pressure'*** on teachers to assess and evaluate their work with children, but also a danger in thinking that this could always be done effectively through formal tests and examinations. The report argued for examinability being not the only basis for accountability and called for forms of evaluation and assessment which would be more ***'compatible with the different forms of work which go on in schools'***. Its authors could see only a limited case for examinations in the arts, ***'because examinations of whatever sort can only measure limited aspects of the arts'***.

In 1982, a principal feature of exams was described as being to ***'rate pupils according to a comparative scale of achievement'*** and the challenging consequences of this — in terms of the *'forgotten third'* at the bottom of the scale — are just the same today.[94] The report reflected on the debates about whether and how the arts should be assessed, calling for more ***'thorough and responsive patterns of assessment and evaluation'***. This approach has led to Awarding Bodies requiring students to describe or write about their arts practice rather than assessing the work itself, whether — for example — a dance piece, musical composition or painting. Awarding Bodies offering arts qualifications may be challenged by the need to align with government policy which is weighted towards tests and examinations, and the demands of HE arts courses and professional training, which prefer portfolio and performance.

Coursework was introduced with GCSEs in 1988. A major shake-up of GCSEs was announced in 2010, heralding a return to terminal exams for most courses, with Michael Gove being responsible for removing coursework from all but a few subjects, in which

some limited NEA (non-exam assessment) remains. Coursework was gradually eliminated between 2013 and 2017.

Preparation for exams is now dominating the system, and as Geoff Barton of the Association of School and College Leaders (ASCL) has observed, this 'exam factory' outlook is having a detrimental impact on both curriculum breadth and depth, and on pupil wellbeing. ASCL's pre-pandemic research on the reformed GCSEs found that a pupil taking a typical set of exams at age 16 spent more than eight hours more sitting in exams compared to the old system — 22 exams over 33 hours in total. *'Who does this approach help? Certainly not the students taking them judging from the number of young people whose mental health and wellbeing is affected. Nor does it appear to be popular with employers who constantly talk about the need for more emphasis on skills that equip young people for work and careers.'*[95]

The results fiasco created by the DfE amidst the pandemic in 2020 has amplified the wider debate over assessment. Alongside accountability, assessment was discussed in detail in our consultation. It was seen as having dominated what happens in schools more than the curriculum, and discussion focused on the lack of appropriate and authentic assessment for arts subjects. The current system has downgraded course work, and teacher or centre assessment, has a focus on what is easily measurable, and is focused on high-stakes terminal exams. The primacy of teaching to the test means what is taught is standardised to a point where it isn't inclusive, does not embrace different learning styles, fails to adequately develop skills and potential, and places huge pressure on young people. As a result, have we lost a real sense of ambition for our schooling? The grading system for arts subjects is unhelpful if process and experience are the most valuable things — the arts need different models of assessment. We need to measure what is appropriate in an arts context, reflecting broader values, skills and aptitudes, and to understand that this may differ from assessment in other subjects.

An important point emerged around failure: failing — exploration, messiness, mistakes — is a vital part of pedagogy in arts subjects (as in science). Teachers and school leaders felt that fear of failure is filtering down to students and their need for the right answer/approach to get them marks is blocking their creativity. Uniformity of arts work to meet assessment expectations is not helpful and — again — education is about more than just grades. As one consultee observed, *'The notion of the arts not being linear is a really important one right now when there's a direction of travel which is all about boxing everything up, following a narrative and everybody having to follow the script and do as they're told.'*

What might assessment look like for the arts? The question of how to assess both the process and products of arts learning has been long debated, and although it is quite possible to give a grade to a performance or visual arts exhibition, such an approach does not capture what is often more valued in arts learning: the thought process, progression built on making mistakes, creative habits such as problem-solving, and innovation and collaborative approaches which are very important for the performing arts. ASCL has put forward a series of proposals in its *Blueprint for a Fairer Education System* which would make assessment more proportionate, allowing for a reduction in the burden of assessment at 16, the introduction of more ongoing assessment, and much greater use of technology.[96] University of the Arts London Awarding Body has maintained its commitment to portfolio work and centre-based assessment, reflecting UAL's approach to recruitment for its undergraduate courses.[97] Our respondents also directed us to the Edge Foundation's Rethinking Assessment work and the plans for digital learner profiles which reflect achievements beyond exams.[98] There is currently

no read-across from primary to secondary to post-16. Digital profiles would follow a child throughout their education and allow for other inputs across artistic, community, creativity, critical thinking, and collaboration. Is the current focus on memorisation really what we want for our children? As has been observed by two leading education commentators, *'One of the weakest links in our education system is the way we set, administer, mark and validate summative tests and exams.'*[99]

In vocational education in England the government's preferred way forward is through T Levels as a technical alternative to 'academic' A Levels.[100] T Levels have been conceived to lead to employment or apprenticeships and, as such, are mapped onto specific job roles and are necessarily specialist, requiring approximating 45 days in a relevant workplace over the two-year course. In arts and the creative industries, employers value breadth over the depth anticipated through T Levels, and the Applied General qualifications (e.g. BTECs and Level 3 Diplomas) are anyway under threat, as funding formulas change to favour T Levels.[101] Moving towards qualifications that assume longevity in a specific job role — when the creative industries are freelance-dominated, and where regularly moving from job role to job role is normal — counters what employers in the sector say they need.

5.h 'Cultural capital', knowledge and skills

Our roundtable participants believed that schooling focuses too much on accountability measures such as examination results and Ofsted reports, almost to the exclusion of other outcomes, with school resources and energy being directed towards achieving what is measurable. This can present difficulties for subjects where expression and personal judgements are as important as right or wrong answers, and where the individual student voice is a key element. One aspect of arts education that Ofsted prioritises is the idea of 'cultural capital'.

The 2019 Ofsted framework requires schools to consider how they develop their children's 'cultural capital' to help them succeed in life: *'As part of making the judgement about the quality of education, inspectors will consider the extent to which schools are equipping pupils with the knowledge and cultural capital they need to succeed in life. Our understanding of "knowledge and cultural capital" is derived from the following wording in the National Curriculum: "It is the essential knowledge that pupils need to be educated citizens, introducing them to the best that has been thought and said and helping to engender an appreciation of human creativity and achievement".'*[102]

Ofsted's inclusion of 'cultural capital' within the inspection framework is, on one level, an acknowledgement of the importance of the arts in schools. There is a danger inherent in formulating an official view about what constitutes 'cultural capital': our participants felt that agencies such as Ofsted adopt such terms, describe them, promote ways to integrate them and then include them in inspection criteria. Cultural experiences deployed in this way become ends in themselves rather than a genuine engagement between the student and the activity. There is also a concern that visiting a museum, or reading particular books, or listening to some music in order to acquire 'cultural capital' denies the value of such activity in its own right. All such experiences — along with using the outdoors or travel abroad for example — have intrinsic value, and together offer pupils a chance to recognise that there is much to enjoy in their world, and that one experience opens the doors to others in which they meet different people from different communities.

5. What we now know about schools and the value of the arts

The fact that the CLA's blog on 'cultural capital' has been downloaded more than 20,000 times reveals the extent to which educators have struggled with its definition and relating it to their work in schools since 2019.[103] Whereas the originator of the term 'cultural capital' — French sociologist Pierre Bourdieu (1930-2002) — was describing a phenomenon whereby individuals progress in society by subscribing to a mainstream culture at the expense of others who don't or can't, Ofsted has embraced the idea as a positive means of achieving social mobility. This raises questions about determining whose culture we value, and how we measure its acquisition.

When *The Arts in Schools* report was published in 1982, the debates were different. Progressive education had promoted practical learning in the arts with individual creativity dominating, often unrelated to arts appreciation. The writers of *The Arts in Schools* did not subscribe to the view that there was a single unchanging culture: ***'We are thinking here not only of the many ethnic cultures which British schools now serve, but also of positive counter-cultures, instanced for example by Paul Willis (1978) in his account of attitudes to school among working class boys.'***[104]

There is a role for the arts in engaging with the wider culture, or cultures, because the arts challenge young people's perceptions of other people's values, and help them to find their own voices, which in turn can be challenged by others. Learning, practising and improving in any artform leads to a greater understanding and critical engagement with the wider arts. The fundamentals of ***'inquiry, expression and creation'*** are common to all artists.

Our roundtable participants were keen to focus on the way we teach the arts — which we will come on to in the next chapter. When well taught, the arts encourage young people to find their individual voices. They acquire skills, facility and confidence, and will be able to place their work and ideas within the bigger context of what's happening in their communities, or what they see in professional galleries or on stages. They need to feel that what they bring to the process is valid even if their cultural backgrounds are different from those that dominate in the school.

At the heart of this argument is the concept of equity. The 1982 report sees schools as ***'shot through with the values of surrounding culture ... for this reason schools are best seen not as transmitters of culture but as complex cultural exchanges'***. Our participants felt that nowadays we sometimes take a deficit view — of children lacking in 'cultural capital' — because we close our eyes to ideas and practice that do not meet a particular definition, whereas the prize is to embrace more and different cultural experiences and to focus on the quality of engagement and the dialogue between cultural practices. In addressing issues of social mobility and levelling-up, some schools have adopted programmes to help young people assimilate into what is supposedly a common culture in order to improve their chances of moving into elite professions or prestigious universities. Instrumental uses of the arts — in order to progress to the next stage, or achieve social mobility — are as problematic as trying to justify the teaching of the arts because it makes you better at maths.

Our consultation: what we know about what it takes to become an arts-rich school

6

6. What we know about what it takes to become an arts-rich school

6.a Introduction

'In some schools the arts are well-established and make a vital contribution both to individual education and to the quality of school life in general. It would be wrong to suggest otherwise. It would be equally wrong to suppose that this is the case in all schools ...' (1982)

What was true is 1982 is still true today. Some schools value the arts as an important component of a 'broad and balanced curriculum', and some less so. Few schools believe that the arts have no contribution to make, or little impact, but as one of our roundtable participants observed, *'Accessing the arts in a school is like a lottery. There are schools that value the arts but it's luck of the draw.'* The government insists that it is within teachers' power to determine what they teach without acknowledging the effects of the standards agenda, Ofsted, and fragmentation in the management of schools.

Most arts teachers would say that what happens in lessons is only a start — creating the spark. To ensure excellence in arts teaching and learning, the arts subjects need to be in the curriculum, extra-curricular, to link to community and professional practice, and offer pathways into careers in the creative industries. Negotiating such a complex landscape is challenged by the other pressures upon schools, and on arts teachers themselves.

We maintain that for credible quality provision, it is essential that art and design, dance, drama and music should be offered in line with the National Curriculum *as a minimum* — that is at least one hour per week for each subject to the end of Key Stage 3. Not only is this what is specified for council-run schools (academies have more flexibility), but it follows that unless schools are delivering to this level, then disadvantages in terms of teachers, resources, and staff training and professional development are inevitable. Extra-curricular opportunities are not an alternative to classroom time: out-of-school activities are best deployed where young people wish to pursue their arts learning beyond what is possible within the curriculum, often with peers who are also motivated to do more, and with specialist staff or professional artists.

The government's June 2022 National Plan for Music Education illustrates the problem of a more flexible approach to delivery in music.[105] Its consultation revealed that only half of consultees felt that music provision in schools aligned to the government's vision for music education, and that activity was inconsistent. What is true of music is true of all arts provision in schools, and is probably more exaggerated in artforms like dance and drama where the number of specialist teachers has declined most dramatically. Our roundtable participants used words like *'courageous'* and *'resilient'* as qualities needed to teach the arts in English state schools, reflecting a belief that arts subjects are under some form of attack, are not as well-embedded or resourced as other subjects, that arts teachers often feel isolated, and that the case for the including the arts in schools has not been made. It should not be necessary to be brave to teach the arts.

Some teachers and school leaders who spoke to us see the value of the arts in supporting the school and its community beyond what happens in the classroom: *'Some schools take radical steps to make time and space for the arts.'* Others raised the point that the creative industries are often invisible within school careers plans when, arguably, the UK's creative industries are thriving and expanding more than ever before.

We heard that teachers often gravitate to schools or multi-academy trusts where the arts are already strong. Inevitably this leads to a binary division between schools and MATs that promote arts learning, and those that don't. Parents are not always aware of these distinctions when choosing schools for their children, or indeed are unaware of debates about the value of arts learning. In the words of one roundtable participant, *'We have to involve children and parents in this conversation about arts education. Demand is critical. Demand really matters. We all know how much culture matters to young people.'*

In this chapter we describe the key characteristics of an arts-rich and arts-confident school based on what we heard from teachers who are working in schools that value the arts. Underpinning all that we heard was an emphasis on high-quality arts provision. Successful schools do not merely offer the arts; they put time and thought into ensuring that the quality of learning experiences is of the highest level. In the past there have been times when 'just doing the arts' was seen as adequate, and this approach contributed to a view that arts learning was not serious, nor capable of eliciting progression and growth. As for all subject teaching, high-quality learning depends on well-qualified teachers who can continue to develop their practice beyond Initial Teacher Education, a sound curriculum, and engagement with the wider world (for example, in the professional and community arts).

6.b The conditions for arts education to thrive at school level

6.b.i Leadership

> ***'There are many schools where the arts flourish. In every case the head teacher and other staff appreciate and support them. In those schools where head teachers think the arts are marginal, they suffer, whatever the economic circumstances.'*** (1982)

Leadership is key. Good arts practice in schools is only possible if there is support from the senior leadership team (SLT) or MAT, and where the arts are 'on show' to parents and governors, and celebrated within the school and wider community so that their value is recognised. De-prioritisation of the arts by the senior leadership results in practical barriers: fewer arts specialists employed, limited resources and marginalisation of arts subjects within the curriculum. This creates a vicious circle whereby parents and governors see little arts activity, and therefore do not value it. Where there is support from a SLT which values and prioritises the arts, resources, space and curriculum time follow. Nowhere is the discrepancy more acute than between the state and independent sectors (see the evidence on this in chapter 5). In the current climate of budget cuts and higher outgoings, arts subjects and creative opportunities can be the first to go when times are hard.

Where school leaders claim to value the arts, their commitment in terms of delivery will vary. For some school leaders the arts are an essential part of the school curriculum, whereas for others they are valued but peripheral, and to be found only in after-school provision, voluntary activities, or boxed off in an arts week or for a special occasion. Even where arts departments are well-staffed teachers may not be able to offer extra-curricular activities, or engagement with outside professionals which can be perceived as disruptive or expensive.

6.b.ii Teachers and resources

> ***'The most common obstacle to effective arts teaching in the primary school is a lack of confidence among teachers, combined with – or resulting from – a feeling that they themselves are not "artistic".'*** (1982)

Providing for the arts for all children brings distinct challenges for primary and secondary schools. In primary schools teachers cover all subjects, 11 in total, of which two are art and design, and music. There is the issue of confidence to teach the arts, and whether teachers are prepared for arts teaching in their initial training, or have a subject specialism, and how they can upskill and gain confidence throughout a career. Lack of confidence is the most common obstacle to effective arts teaching, and this point was put to us by primary teachers: there are not always specialists on the staff to provide support. This is not just about prior subject knowledge; it relates to access to ongoing professional development, opportunities to share practice, access to evidence of what works, and becoming part of 'communities of practice'. The latter can be made up of peers in other schools, more experienced colleagues or professional artists, and arts education practitioners. Teachers told us that they valued such networks in order to build confidence, solve problems, and stay up to date. We heard examples of teachers, music hubs, local authorities or teacher groups developing and share teaching resources. Such groups, often voluntary, help teachers familiarise themselves with cultural practices that they hear about from their students. Linking to outside professional arts organisations that offer resources and courses takes time, as does the ability to create links with teachers in other schools. Working with professional arts organisations, and within the wider community, requires planning time, and networks. Only through engaging with artists outside the school can teachers keep up with contemporary practice and trends, but this is often only possible when there is externally resourced brokerage from organisations like the ACE Bridge network, or small charities.

In secondary schools it is rare to find subject specialists in all the artforms: art and design, drama, music, dance and media. The locating of drama and dance within English and physical education (PE) means that specialists in drama and dance may not be employed in the school. The number of arts teachers has declined dramatically since 2011, whereas numbers for English and maths, where there is an acknowledged shortage, remain much the same. The DfE does not track the number of dance teachers but we can assume that where they exist they are a very small sub-set of PE staff.

Schools Workforce in England (National Statistics) for Years 7-13

Subject	Teachers 2011[106]	Teachers 2021[107]	Hours taught 2011	Hours taught 2021
Art and Design	13,900	12,212	157,700	138,706
Drama	11,600	8,976	96,500	85,033
Music	8,000	7,003	93,100	86,480
Media Studies	6,600	3,958	38,800	25,044
Total arts	40,100	32,149	386,353	335,263
English	35,200	35,771	491,900	550,238
Maths	38,800	39,043	485,700	556,169

Teachers in England feel that they have lost agency and are not consulted about curriculum matters or able to contribute to curriculum planning. Some find themselves looking towards the independent school sector, or Wales or Scotland, where the arts

are often presented as an entitlement. Most of those we spoke to felt that their energies were directed at maintaining the status quo in terms of arts provision rather than being able to make improvements.

Fundamental to good professional development is a clear sense of purpose which is shared by the teacher and the professional development provider. Without a clear sense of a place for the arts in the school curriculum, schools, MATs, and government will not identify resources to support teachers — leaving arts teachers feeling that CPD resources are not for them.

6.b.iii Engagement beyond the school

> ***'In some schools, where there is arts provision, children are working too far within their capabilities ... Sometimes this is because teachers' expectations of them are too low and the work lacks direction. At other times, it is because the work is over-directed and gives children little room to exercise their creative powers.'*** (1982)

Our teachers and young people were not talking about soft options. *The Arts in Schools* report recognised the dangers of young people working within their capabilities and not being stretched or challenged. Stretching students' imagination and practice beyond what is possible within the curriculum is often best achieved by providing outside opportunities: engaging with arts professionals, arts organisations and community groups can indicate what is possible beyond a young person's own comfort zone, or indeed that of the school and teachers. Arguably, fostering a love of arts learning which transcends the school is a prize bigger than high grades. Thinking about any subject only as a mechanism to achieve grades (i.e. with grades as ends in themselves), rather than a valuable introduction to a subject, is severely limiting. An arts-rich school sees its role as providing an induction into the arts more generally, aiming to provide young people with lifelong skills as arts practitioners themselves, and opening up possibilities to engage with the arts within their local communities, and the plethora of live and media arts opportunities.

Our roundtable participants valued collaborative working across and between subjects, feeling that group work, preparing for performances, and mounting exhibitions reflected how things are done in the professional arts sector, and in non-arts work environments, more accurately than focusing solely on individual achievement. The creative qualities of problem-solving, teamwork, questioning, and generating new ideas are often honed in group work and special projects, but are more difficult to assess and timetable. The urgency and immediacy of working with real audiences to persuade, convince, entertain or challenge on issues of genuine and authentic purpose can be exploited through the arts, as well as with other communicative subject disciplines. Arts teachers spoke of how young people can engage with local, national and international issues through arts projects, and through relevant work experience in professional arts organisations and creative businesses — although the clustering of such businesses in urban centres and the South East means that arranging work experience can be challenging for schools. T Level requirements will squeeze the available places.

6.b.iv Artsmark

Artsmark describes itself as *'the only creative standard for schools and education settings, accredited by Arts Council England'*. The ACE Artsmark scheme was launched in 2001 after extensive consultation with schools, the Qualifications and Curriculum Authority (QCA), Ofsted and the arts subject associations. It offers a framework for education settings to plan, develop and evaluate their arts and creative provision,

encouraging progression through the award levels, and validation from the professional arts sector. We echo its eight framework criteria here: values and ethos; equality, diversity and inclusion; leadership; children and young people; curriculum design and delivery; range of offer; continuing professional development; and cultural collaborations. The framework addresses much of what we cover in section 6.c. Over its 20-year history the scheme has been revised and developed in response to changes within the education system.[108] In 2021 there were nearly 5,000 schools and other eligible settings registered with Artsmark, and 1.9 million young people involved.[109] Arts Award, established in 2005, recognises and rewards arts activity and leadership by individual students beyond what is required by the National Curriculum.[110] Both schemes have been regularly evaluated. Arts Award has been recognised as supporting young people to progress into self-directed arts activity.[111] ACE is currently seeking a new Artsmark training provider, so there may be changes ahead.

6.c The characteristics of successful arts education at classroom level

We asked teachers and young people what makes for a successful arts education and arrived at a set of five principles or characteristics:

6.c.i Breadth

> ***'In our philosophy, artistic talent is not confined to traditional arts such as classical ballet, music, painting or poetry. Artistic potential among young people shows itself very widely, for example in steel bands, photography, making videos and in disco dancing. It is an awareness of this breadth of potential which we would like to see matched in the curriculum and in out-of-school activities to encourage the widest possible development of talent.'*** (1982)

Ideally, children in primary and secondary schools should have access to the full range of artforms and a wide experience of the arts past and present across different cultural traditions. The arts are not interchangeable in terms of skills and knowledge. To experience some areas of arts practice and not others, for example dance but not art and design, or music but not drama, would be to deny young people the particular and specific qualities of each of the forms. Although the different arts practices are built on ideas and creative thinking, the skills to be honed by young people are different. As *The Arts in Schools* writers put it, the ambition should be to give children ***'a broad introduction to the rich variety of media, techniques and forms of expressive and creative activity; and to aim continually to raise their levels of competence and attainment in using and understanding them'.***

In 1988 the new secondary National Curriculum specified art and design and music as foundation subjects, with dance and drama relegated to being within PE and English respectively, and this remains the case today.[112] When the curriculum was revised in 2013, drama was eventually included in the form of a paragraph suggested and drafted by the CLA (working with the relevant subject associations, in particular National Drama), having not been included in initial drafts.[113] Dance and drama are not always available in all schools if there is a school-level decision not to teach them. Art and music have subject leads at Ofsted; dance and drama do not, so there is not parity at inspection level. ITE recruitment is down in art and design, music and drama — and indeed the government targets for art and design, drama and music were lowered for 2022/3.[114]

6. What we know about what it takes to become an arts-rich school

In his introduction to the 1989 edition of *The Arts in Schools*, just after the National Curriculum was introduced, Ken Robinson acknowledged the absence of film, TV and media. It remains the case that none are formal requirements in the National Curriculum, and film continues to be under-recognised within arts teaching and learning in many schools — which is regrettable given the significant role it plays in young people's lives. We would now include film and digital media, in line with the new Welsh curriculum, which includes film and digital media alongside art, music, dance and drama (including, but not limited to, TV, film, radio and games design).

While not all subjects will suit all pupils, if children in primary schools have opportunities to explore the widest range of arts activities, it is possible for them as young people to dig deeper into an area of arts practice for which they have developed an affinity. To engage with arts practice in such a meaningful way, secondary schools need the full complement of arts specialists, and primary schools need arts-confident teachers.[115] They also need the full range of arts practices to be available at GCSE and A Level. There was concern from our participants that schools convey a hierarchy of arts practice where some activities are not as valued as much as others by schools.

A school's approach to culture will not always reflect young people's home culture or youth cultures. Ofsted's current guidance on 'cultural capital' may be compounding this. As we have noted previously in chapter 6, engagement with the arts can be a way of experiencing and understanding one's own culture and that of others, but exclusionary approaches to culture where some art is valued and some dismissed can result in young people feeling isolated and not included, particularly if their own cultures and arts practice are not reflected in what the school seems to value. Thinking of the impact and value of the arts in a global context over time will exemplify its value in terms of historical understanding, communication and belief.

Arts practice is alive and changing, and this needs to be reflected in school practice. Through access to professional and community artists and to cultural institutions, schools can augment young people's arts experiences. In a world where it is often difficult for schools to enable partnerships outside the school there is a danger that arts practice is limited to what schools already know.

6.c.ii Balance

> ***'What children and young people urgently need is a varied general education which sees the acquisition of knowledge and practical skills as integral parts of personal development.'*** (1982)

Today's teachers have embraced the importance of skills development and collaboration, seeing progression as a crucial imperative. Arts teaching is as much about learning, and today's arts teachers and students reported that young people's own creative practice was often squeezed out by timetable constraints and examination requirements. Students reported that *'slow time'* for reflection, re-working and accessing arts spaces out-of-hours were often rare.

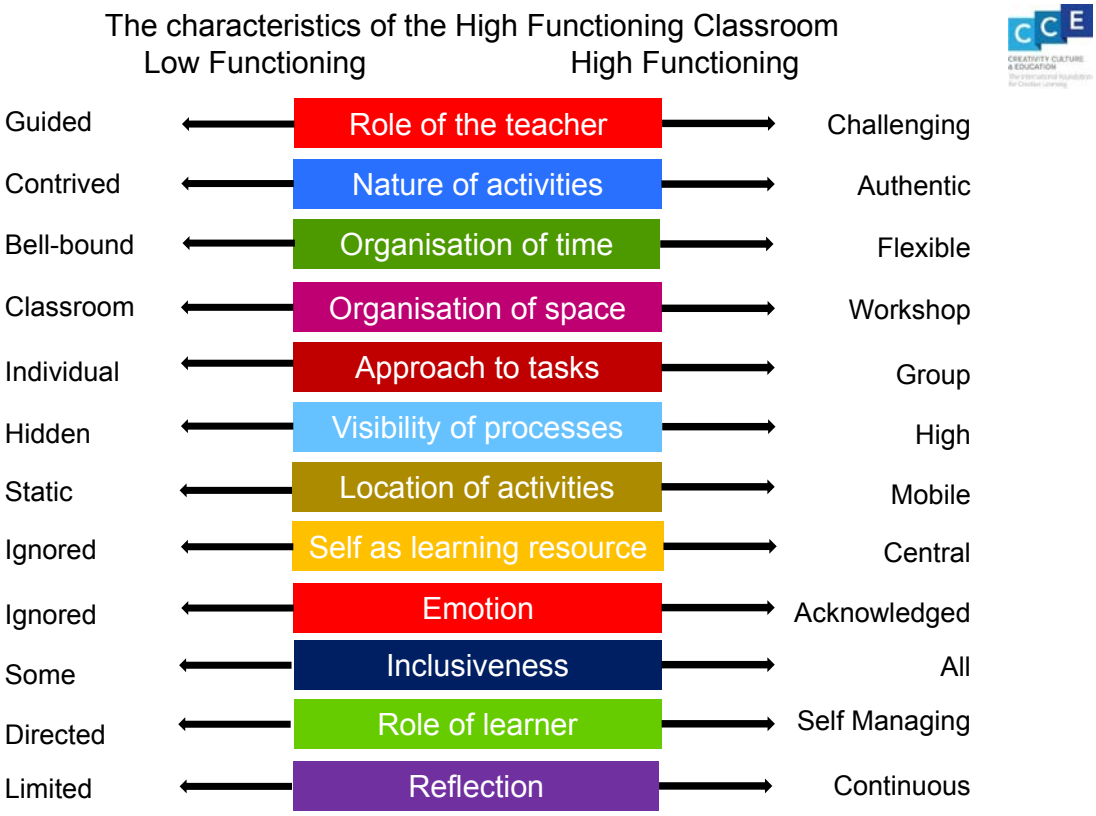
Arts teachers emphasised the importance of balancing creative practice with skills development and knowledge. It is important to encourage young people to express their own ideas through the arts *('to express their own individual or collective voice')* but within schools the arts are 'taught'. Teaching implies progression through skills development, challenge and the introduction of new or different ideas and styles. Similarly there is a tension between the repertoire (in the performing arts) or the 'canon' in literature or art history. Ideally in arts education there is a balance between young

people developing as arts practitioners in the different artforms, and experiencing and making judgements about the works of others.

Although we resist a sense that a special educational case should be made for the arts, we also resist the view that all areas of the curriculum are the same, and can be taught or measured in the same way. Artists espouse ambiguity, debate and discussion: a culture of no wrong answers. The fundamentals of ***'inquiry, expression and creation'*** are common to all artists. The current ways of measuring educational outcomes resist curriculum areas where there are no correct answers.

There is something too about time, and the problem with the arts being 'bell-bound', as is illustrated by the image below which describes a high-functioning classroom, and the flexibility that the arts require in terms of timetabling. The same length of lesson does not work for every discipline (as our youth panel testified).

The characteristics of the high-functioning classroom



6.c.iii Inclusion

> ***'We are concerned in this study with the arts for all children.'*** (1982)

Many of the arguments made in *The Arts in Schools* still stand, and were articulated more impressively than in many of the reports that have appeared since 1982 because they were built on a shared philosophy of education, and reflected what was happening on the ground in schools. Practice in inclusion was less consistent, and some of the terminology around SEND would not be acceptable today.

6. What we know about what it takes to become an arts-rich school

Over the last 40 years, our understanding of issues of equality, diversity and inclusion have developed beyond statements that the arts are for everyone. There is a recognition that the playing field is not level, and that schools have to work to achieve an inclusive environment. This may be in relation to social class, ethnicity and identity, including sexuality and gender, as well as the specific area of disability.

Through our consultation we heard that arts subjects have a hugely positive impact on the wellbeing and learning of SEND pupils, and that the SEND role models that children and young people encounter through their arts activities are vital in demonstrating that their voices can be heard. Although in general teachers told us that funding was not their primary concern in establishing high-quality arts education, it was recognised that there are costs involved in providing physical access, teaching assistance, and addressing other access needs. The point was also made that there is more investment attached to alternative provision as it is individualised.[116] Within the arts the social model of disability, which focuses on the barriers and attitudes in society rather than impairments, is helpful. Arts practice, including in education, is richer for the range of voices and experiences it reflects.

6.c.iv Relevance

Our young people's group was surprised that a report written in 1982 addressed the complicated issues of cultural heritage and 'whose heritage and culture?' and that such debates were happening 40 years ago. The fact that the original report writers did not subscribe to the view that there was a single unchanging culture surprised them, as did the report's recognition that ***'Often, children live within one culture, while school, for the most part, represents another.'*** It would not be correct to say that there was universal inclusion of a wide range of cultural references in the 1980s, but it could perhaps be said that some young people today do not feel that the curriculum, including the arts curriculum, is relevant to them.

Relevance in curriculum design has been described as the *'applicability and appropriateness of a curriculum to the needs, interests, aspirations and society in general'*.[117] It is also central to young people's motivation to engage with schoolwork, their willingness to bring their own life experiences to their practical work and ability to make connections between classroom work and the wider world of cultural practice, past and present.

Cultural experience can derive from family, faith, youth or class, and since 2020, when Black Lives Matter became a global movement, there has been increasing focus on what version of history and cultural value the school curriculum represents. Calls to decolonise the curriculum in order to reflect Black history, as well as Britain's colonial past, have grown louder but with some push-back from the government in response. A relevant arts curriculum would reflect the cultures of all its students who would see themselves in what is taught and valued. Representation in all that happens in schools is crucial: across course materials, texts chosen, artists studied, composers selected, and performances, stories and histories experienced. To be fully engaged children need to see themselves represented in the arts they experience.

6.c.v Learner voice

Our young people told us that they want to make a contribution to school life, but school can feel remote from their own interests and understanding. Even if they do not plan to pursue the arts for public examinations or for a career, they value the opportunity for reflection, debate, discussion and exchange offered by the arts. Towards the later secondary years they feel they can make a positive contribution to the life

of the school and to younger students. This is as true for young people who are high achieving academically as for those who may be disengaged in school life, for whatever reason. Our young people described significant challenges in their lives, including economic challenges, climate change, Black Lives Matter, and #MeToo, as well as those associated with mental health and wellbeing, which are exacerbated by being on a treadmill to gain better grades. They talked about lessons 'at pace', where there is little time for questioning or re-thinking a problem, and of timetabling that means that tasks have to be completed within a very limited period of time (as we cover in 6.c.ii).

Teachers were keen to highlight the importance of an arts curriculum which balances young people's own arts practice with engagement with the arts of others. Central to this is that students work like professional artists, using the arts as a means of expression, ideas and communication.

Some talked about the role of arts teaching and learning in giving young people a voice, suggesting an approach to teaching the arts which values young people's opinions and role as co-curators of a school's arts programme.[118] An effect of focusing on individual learning is that the needs of the school community as a whole can be lost. Everyone gains from a school culture where younger pupils aspire to be like their older peers, and where they see a standard achieved by older students. The arts contribute to the school's ethos and culture. They can create communities of practice across year-groups through, for example, school orchestras or performances. They can enhance the school environment through displays of artwork and projects. Beyond the school itself young people can contribute to community and professional arts activities and events.

6.d Evidence and case studies

> ***'Accounts of practice lend further support to some of the specific points we have been making.'*** *The Arts in Schools*, (1982)

We heard many examples of good practice and rather than include them within this report we are launching an online bank of more than 20 case studies from across England, Scotland and Wales which we hope will grow over time. These examples have sought to address some key questions from teachers. Our case studies are grouped under the following themes: artforms; power and voice; building equity; wellbeing; curriculum need; real-world learning; and area-wide creative change. We will continue to add to them over time to keep them up to date and ensure relevance. They tell stories of what works well through providing case studies of good practice. There is some other recent evidence and research worth looking at for those seeking evidence of what works well, or seeking to make the case for the arts in their schools.[119]

Evidence — both of what works well and why the arts matter — is important. It needs to be captured, harnessed, utilised and deployed in case making and practice sharing for the arts in education.

What are the challenges 40 years on?

7

7. What are the challenges 40 years on?

7.a Introduction

We have considered what we know about schools and the value of the arts, and what we know about what it takes to become an arts-rich school. And we have updated and refined the principles for the arts in schools for today's context. Having examined in chapter 4 what has changed — or not — since 1982, and then some of the reasons for this, we now want to consider the challenges for the arts in schools today. Some are contextual or deeply sociological; others relate specifically to the challenges inherent within the current education or arts brokerage system. Some are more intractable than others. It is essential to describe and analyse them here in order to consider why they matter for the arts in schools, before considering what we can do to address or overcome them, and what needs to change.

Some systemic factors relate to financial scale. It is worth registering that local authority spending on culture is estimated at £1.1 billion per annum, which greatly exceeds £576.5 million of ACE annual spending (to 2023), and both sums are in turn completely overshadowed by the schools budget, which stands at £57.3 billion (for 2023-24).[120] These current figures make clear that although ACE's funding of the learning programmes of cultural organisations, and of its Artsmark and Arts Award programmes is vital, it can never really have a hugely significant impact on what happens within the school curriculum day-to-day. A report from the Local Government Association *(Cornerstones of Culture: Commission on Culture and Local Government,* published in December 2022) references cultural services and organisations specifically supporting children's wellbeing, and recommends access to cultural education and pathways to creative employment, but schools have been excluded from the mix of local authority resources in the top-down DfE world we have arrived at, and LA and local influence on what happens in schools is often minimal.

7.b Challenges to childhood and youth in a time of crisis

'There's surviving and flourishing. Arts experiences are on the flourishing side.' (2022)

In the 1989 introduction to the second edition of *The Arts in Schools*, Ken Robinson observed that the years since the original report's publication had spanned some of the most turbulent years in the history of state education, including teacher industrial action and the birth of the new National Curriculum. 40 years later it is hard not to see the current context as more deeply challenging. Recovery from a global pandemic, war in Europe, an energy and cost-of-living crisis, climate emergency, changing trading relationships, and recession — combine to form a perfect storm of factors which are biting individual consumers and all areas of society, including schools and arts organisations, with both confronting severe funding challenges.

The arts are important in this context as they are a vehicle for building self-regulation and exploring issues around society, identity, gender, ethnicity, and belief, and for children to make sense of confusion, to come to terms with adult concepts — such as war, migration, crime, corruption, abuse — and to address uncertainty. As UNESCO describes, *'The arts also make visible certain truths that are sometimes obscured and provide concrete ways to celebrate multiple perspectives and interpretations of the world. Many forms of artistic expression traffic in subtleties and grapple with life's ambiguities; students can learn that small difference can have large effects. Artistic experience often requires a willingness to surrender to the unknown; students can learn*

that everything changes with circumstance and opportunity."[121]

The CLA has described schools as being in the centre of a financial vice, with the twin pressures of energy bills and a statutory requirement to increase pay, but with no extra funding to cover the salary increase costs.[122] Financial challenges of some sort in operating budgets are expected for most state-funded schools. The CLA cites surveys of school leaders providing robust data to suggest that cuts will adversely affect 'cultural enrichment', arts subjects and provision. School trips and buying in support from visiting teachers for music and other arts subjects are all now under significant threat. Arts teaching in primary schools is sometimes delivered by external or peripatetic staff — easier to forego than permanent staff. Ofsted, in its Covid briefings, described some subjects, including the arts, as 'practical subjects'.[123] Some heads have observed that art and music and other 'practical subjects' have a *'high resources budget for materials'*, making them easy targets for cuts when budgets are tight. The consequence is schools not spending money on acquiring the right staffing and resources to deliver high-quality cultural learning to young people. The effects of this will be hardest felt by pupils from low-income families, whose families have less scope to pay for access to cultural enrichment opportunities.

The arts are not alone — modern languages are also at risk — as are any subjects lacking majority take-up. Geoff Barton of ASCL warns of subject choice for GCSE and A Level in secondary schools suffering most, as state school heads scrap courses with smaller uptake: *'Subjects we have always seen as culturally really important will increasingly become the preserve of private schools because state schools can't afford to teach them."*[124] There are particular warnings about resource-intensive courses such as art, music design and technology being at risk. Many schools report that the introduction of the new T Levels and their accompanying funding requirements will jeopardise Applied Generals (e.g., BTEC courses and Level 3 Diplomas), many of which are in arts disciplines.

As we have noted, funding was not cited as the biggest barrier to arts provision during our consultation, but leadership permission to deliver, explore, and benefit from the arts was seen as vital, and all the enabling factors we describe in chapter 6 come under threat at times of financial retrenchment. If the principle of a broad and balanced curriculum is not sufficiently embedded and has already been eroded, then the arts are going to be highly vulnerable to further erosion and decline.

There have also been very specific challenges to the arts and to arts education as a result of the pandemic, and the consequences of these may play out for some time. Arts subjects in schools were hit particularly hard in the pandemic, as evidenced by data from the Office for National Statistics. All subjects saw a decline in the amount of content taught, but the arts, and particularly art and design, appear to have been disproportionally affected: *'whereas the other subjects all showed marked improvements over the course of the pandemic as teachers learned to adapt to the unusual circumstances — both teaching remotely and in class — art and design subjects have struggled throughout."*[125] Children have lost a great deal of arts learning and arts experiences in recent years, and the effects are all too apparent.

The school crisis now is not purely financial. We touched on mental health issues in chapter 5. Mental health was not referenced in 1982, which is of course not to say that it wasn't then an issue; we have now developed the awareness, the language and acceptance to consider the mental health of our young people as a priority. The issue was a growing problem for young people before the pandemic, and the fact that it is burgeoning is now evidenced by statistics revealing a growing incidence of childhood mental health problems.[126] The Fair Education Alliance has made clear that a dramatic

improvement *'to the safety nets that help keep children safe and well'* is required, describing a picture of inconsistent provision nationally, rising child mental health concerns, and rising demand, with insufficient investment in prevention.[127] Some children have fewer opportunities for cultural access *and* access to mental health support just because of where they live. NHS digital data shows that while the pandemic affected people of all ages, it is the under-18s who have suffered most from the disruption.[128] '*School closures, not being able to see friends and the uncertainty caused by the pandemic have all been cited by the Royal College of Psychiatrists as having had a devastating effect on the mental health of children and young people.*'[129]

Parallel to this, as addressed in chapter *5*, there is a wealth of new evidence about the importance of the arts in providing a vital creative outlet which enables children (and adults) to explore and express their emotions and their identities.[130] Escalating child mental health problems (and overwhelmed child mental health services) are likely to combine with cuts to the arts in schools which will remove the creative outlet the arts provide at a time when children need it most — so it is not hard to see crisis upon crisis building in the coming years. As one commentator has observed, *'To thrive emotionally, young people need their own time and space, that is not explicitly directed at particular outcomes. This should be an arena in which diverse groups of young people can form their identities and agendas ... The arts provide some of the key forums for this.'*[131] It is that time and space, combined with teaching and resourcing, that is now at risk.

In many ways, children and young people in the UK today have more opportunities than ever, but as we have described, their challenges are manifold. They are confronting rapid and exigent social, economic, technological, environmental and geo-political change, but also threats around poverty, online abuse and risk, grooming, drugs, knife crime, identity, gender, racism and xenophobia — multiple difficulties which can impact upon their education and potential. It is estimated that 4.3 million children and young people in the UK are growing up in poverty.[132] The Children's Society reports that there are approximately 800,000 young carers in the UK, and that 39% have said that nobody in their school is aware of their caring responsibilities.[133] The Sutton Trust has published data on the impact of the cost-of-living crisis on university students now, and there are predictions of a drop out crisis ahead.[134] In schools, headteachers are reporting that this crisis is resulting in increasing numbers of vulnerable pupils becoming disengaged and being groomed by gangs to run drugs from one city to other parts of the country, with the director of Diversify, a charity based in Rotherham, reporting that with children's families unable to afford school meals *'they are outside, hungry and cold. Someone in nice trainers turns up and gets them a burger or a warm coat. That's often how they are being recruited'.* This is described in the context of schools having to cut back on the number of staff on playground duty due to financial pressures, or struggling to recruit and retain pastoral and support staff, due to low pay.[135] More than 100,000 so-called ghost children are estimated to have disappeared from the education system altogether since the Covid lockdowns, having never returned to school.[136]

Education has a huge role to play in children's preparedness for living in challenging times, and protecting their education and their wellbeing through this indisputably difficult period has to be a priority. Pupils have already lost multiple terms of their education, combined with valuable months of socialisation and arts access due to the pandemic; the importance of insulating them from further losses as far as is possible now cannot be underestimated. The arts can help with this in creating *'a safe space for*

young people to explore issues that matter to them, to explore their identities, who they are and the world that's so relevant to them'.

7.c Challenges in the education sector

7.c.i Agency for young people and teachers

Studying the arts has an evidenced role in giving young people agency and self-efficacy — and these were conjoined as a primary aim of education during our roundtable on the purposes of schooling (see chapter 5). The young people we consulted talked about agency and ownership of learning; about the importance of pursuing interests through your own research and creative practice; about wanting school to be a place to explore your areas of interest through the arts. They told us that you should be able to *'go wide and deep into the subject you love'.* If we are to promote inclusion, relevance and social justice within the education system it is important that young people in the state system feel that they can develop their own critical thinking, arts practice, and voice — whatever their starting point in terms of ability, ethnic and social background, economic circumstances and special needs. They are not vessels waiting to be filled.

This expands into a point about learner and youth voice. It was noted in our roundtables that learner (or pupil) voice used to be seen as significant but has been eroded as a principle since 2013 when the current curriculum was introduced. As well as listening to young people to understand their needs, we can demonstrate the dimensions, strengths and value of arts making by using their own accounts of their arts practice. There was a call to turn up the volume on learner/youth voice in national policy, and through whole-school commitment to listening to the views, wishes and experiences of all children and young people. Importantly it was stressed that this would allow young people to use their voices for positive arts-based activism in productive ways. UNESCO makes the same point in the report of its International Commission on the Futures of Education: *'Curricula that invite creative expression through the arts have tremendous future-shaping potential. Artmaking provides new languages and means through which to make sense of the world, engage in cultural critique, and take political action.'*[137]

A member of the Youth Parliament made a speech in the House of Commons towards the end of 2022 on the deficiencies of the education system which Geoff Barton of ASCL described as a *'heartfelt and pretty reasonable appraisal of the government's efforts to turn the education system into an exam factory. What's more it's a speech based on her direct experience of that system, so that in itself surely deserves to be taken seriously'.* This is why we created our own young people's group; participants felt that their voices were being heard in their roundtables for the first time.

Within the arts sector, more organisations are recruiting young trustees, or setting up youth boards to advise on their programmes and policies. This benefits both the young people and the organisations themselves. ACE commissioned the Roundhouse in Camden to create a good practice guide for working with young trustees, *Guided by Young Voices*, for arts organisations.[138]

Teacher agency also emerged as an important point during our conversations, in relation to a sense that teachers felt they had lost agency in terms of what and how they teach, which of course goes beyond just the arts. The current debate about Oak National — an 'online classroom' or curriculum resource — feeds into this, with critics seeing what started as a constructive and collaborative charitable venture during the pandemic becoming appropriated as a vehicle (a non-departmental public body, or NDPB) for a

government-approved curriculum. The government call for teachers to use pre-prepared lessons and stop reinventing the wheel *'assumes the wheel can meet the needs of every child. The fact is it can't. Teachers are educated to create lessons that meet the needs of their pupils ... The great teacher does not simply deliver, or replicate, what others have done before. They take an idea, an approach, a resource and they change and adapt it for the class they teach'.*[139] As one commentator has observed, resources can save time, but it depends on what kind, how adaptable they are, and whether there's a choice about whether or not to use them.[140] Sir Jon Coles, CEO of United Learning has asked, *'Do we really want to live in a society where a large proportion of schools are following a government-approved lesson-by-lesson curriculum?'*[141]

At the time of writing, this debate regularly plays out on social media, and maybe it will always be so, but we heard that many teachers crave case studies of what works, and value resources, but also long for agency in their classrooms and more broadly, feeling that they are not always consulted about curriculum matters or able to contribute to curriculum planning. Some have noted that Oak now represents a slippery slope — one which is likely to disincentivise people becoming teachers, or work against their retention — the data on the downturn of people entering the profession would suggest that there are major teacher recruitment problems ahead, and we have already detailed the issues with the deprioritising of the arts in Initial Teacher Education (ITE, chapter 4.b).[142] The School Workforce Lead at the National Foundation for Educational Research (NFER) has said that ITE data *'reveals that not enough teachers are entering teacher training across a large range of secondary subjects to meet the need for future teachers'.* Once again there are bigger national policy factors at play that affect more than just the arts.

7.c.ii Creativity

The creativity debate — spanning all subjects — has never been satisfactorily resolved. The tension between whether education should focus primarily on acquiring knowledge or on the development of creative thinking is at the heart of this debate, along with how both approaches can be tested. Given that since the Callaghan speech there has been much more focus on the link between education and the economy, it seems strange that education policy makers have preferred to focus on knowledge transfer. This has become even more true over the last decade when what can be tested is seen as synonymous with 'what works'.

By contrast, employers, when surveyed, tend to look for different things in new recruits and graduate applicants, and routinely cite attributes such as resilience, communication, leadership, adaptability, problem-solving and teamwork: qualities beyond grades in public examinations, as described in chapter 5. In 2019 the Durham Commission reported that according to *'The Economic Graph (a digital representation of the global economy based on 590 million LinkedIn members, 50 thousand skills, 30 million companies, 20 million open jobs, and 84 thousand schools) creativity is the second most desirable competency in an employee'.*[143] Unfortunately, compared with testing knowledge of facts, these skills are difficult to measure and are often developed through group work, special projects, or challenges that are not defined by a particular subject area. Over time subjects that are seen as unambiguous or obviously 'right or wrong' have edged out subjects which aim to elicit young people's ideas and opinions and hone creative and technical skills through experimentation. When faced with candidates with the same level of qualifications employers will often look for these so-called soft skills.

Good arts teaching almost always involves creative thinking, but also skills development, sharing and exchange, and understanding the artistic work of others. The professional arts are ever-changing, contestable and rarely lead to a clear set of answers. Rather than

solving questions or closing down discussion, they often complicate and generate more debate. The skill of the arts teacher is less about passing on knowledge, and more about drawing out ideas and helping young people to express them in particular forms of arts practice: from dance to design; from music to theatre. When young people commit to their own arts practice in a chosen medium they are better placed to respond to the work of other artists past and present. Arts teachers negotiate the tricky path of value, and whose culture we are including and excluding, and how to teach in a way that accords value to young people's efforts: ***'If we want to promote independent, critical and creative thinking, we shall be working against ourselves if we try to achieve these things by methods of teaching which stifle initiative and promote the acceptance of some authoritarian fiat of a body of elders or establishment.'***

There is a question of whether the arts are always creative or have a special role in creative learning. *The Arts in Schools* writers were clear that creative thinking is not unique to the arts and that ***'It makes just as much sense to talk of creativity in science, engineering, mathematics, and philosophy as in the arts ...'***. Recently, the OECD's Programme for International Student Assessment introduced the PISA 2022 Creative Thinking assessment measure which ranks student *'capacity to engage productively in the generation, evaluation and improvement of ideas that can result in original and effective solutions, advances in knowledge and impactful expressions of imagination'*.[144] The UK has not adopted this measure.[145]

There is general agreement that the terms creativity and the arts are *not* interchangeable. Creativity is an approach to learning (that can also be applied in the real world), rather than being a subject in itself, and is not particular to the arts. Nor is all arts education creative per se. Many aspects of the arts require things other than creativity: for example, the practice and rehearsal for a play or orchestral performance are often repetitive and restricted in the extent of improvisation or interpretation.[146] In our roundtable meetings we heard from teachers for whom creativity and creative learning approaches are important. They stressed the role of the arts in collaborative learning — so much of what happens in schools is about individual achievement, whereas in workplaces we often work in teams — and in fostering problem-solving, imagination and originality.

7.c.iii Digital

The 1982 report described an education system which needed to respond to a world of rapid technological change. We wrote in our think piece that today all school pupils are digital natives, raised on the internet and social media: *'As representatives of Gen Z or Gen Alpha they would find much about the lives of their 1980s predecessors baffling, but they would find the classroom experiences and curriculum of the period less so, since teenagers are still by and large carrying large bags around secondary school corridors and sitting in rows in classrooms in front of a teacher when they now carry so much of the world's knowledge and creative output — as well as cameras, film and sound recording capabilities, communication systems, and much else — literally at their fingertips on their phones (although access to technology remains unequal). There has been exponential change in the space of a generation.'*[147] We have written in chapter 5 about the principle of preparing pupils for the world they actually inhabit, with its accelerating pace of change; there are also significant implications for their future world of work. Our think piece referenced the 2021 Youth Unemployment Lords Select Committee report which identified a need for creative subjects to be given a higher priority in the education system to improve youth employment. It called for curriculum and accountability system changes to ensure more creative subjects are taught, and

found that the National Curriculum is *'too narrowly focused to ensure that it prepares all young people for the modern labour market and the essential, technical and creative skills it requires, in particular for the creative, green and digital sectors'*.[148] In 1989, Ken Robinson wrote that by 1987 ***'the value of a national curriculum was almost taken for granted'***, but that the issue was, and remained, ***'What sort of national curriculum?'***: one that fails to embrace the essential creative skills and capabilities that the world of work (and beyond) is calling for will fail a generation of children.

A Carnegie and UNICEF report has shone a pandemic-driven light on the importance of digital inclusion for children and young people across the UK in order to ensure their right to education — and for the sake of their wellbeing.[149] In the UK, almost 10% of households do not have digital equipment or broadband access, a situation that affects 1.78 million children.[150] The inequality is a global issue, highlighted by the *Global Connectivity Report 2022*, one chapter of which highlighted inequality in access and skills for children and young people. For our most connected generation, Gen Z, cost and opportunity can still be a barrier to digital inclusion.[151]

As well as the benefits and potential of digital technologies, schools, parents and young people are dealing with the challenges of equality of access, online safety, and disinformation. There are risks and challenges to online engagement, as evidenced by reports from Ofcom and the Nominet Digital Youth Index.[152] We know that social media can have a negative impact on mental health, and Nominet describes minority ethnic and young LGBQT+ people as being particularly at risk of experiencing hate speech online. Our exploration of the purposes of schooling in chapter *5* identified navigating social media and critical media literacy as vital for children growing up in an era when trust in sources can be problematic and potentially dangerous. Understanding the relationship between the content creator, their audience — and the stakeholders with interest in this relationship — is critical for young people who spend significant amounts of their time online.

7.c.iv Whose education system?

Our Timeline cannot fully paint a picture of the managerialism, centralisation, and marketisation that have been built into the education system in England over recent decades; nor can it fully delineate the ways in which ideology have taken hold, arguably at the expense of vision, humanity, ambition and progress. 'Whose education system?' is a central question: is it for government, DfE, and Ofsted — or is it for children and young people, parents, teachers — and employers? As we highlighted in our introduction, Nick Gibb's vision is clearly described in a recent *Times Education Supplement* interview: it is not a vision that places learner voice, whole child, every child, a clear agreed rationale, subject parity, and education for now at its heart.[153] We would suggest that the biggest single challenge for the school system at the moment — despite all the others detailed here — is actually government ideology, government policy and the absence of a creative vision for schools. The government's underfunding of the sector is symptomatic of a lack of consideration and ambition that is holding back progress. The TES piece informs us that *'Gibb, schools minister for the majority of the past 12 years, is at war':* he has a deep-rooted ideological opposition to what he calls *'progressivism'*, which he characterises as pushing *'a child-led philosophy of teaching, that it prioritises generic skills over knowledge, that it enforces group and project work, that it removes the teacher from being at the centre of learning'.*

In *About our Schools*, Tim Brighouse and Mick Waters review state involvement in schooling and ask what sort of climate we want for teachers to make the best '*weather*' in order to raise the *'competence, learning and horizons of all their students'*.[154] Gibb has

been the weather maker in the system for years, and we found a picture of discontent in our arts education roundtables which is mirrored within multiple high-level reports about the system more widely, beyond the arts, all calling for change and setting out route maps for how to go about it. This divisive and polarised political discourse does our children no favours; schooling is damaged by being subject to the vagaries of political ideology, when really we should be listening to teachers and school leaders, to employers, and to young people, in order to build *'an age of hope, ambition and collaborative partnerships'*.[155] In the past, major shifts in education policy — such as in 1944 — have emerged from times of crisis. Might right now be just such a time?

7.c.v The role of the arts in a new debate about education

It could be argued that many of the individual (and usually art-form focused) initiatives introduced in recent years just operate at the edges of the much more fundamental problem of consensus on the aims of schooling vacuum and the failure to match curriculum areas to purposes — indeed, they are symptomatic of the underlying problem. As we describe (in section 5.f), national arts programmes to compensate for this central failure come and go, and even when well-resourced are often not sufficiently embedded to withstand changes in government for the very reasons we describe (in 5.b). Without this problem being addressed, the case for the arts cannot be made robustly, whatever the evidence of its value to young lives. A project mentality — short-termism — has dominated. Would we now need a Cultural Education Plan in England if the arts were embedded within a defined curriculum area matched to educational aims as they are in Wales?[156] Arguably not. The CLA called for just such a plan before the election in 2019 because the arts are *not* fully embedded within our education system. The only field of activity that might then require such a plan would be the role of arts organisations, which exist outside of the education system in supporting delivery of the arts in schools, and as future employers of students.

The diminution of the arts through government education policy can be seen through a negative theory of change which starts with lack of purpose and an absence of connection to the world children live in; progresses through accountability measures which deprioritise the arts; then through an assessment system which does not effectively assess progress; to school leadership responding to the system by downgrading the arts in individual schools. In the past Professor John Last has described the fundamental *'flaw in the logic that says to count is to become economically productive, but to create is not'*. He has described this as a *'flawed equation'* which dominates in relation to the economic value of education in the UK, which primarily links literacy and numeracy — and we would add science — to economic and individual prosperity.[157]

Closely allied to the EBacc in England has been an increasing focus on STEM subjects (since 2002 when the term entered into common use in 2002 with the report *SET for Success*).[158] Science and maths are firmly grouped with English as the three core subjects within the National Curriculum. Academic attainment in STEM and other EBacc subjects at school is currently seen as key to gaining access to top universities and subsequently higher earnings. This provides the rationale for the instrumental policies which prioritise EBacc subjects over arts subjects, and inform approaches to funding in higher education where a link is increasingly being made between courses and the level of future earnings by graduates. The median salary in the arts sector is traditionally low, as with the public sector, where recruitment and retention are increasingly challenging.[159] This rationale is predicated on seeing arts subjects as strategically unimportant. To view education through a lens of economic advantage flies in the face of global economic thinking

that sees the value of all the skills and capacities that they nurture and provide, not to mention the value of the creative industries, both in terms of economic contribution, and in terms of their contribution to people's lives.

We are living with an absence of purpose in schooling, and increasingly economic drivers within higher education. The question is how long can we do so without irreparable damage being done to the cultural education workforce, to the creative industries, and to young people's lives and aspirations? Preoccupation with economic imperatives can obscure the value of a general education which includes the arts, just as it did decades ago: ***'We believe that neither the contribution of the arts to general education, nor the place of general education in the national life has yet been properly recognised, and we want to form a body of enlightened opinion ... to share our conviction and see our vision of the role of the arts in general education and the role of general education in the life of our industrial mass society.'***[160]

In a system lacking ambition and purpose, and in which success measures do not value the whole child, school leaders have talked honestly to us about having to be courageous in asserting the value of the arts for their students. Some do so; others, crushed by the weight of accountability measures which do not value the arts, do not. The ideas and proposed rethinking around purpose and context set out here do not exist in isolation. As we stated in the think piece, the arts represent part of a wider live debate about education which has escalated through Covid in the face of a schooling system grappling with issues of wellbeing, inequity, attainment and relevance.[161] We are living with a system which many feel *'does not serve all children well, is not reflective of the world in which they live and will work, and in 2020 was not sufficiently resilient or adaptive to withstand a global health crisis'.*[162]

Education in England is not seen as fit for purpose by arts teachers, and this view is held by school leaders and by teachers beyond arts subjects. There is a consideration of purpose and a widening push for system change evidenced by recent initiatives led by a serious list of heavyweight change-makers across the political spectrum in England, the UK, and beyond: Big Change, Rethinking Assessment, *The Times* Education Commission, the Association of School and College Leaders (ASCL), and, internationally, UNESCO.[163] Rethinking Assessment describes itself as *'a movement to value the strengths of every child'* and is a broad alliance of state, independent and special schools, business people, academics and partners, including the Edge Foundation, who are working with policy-makers in the UK and globally to improve the ways in which young people are assessed. Big Change's Subject to Change is a long-term national project designed to set a new direction for learning in England.

The Children's Society has spent a decade calling for comprehensive national measurement of children's wellbeing in England, and *The Times* Commission recommends counsellors in every school and an annual wellbeing survey of pupils.[164] ASCL's Blueprint for a Fairer Education calls for five new building blocks for change, across structures and systems, curriculum, and assessment and qualifications. UNESCO's Futures of Education initiative aims to rethink and strengthen education as a public endeavour and a common good, shaping the future by catalysing a *'global debate on how knowledge, education and learning need to be reimagined in a world of increasing complexity, uncertainty, and precarity'*, and calling for a new social contract for education.

The Times Commission's full report, published in June 2022, has identified the role of education as helping each child reach their potential; promoting social mobility;

fostering community cohesion; equipping children with the skills they need to work; and ensuring businesses can hire people with the right skills. It is interesting to compare these purposes with those of Wales and Scotland. The Commission concluded that the education system *'is failing on every measure'* and has called for its 12-point plan to be adopted to *'make for a fairer society, a more productive economy and a happier and healthier population'*. One of *The Times* Commission's 12 recommendations is that there should be an electives premium for all schools, to be spent on activities including drama, music, dance and sport, although we would caution against the separation of a core and elective offer without allowing for these subject disciplines within the former as well as the latter. There is a welcome call to reduce the number of exams pupils take at age 16, and for continuous assessment to contribute to grades.

And the arts are not alone in seeking change; the science world has presented similar arguments. In 2016 the Wellcome Trust delivered evidence to an Education Select Committee inquiry into the purpose and quality of education in England which stated that *'Current school performance measures concentrate on exam results without recognising the wider benefits of education'.* Wellcome suggested a new Framework for Governance in 2015 that outlined a series of high-level performance indicators that went beyond exam results to be used to monitor school performance.[165]

Experts outside government are interrogating and reframing purposes, and even those apprehensive of major overhauls are calling for a review to set out the purposes of assessment, identify issues with the system, and to devise a ten-year plan to test alternative approaches.[166] Much could be gained by aggregating the findings of these other system change initiatives given the alignment across the solutions they propose. Do we now need a new high-level, diverse commission to consider the purposes, principles and framework for a reimagined equitable education system drawing upon all of this work?

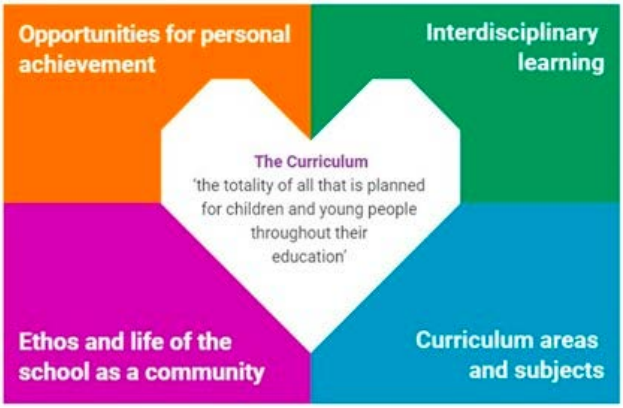
The role of the arts within the system is important within this process. As we asserted in the think piece, this is an urgent conversation to be had in which the *'skills, attributes and capacities honed and developed by studying and experiencing the arts are relevant and vital'.*

7.c.vi Learning from Scotland and Wales

We have not been able to consider nations outside of the UK in this survey, but throughout our consultation Scotland and Wales (nations with fewer independent schools than in England) were frequently highlighted as nations with clearly considered and defined purposes, and well-thought-through subject areas and curriculums: there was a clear instruction to learn from them, despite the difference in scale. Scotland, which will review its framework during 2023, has a coherent curriculum from 3-18 in order to develop the knowledge, skills and attributes children need to adapt, think critically and flourish. The templates of both nations provide a strong base, and language, for starting to reconsider purposes and the curriculum in England: both have four clear purposes and cluster arts subjects into a single coherent curriculum area — the Expressive Arts. This is one of the six areas of learning and experience in the Welsh system, with the others being Health and Wellbeing; Humanities; Languages, Literacy and Communication; Mathematics and Numeracy; Science and Technology. The Welsh government describes its four purposes as being the starting point and aspiration for schools' curriculum design. Even before the Welsh system rolls out into schools it is apparent that both nations have built systems with enviable foundations and scaffolding. It would be helpful now to research comparative accounts of international models of arts and creative curriculums, their underlying philosophy and emerging outcomes.

7. What are the challenges 40 years on?

The four capacities of Scotland's Curriculum for Excellence



A vision for every Welsh school's curriculum[167]

Ultimately, the aim of a school's curriculum is to support its learners to become:

- ambitious, capable learners, ready to learn throughout their lives
- enterprising, creative contributors, ready to play a full part in life and work
- ethical, informed citizens of Wales and the world
- healthy, confident individuals, ready to lead fulfilling lives as valued members of society

(See weblink in the associated endnote to see the four purposes alongside their underpinning characteristics.)

Welsh Government, January 2020

As we examined in chapter 5, 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 the Sciences and the Humanities. Furthermore, this lends itself to the creation of Expressive Arts departments or faculties, which may be helpful in anchoring the role of the arts within a school.

When Wales announced its new curriculum, being rolled out from 2022-26, it stated that it had been *'made in Wales by teachers, partners, practitioners, and businesses and shaped by the best ideas from around the world'*, and that assessment would be part of every child's learning every day, with children working with their teachers to understand how well they were doing. It sets out a collectively agreed ambition, and new ways of training and supporting staff: *'help for 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 develop higher standards of literacy and numeracy, to become more digitally ... competent, and to be confident, capable and compassionate citizens — citizens of Wales and citizens of the world.'*[168] These social and global technological changes are explored in our think piece. Looking beyond England, policy makers are doing two important things: creating a national conversation about the purpose of their education system within a context of rapid change; and matching curriculum to purpose. As the 1989 introduction to the report stated, ***'The school system has to teach skills essential to modern life.'*** It would be helpful to fully understand the position of the arts in other education systems, beyond the devolved nations; maybe one of the vital education challenges now is to ensure that as a nation we are not swimming against the tide.

Research by Ashton and Ashton published by the International *Journal of Cultural Policy* (20 April 2022) identified that in many European societies, arts education and culture play a central role in their education systems.[169] Their research also examines countries, such as the Netherlands and Finland, in which education and culture are aligned within the machinery of government, and considers the approach of the devolved nations (particularly Scotland) to be not dissimilar to this in terms of how they work closely together across education and the arts. We have seen the same close working across departments in Wales.

As far back as 2011, the House of Commons Education Committee saw that the EBacc was creating problems: *'Academic subjects are not the only path to a successful future, and all young people, regardless of background, must continue to have opportunities to study the subjects in which they are likely to be most successful, and which pupils, parents and schools think will serve them best.'*[170] But England has not always been the outlier. It is worth stating that there was consensus throughout our consultation around the value of England's 2004 Every Child Matters policy framework, collective agreement around the value of its five goals (stay safe, be healthy, enjoy and achieve, make a positive contribution, and achieve economic wellbeing), and significant regret at its loss. It is rare to find such clear support for any previous government policy and there was a will to revisit its ambition and values, in particular its holistic approach to the lives of children and the way in which it enabled agencies beyond the school to align with its objectives through a shared framework, enabling collaboration. Revisiting Every Child Matters, in conjunction with learning from the frameworks in Scotland and Wales, would be extremely valuable for children in England. Sure Start, with its early years focus, is similarly warmly recollected, and was deemed by the Institute of Fiscal Studies to have reduced the numbers of children taken to hospital and saved millions of pounds for the NHS.[171]

7.d Challenges for cultural equity

7.d.i Equity, diversity and inclusion

In chapter 5 we have written about having a focus on *all* children; the principle of an equitable and inclusive approach; and what equitable access to the arts involves — considering what must be done differently for children with different needs, or who face a range of barriers or challenges. In thinking about EDI we have emphasised listening and asking whose voice is missing, and how a principle of inclusion should underpin everything. One roundtable participant emphasised that equity has to sit side by side with quality — on the basis that it's still always the case that *'the poorest children get the worst deal when it comes to arts and culture education participation'.*

Our roundtables were more focused on broad principles than on specific measures, as the guiding principles were seen as fundamental, particularly in considering EDI, but the specific practical steps called for in 1982 remain valid today: EDI as part of in-service training for arts education; arts careers support; and a curriculum embracing the arts of other cultures. One of the report's most important observations was that children growing up in poverty were particularly at risk, lacking opportunities to progress; we would add *'or with whatever special education need or disability'*. Then as now we need different solutions for different purposes — equality for everyone is multi-dimensional — but two crucial points were stressed around representation (described in chapter 6) and SEND funding.

It is important to recognise how *'patchy our understanding of ourselves and each other and our history is'* when we are only taught the 'traditional' canon (a canon implied

by Michael Gove's definition of *'the best that has been thought and said'*, which has been enshrined within the National Curriculum since 2013, as we cover in our section on 'cultural capital' in 5.h). As one roundtable participant observed, *'it's not just about seeing yourself, it's about seeing everyone — seeing the diversity so you get the true, full picture.'* This point is wider than the arts — it relates to history and English literature — but it is relevant and important for every arts subject.

There is currently nothing in place to hold exam boards, schools or teacher training providers to account over their approach to representation, which means once again that it comes down to school or MAT leadership. There is excellent work on representation being led by the London Theatre Consortium through Representation in Drama, which has worked closely with Pearson Edexcel since 2015 to embed better representation of artists from the Global Majority throughout the teaching and examination of drama.[172] Other exam boards are now taking active steps to improve representation across their syllabuses. AQA's GCSE is the only dance qualification where it is compulsory to study dance works by disabled and wheelchair performers, and they have a full adaptation process to ensure any student can access dance. Representation work for art has been led by the National Society for Education in Art and Design (NSEAD) through its Anti-Racist Art Education Action Group; in music by UK Music Masters; and in dance by One Dance UK, which has been hosting the dance representation in the curriculum roundtable.[173]

A concern for teachers and students is being able to access live experiences and resources to support the works they study. Digital technology makes a huge difference in addressing this, and arts organisations are working with artists to make their work more accessible to young people. As the Head of Curriculum for Creative Arts at AQA has said, *'We know we can't create a more inclusive curriculum all by ourselves — so we've brought together a community of Art and Design, Dance, Drama, Media Studies and Music Subject Associations, Higher Education, teachers, practitioners, expert advisers, subject specialists and industry, and we'll soon be announcing some exciting changes to our qualifications.'*[174]

7.d.ii Special educational needs and disabilities

The impact of Covid is still present for disabled artists and students; for some there remains cautiousness around in-person delivery, and these concerns can sometimes mean that plans have to be rescheduled, impacting on budgets and project timescales for everyone involved. It also remains the case that for some students, cultural organisations are not accessible. This could be due to the need for specialist hoist equipment, changing spaces, feeding rooms, cost of specialist transport etc. Cultural organisations need to consider what their outreach options are for those who cannot visit and how they can provide meaningful, high-quality learning and participation experiences.

It was noteworthy that in all our discussions and responses a demand for more funding was not raised as an issue, except in the specific area of SEND. Delivery costs are often higher for SEND work (as we noted in 6.c.iii) — more time and therefore money is required when working with disabled young people and artists, and ensuring this allocation is an important aspect of delivery. Teachers argued passionately that structured support (*'scaffolding'*) must be put in place to ensure that young people with additional needs can be included as equals in all that takes place in the school. We need to recognise the need to properly scaffold this work.

The Ofsted annual report at the close of 2022 reported: *'Children with the most complex needs are often the least well served in already overstretched education and care*

systems.' It also noted an increase in the number of pupils identified as having SEND and recorded: *'The SEND system was put under even greater strain during the pandemic and it has not recovered well since.'*[175]

7.e

Challenges in the arts and creative sector

7.e.i Responsiveness of arts organisation to school needs

So much has changed in arts learning and participation in arts organisations over the 40 years since 1982 that much of today's current practice by professional arts organisations would be unrecognisable. As learning and participation departments have grown they have also developed their practice and ways of working, based on what particular organisations can offer schools, and evidence from research and evaluation. Throughout the 1980s and 1990s much of the offering took the form of special projects which enhanced classroom and extra-curricular practice, often taking opportunities to a level beyond what was possible in schools, or to work with groups of schools. It has become harder for state schools to engage with outside opportunities, particularly for those schools who are either not arts-rich themselves, do not have strong networks or are located in rural or isolated areas. It has always been the case that the rhythms of schools are very different to those of arts organisations. The former are focused on long-term planning and ongoing opportunities that build year-on-year. Arts organisations can be project, production or exhibition-focused, with short-term lead-in times often determined by the availability of funding.

Teachers told us that it is becoming harder to engage with outside organisations, even local ones. They need arguments to make with their senior leadership teams for engaging for such engagement, so clear read-across to curriculum aims is important. Teachers value clearly articulated and sustained offers of resources. Understanding the reduced capacity of schools to work with cultural organisations post-pandemic is essential, as fitting meaningful programmes into the restricted time available is challenging.

As teachers and schools are judged by the prevailing standards of teaching and learning, it follows that the primary objective of teachers is curriculum delivery which, for many children, is their only engagement with the arts. A Royal Shakespeare Company report commissioned by ACE on *Arts and Cultural Education in Outstanding Schools* provides a useful overview of what good arts practice looks like in schools judged outstanding by Ofsted.[176] Materials and resources that professional arts organisations develop with teachers for this purpose gain most take-up. Projects and activities that are too demanding in terms of time and resources, although often inspirational, will only be taken up by those who already value the arts. This is not to say that schools do not value special programmes: Tate's Year 3 project in London was a good — although very high-cost — example of a programme with a long lead time, acknowledgement of the need to work with both teachers and students, which was prestigious and relevant enough (particularly through the personal involvement of artist Steve McQueen) to attract nearly two thirds of all London's primary schools.[177]

Arts sector-wide schemes such as Artsmark and Arts Award are valued by teachers as they have been developed with educators, and schools and other settings can embed them within their own practice.[178] Importantly (and unusually) they have stood the test of time, with Artsmark launched in 2001, and Arts Award in 2005, so schools can build a tradition of engaging with both.

7. What are the challenges 40 years on?

Professional learning and participation departments have built upon a body of practice over time based on their collections, repertoire and experience. They are often well-evaluated. There are different challenges for organisations with permanent collections, in comparison with those which present touring exhibitions or, like theatres, have a changing repertoire. Since Covid, more organisations have put digital learning content and performances online, which teachers have appreciated, and which has provided wider reach. Examples include The Hub at the Old Vic, the Royal Opera House's national programmes based on nearly 40 years of working with teachers, the National Gallery's long-established online programmes, and the Royal Shakespeare Company's 'Learn' programme.[179] The larger organisations are now using tours and cinema showings to enhance country-wide access to their performances and resources for schools who can no longer justify travel time. For similar reasons teachers told us that resources like *Mantle of the Expert*, based on the drama education principles developed by Dorothy Heathcote, are accessible and can be built on, year on year.[180]

Teachers told us that they value access to professional arts organisations' programmes for teachers, as for many this is the most relevant professional development work they can access. Awarding Bodies often put on conferences, and offer free resources linked to examination syllabuses, as do some arts subject associations.[181]

Many arts organisations have developed long-term relationships with their communities and schools, and are constantly available and open to local young people. These, such as at the Roundhouse in London, often service those who have become disaffected with school, or who have embraced a civic role with their communities, as recognised by the Gulbenkian Foundation's Civic Role of Arts Organisations award.[182] In Wales the government is working closely with Arts Council of Wales to maximise the impact of their respective sectors working together.

However, all of this comes with a Covid caveat. For some organisations Covid-enforced closure brought a new focus on hyper-local community engagement for those who needed it most. In many cases there was also significantly increased access to schools through digital reach, but the pandemic brought a new vulnerability. Arts organisational structures which value and prioritise the learning and participation function are placed under pressure at time of financial crisis and retrenchment.[183] In many cases learning and participation teams are now smaller than they were pre-Covid: financially driven restructuring has led to voluntary redundancies, and the departures of experienced heads of learning, or learning team members. We are in a time of uncertainty, and we have not yet arrived at a post-Covid 'new normal' for the sector. Team leadership, experience, and community relationships are not always what they were, and are not easily rebuilt. A dissonance can emerge within organisations between declared and genuine values, and actual resourcing — the value-action gap — and with the pressures of escalating costs there is now a very real sense of the fragility of the arts learning resource, commitment and infrastructure.

7.e.ii The creative industries as a career

As we stated in chapter 5, even while centring the needs of the child, it is important to consider economic value, and the ways the economy benefits from the arts in schools. One aspect we did not address in our think piece was the contribution of the creative industries to GDP, as our attention centred — as now — on the benefits of the arts to the child, not the sector. But it has to be acknowledged that they form a key sector of UK industry, generating huge sums. They span many different disciplines, from video-gaming and product design to music, theatre, film and fashion. Geoff Barton of ASCL made the point while chairing our discussion on accountability that you don't

get extra-curricular arts unless you have curricular arts — the workforce to deliver it will dry up. Similarly, you don't get creative industries without a trained workforce — and if you do, it's unlikely to be diverse. New research from the Office of National Statistics (ONS) shows that the proportion of working-class actors, musicians and writers has shrunk by half since the 1970s: 16.4% of creative workers born between 1953 and 1962 had a working-class background, but that had fallen to just 7.9% for those born four decades later.[184] As Tomiwa Owolade has written, *'The pattern is clear. Writers, actors and musicians are becoming less working class.'*[185] Research building on work by Dave O'Brien and others on class inequalities in the creative industries, reveals that the inequalities are rooted in imbalances with regard to the *'value of, and access to, arts and culture in education in England'*. This inequality is embedded within England through *'an ideological positioning of the arts and culture that is enacted through not only cultural policy but significantly through educational policy'*.[186]

DCMS estimates that in 2019 the creative industries contributed £115.9 billion to the UK's GVA (gross value added), accounting for 5.9% of the UK Economy. This increased by 43% between 2010 and 2019, making the creative industries sector (which includes digital and IT) one of the fastest-growing parts of the economy.[187] There were 2.1 million people employed in the sector in 2019, with an increase in the number of jobs of 34.5% from 2011, three times the overall growth rate of UK employment. Even with pandemic decline, GVA for the creative industries is estimated to have grown by 1.4% from July 2022 to December 2022 in real terms. By comparison, the whole UK economy grew by 0.9% during the same period.[188]

Much of this is from the commercial creative industries, but the arts subsector also grew, by 25% between 2010 and 2019. From April 2023 ACE will be investing £446 million a year in nearly 1,000 NPOs in England; these are the organisations that form the backbone of the subsidised arts sector, and most will now have significant learning and participation departments.[189] Additionally, ACE funds National Lottery open application project funds for smaller organisations, as well as strategic funding which will also include activities for children and young people. From April 2023, ACE's NPO funding will include £43.5 million p.a. for its Levelling Up for Culture Places (LUFC) programme, enabling more even geographical reach to areas which have not had such funding before.[190]

The creative industries sector is characterised by a few high-profile large organisations like the BBC or big advertising agencies, or the major theatres, opera companies and art galleries on the one hand — and on the other a large number of small businesses in, for example, IT, design or craft. The sector relies heavily on freelance workers who are able to take on fixed-term work, such as on productions, or are working in technical and support roles. Rather than operating as a sector that has largely similar skills needs (as, for example, the hospitality or construction sectors) creative businesses fall into a number of subsectors. Nor are the businesses distributed evenly throughout the country: urban centres have more creative businesses, and there is a disproportionate concentration of creative businesses in London. Where there is a solid grouping of arts and creative organisations they can add value to a town, city or centre, and investment in creative organisations is often a means to kick-start wider regeneration.

The creative sector is perceived as attractive, and relies on graduates (often in arts and humanities subjects but not exclusively) who have been willing to take on low-paid or unpaid internships in non-graduate jobs (e.g. ushering, museum shops, fashion) as a means to move into the jobs they actually want. The rise in student fees and accompanying debt now shouldered by young graduates has become a deterrent to this route into the sector, and has additionally impacted negatively on the sector's

diversity. Apprenticeships have been developed and taken up by the larger employers, but as each job role requires its own standard and training, it is not unusual for employers to work with multiple training providers and take on apprentices in a range of different jobs, making it hard to manage, and very challenging for small employers or sole traders. The freelance dimension compounds the problems. Signals from the government to prioritise STEM subjects, along with student fees and challenges in higher education, have resulted in higher education institutions closing down courses in the performing arts and humanities. This means that there will be fewer graduates coming through and that schools in turn start to deprioritise arts teaching at A level. The government's new T Level qualification cannot respond to the plethora of job roles in a sector that highly values the broad-based 'Applied Generals' (BTECs and Diplomas) which reflect art school approaches, and develop creative skills such as enquiry and problem-solving, as well as introducing a range of media.[191]

The creative industries sector was hit hard by Covid-19 and the lockdowns. The entertainment and performing arts sectors were late to return to full operation because of restrictions. DCMS estimates that output declined by 37% between the fourth quarter of 2019 and the second quarter of 2021. Equally hit were museums and libraries. There was high take-up of the Coronavirus Job Retention and the Self-Employment Income Support schemes. In theatre the estimated total loss of income from ticket sales and related income (e.g. food and beverages) was £630 million.[192] UK Music reported a 46% fall in GVA contributions from the music industry and a 35% drop in employment.[193] Audience and visitor figures — and therefore income — are still significantly down across the board.

In the 40 years since The Arts in Schools, the creative industries sector has grown exponentially year on year, and is now — with Covid caveats — a thriving sector, building in part on the educational opportunities that existed in the 1980s and 1990s. The main share of the engagement with schools by the sector has come from the ACE-funded National Portfolio Organisations, including the museum and gallery sector. Anecdotally we know that some of these organisations prioritised their charitable objectives in this area of work through the pandemic, but some furloughed their learning teams, and since Covid some learning teams have decreased in size (as we address in 7.e.i). Within the schools sector, arts funding and provision has declined but, as we have already noted in the introduction to the chapter, in the context of a DfE settlement for schools of £57.3 billion (for 2023-24), the arts funding system cannot possibly entirely subsidise ongoing arts provision in schools.

At the end of 2017, the government issued its *National Careers Strategy: making the most of everyone's skills and talents*. Schools are required to provide independent careers advice, and the Careers and Enterprise Company (CEC), which offers training for Careers Leaders, maintains career hubs for teachers, employers and schools, and provides online resources. The arts sector has found it difficult to engage with careers education for a number of reasons. The creative industries are an attractive sector and there is an over-supply of graduate talent particularly in the performing roles. There is a well-established art school movement for the art and design sector. In England, the creative industries are made up of subsidised companies, the big broadcasting organisations, museums and libraries, and a plethora of small and medium-sized enterprises ranging from small design companies to craftspeople, without human resources departments. The Covid-19 pandemic revealed the precarity of creative freelancers who are essential to the sector in roles from technicians to performers. The creative industries have become a highly successful and fast-growing sector, but lack

diversity in terms of employing young people from different backgrounds, whether reflecting the country's ethnic or social diversity.

Individual arts organisations have developed resources for employment opportunities for young people, and many offer work experience. Since 2008 there has been a growing number of apprenticeship standards which has resulted in some organisations and consortia offering apprenticeships to young people. Over the period, qualifications such as the General National Vocational Qualifications (GNVQ, which ran from the 1990s to 2007), the Creative and Media Diploma (which ended in 2010), and BTECs and diplomas at Level 2-4, which offer an alternative to A Levels, have all come on the scene. Sector Skills Councils (SSC), ScreenSkills, Creative & Cultural Skills, and National Skills Academies (funded from 2005-2010), briefly put the creative industries on a par with other UK employment sectors.

It is difficult for schools to access ongoing, sound careers education for the creative industries even though many young people seek careers in arts, craft, film, media and TV. It is rare to see the creative industries represented at national careers events such as The Skills Show, or for careers teachers to be able to access creative employers for their own careers programmes, in comparison to more mainstream professional and technical careers routes such as accountancy, medicine or engineering.

There is a SEND point here too. Many cultural organisations have a nervousness or lack of knowledge around inclusive work experience and progression route opportunities for D/deaf, disabled and neurodivergent young people leaving school. There are high-quality offers from organisations who have accessibility at their core, such as Graeae Theatre, but the wider sector should also be able to provide these opportunities.

7.e.iii The digital offer

The digital offer from learning and participation teams in arts organisations has changed a great deal since 2020 when many of them were forced to close temporarily. A positive upside has been the increased access provided by digital reach and hybrid ways of working.[194] Prior to the pandemic, online resources were available, including cinema relays (pioneered for the theatre by the National Theatre with NT Live), which had gone some way to making organisational reach truly countrywide. However, more flexible approaches emerged during the pandemic, when there was significantly increased access to schools through digital reach and blended learning.[195] But while there is a new Covid-driven cultural sector awareness of the possibilities of blended learning, there are also — as we describe above — the issues of inequality it exposes in terms of unequal access to technology (and in acquiring the skills to use it).

The pandemic created a shift in focus for the learning teams of many arts organisations, to active community and online delivery, and some gained previously unimaginable digital reach (in terms of audience and geography). However, the situation now is less clear after a long period of reduced cultural sector ticket income, standstill or reduced public sector funding, a hard-hitting cost-of-living crisis, and an energy crisis which is hurting the sector at an already difficult time. We know that learning teams often lacked the digital skills to cope with online programming when Covid-19 hit, and that they became reliant upon expertise in other departments (generally marketing and communications). Do they now have digital learning experts in post? Has digital delivery become a mainstay of learning programmes or fallen away post-Covid? Has the structure of teams changed to accommodate this new set of skills or is there still a skills gap? We know about isolated examples of some excellent digital practice, but we currently know very little about the big picture with regard to the digital learning offer across the

cultural sector as a whole, and it would be helpful to have a more complete grasp of the national picture; of what is working well and what remains challenging post-Covid. Digital provision feels particularly valuable now in light of financial constraints inevitably restricting school trips.

7.f Schools and the wider world of the arts

7.f.i Challenges for brokerage between the professional arts sector and schools

Professional arts organisations operate as independent companies. The current ACE portfolio, which stands at 990 arts organisations, has grown organically over decades, and is not evenly distributed across the country. In recent years ACE has done a great deal to even up the distribution in favour of places outside London, but cities tend to have more arts and museum provision than rural areas where transport issues compound the problems schools face arranging external trips. In comparative terms arts organisations are small, with only nine NPOs receiving more funding from ACE in subsidy (i.e. excluding their earned income and fundraising) than the budget of a typical secondary school, and 913 of them receiving less in subsidy than £1 million p.a.[196] It is obvious that 990 arts organisations, even if they could work as one, will be hard-pressed to make a credible and ongoing offer to England's 21,675 state schools.

When learning programmes began their staff could rely for guidance on LEA arts advisers across the country who knew their schools, and were actively seeking out partnerships with arts bodies and agencies. Arts advisers worked across their LEAs using their budgets for teacher development and training, extra-curricular services such as music teaching and county orchestras, special projects offered to more than one school, and brokerage with professional arts organisations.

As these services have been cut or outsourced, the arts sector has stepped in with funding, although its ability to fund such brokerage has been limited by resources, leading to short-term or pilot schemes rather than ongoing provision. In some instances ACE has been successful in persuading the DfE to allocate funding to arts projects for schools, particularly in music.

As we have noted (section 7.e.i), the cultural sector's gains of the last 40 years, and the growth in the sector's responsiveness to schools, are not universal or permanent: they are often dependent on leadership commitment and availability of funding. Although learning programmes are often fundamental to NPO claims for funding, their support is often reliant on fundraising from other sources. The school offer from arts organisations can be patchy and vulnerable — and take-up is dependent upon school leadership valuing the arts (so is only available to those students whose SLT is committed to a broad and balanced education which includes the arts).

NPOs and other arts organisations, if operating effective learning teams, can provide opportunities and resources, but depend on teacher willingness to use them. It may also be the case that individual NPOs working across different art forms are producing content that doesn't match teacher needs — hence the need for Bridge-style brokerage. Bridges have worked with local schools, arts organisations, museums, libraries, music education hubs, local authorities, FE and HE institutions, and other partners, to develop a network of cultural provision, also supporting schools to achieve Artsmark and organisations to deliver Arts Awards. ACE funding for Bridges has been supplemented with a contribution from the DfE. They have added value because of their knowledge

of how schools work and the practicalities involved in working with external partners, relating to safeguarding, health and safety, curriculum knowledge and timetabling.

At the precise moment we are confronting a school funding crisis which is placing arts provision at risk, the cultural sector is adjusting to a new delivery landscape with news of nearly 1,000 NPOs to be funded by Arts Council England from 2023 to 2026. ACE states that it now has 20% more organisations funded to deliver work for children and young people but this refers to provision, not brokerage. What is particularly interesting are the decisions regarding the network of ten Bridge organisations which for more than a decade have *'worked to connect the cultural sector and education sectors so that children and young people can have access to great art and cultural opportunities'*.[197]

The Bridges have been aware for some time that their funding — and indeed the concept of (and mandate for) a national brokerage infrastructure and way of working — would cease, so it was already known that the landscape would shift after this NPO round. Two Bridges in the Midlands and one in Yorkshire had their funding withdrawn completely or were unsuccessful in their applications to build upon their work as Bridges. In these areas the choice seems to have been made to re-distribute the money previously devolved to the formerly ringfenced national allocation for Bridges, and distribute it amongst arts organisations, which supply arts learning and participation work but do not have an explicit brokerage role with the 'demand side' (schools). Others have become NPOs, the majority with reduced funding. What is at risk now is the development work, the connectivity and regional communications about the arts in schools, particularly where Bridges have been defunded altogether. Representation is also at risk when some schools are better at accessing external arts opportunities than others, and geographical proximity to cultural organisations can mean that some schools become 'super-served' while others miss out — a post-code lottery of sorts. Of course also at risk is access, value and benefit within the arts for many young people. It seems from the funding announcement that the regions have led the way with the decision-making but what is the big picture?

The Cultural Education Challenge, launched in 2015, was a joint initiative between ACE, DfE and DCMS and had the potential to support brokerage, but did not take off except in providing the context for the idea of Local Cultural Education Partnerships (LCEPs).[198] LCEPs are a relatively recent addition to this picture and could offer a way forward.[199] They are cross-sector, strategic partnerships — groups of delivery partners — that work together to unite and improve cultural education for children and young people in their local area. While all LCEPs work together towards the same goal — making a long-term and sustainable impact on cultural education in their areas — each LCEP is very different; they are all locally driven, largely voluntary, and rooted in the specific challenges and opportunities of their location, with a wide range of capacities and impact. They provide a structure of sorts for local brokerage but it remains to be seen whether they are sustainable without Bridge organisations to support them. As with the Creativity Collaboratives, set up by ACE to test a range of innovative practices in teaching for creativity, LCEPs depend on strong leadership to make things happen.[200] It is probably also worth mentioning that in 2019 ACE and DCMS supported the creation of 20 Cultural Compacts — partnerships designed to support the local cultural sector and enhance its contribution to development, with an emphasis on cross-sector engagement beyond the cultural sector and the LA. A review in 2020 stated that *'strong and sustained collaboration between strategic place-based partners can support collective, coordinated action to grow a place's cultural ecosystem, to drive lasting social and economic benefits'*.[201] Local planning is key; the question now is how that

happens for arts education brokerage. If the Cultural Compacts model worked well, and in every location, then having Directors of Children's Services — i.e., those with mandatory responsibility for children and young people — sitting on these boards (or similarly positioned Cultural Partnership boards) would ensure that the cultural sector support for schools could be considered at a sufficiently high level. Cultural Compacts have the potential to explore how locations can use culture to build a better future for communities, businesses, and arts organisations but few are high-functioning at present. Meanwhile, since 2021 one city has been devising its own solution, led by school leaders and supported by a charitable foundation, in-kind support, and a former Bridge organisation (see box below).[202]

Birmingham Arts School (BAS) is a new entity connecting schools and arts organisations — including music, dance, theatre and visual arts companies, venues and individual practitioners — across the city. It works strategically with teachers, headteachers, artists and arts organisations to reduce inequalities for children and young people by engaging schools all over Birmingham with high-quality arts education opportunities. BAS provides a one-stop online portal ('The Hub'), training opportunities for teachers and artists, and regular partnership events. It seeks to ensure that arts organisations continue to meet curriculum needs while encouraging schools to access the world-class offer provided by the city's arts organisations.

For decades we have had structures making it possible for schools to connect with artists and arts organisations. Beginning with the role of arts advisers within local authorities, we moved to a decade of Creative Partnerships, then shifted to Creativity, Culture and Education (CCE), and have had the Bridges since 2011. All were about brokerage more than they were about provision. Now we seem to have a landscape of provision with no clear idea of what will become of national infrastructure and brokerage work. Even a close read of our Timeline will not fully convey the complexity of this landscape, or the questions that now exist. The challenge now is how we will rebuild in a context of fragmentation.

7.f.ii Beyond the school

Professional arts organisations are only part of the story of arts provision. Culture in all its forms exists in the school, the home, in schools' local communities, in the professional arts sector, in broadcast, film, media and online. Its richness and diversity cannot be confined by what is taught within schools. Its practitioners are in the subsidised, commercial and voluntary sectors.

An expert arts teacher will be aware of local assets which may include libraries, museums, theatres and galleries, and will certainly include local community groups and youth groups, but links with these groups build over time and are dependent on relationships with the school's immediate community. Ideally curriculum work will lead to young people wishing to explore an artform in extra-curricular settings: taking part in dance or theatre productions, attending classes, collaborating across age-groups, generations, and online. Arguably the resources available to young people and teachers are more plentiful than ever before but are not always easily navigated.

There is an equity point here too. A 2021 report by the Centre for Education and Youth, in partnership with several youth providers, identified that community-based provision is crucial in reaching marginalised young people who are more likely to engage with opportunities outside school. The report said: *'For many children and young people, particularly the most marginalised and vulnerable, the opportunity afforded by non-formal learning is enhanced through it taking place off school grounds. Out-of-school*

activities, youth clubs and youth workers are all part of the fabric of a non-formal learning "offer" that extends beyond the school gates and is delivered by trusted adults who are not teachers.[203]

Where schools have retreated back behind the school walls — a situation that has been exacerbated by the Covid pandemic and the current financial crisis — they can cut themselves off from the rich resources in their communities, and in turn from adding value to their communities. We heard from schools that put a premium on engaging within their wider communities, from housing associations to local businesses. Maintaining local contacts takes time, and is often dependent on teachers' networks and ability to develop partnerships beyond the school. Teachers told us that they value independent brokers who can make and sustain such links. They mentioned the need for case studies of good practice. The sense of the school at the heart of its community has been severely challenged.

Summary and recommendations

8

PART 1: Concluding summary

THE LONG VIEW

1 **The foundation perspective — learning from the past:** Our roundtable participants welcomed the opportunity to look at the arts in schools over a 40-year period, across policy and practice, different governments, and in a time of great change. Grant-making foundations such as the Calouste Gulbenkian Foundation can play a valuable independent role in considering aspects of our public life and social, educational and cultural policy that can have a lasting impact. They can make a difference in sparking debate — take action — without any ideological agenda, but rather by building consensus grounded in research and consultation. That was the case in 1982 and remains so today. The 1982 report put down for the first time an important marker for the state of arts teaching in schools. Looking back at our past enables us to see exactly what has happened since the 1982 Advisory Committee invested so much thought in the future of arts education.

Our new report has a focus on England as education has been a devolved matter since 1998. There is no doubt that we are again facing a time of jeopardy for arts education in England's schools — as we did in the years before the introduction of the National Curriculum. In our report we detail what the current pressures are, but in parallel we have tried to describe what excellent arts education looks like, and the opportunity we have to build the case and irrefutable value narrative for arts education in a context of calls for education sector change, and a new debate about its role in our nation's future.

2 **Four decades of relentless change in education:** We document how much has happened and changed in England's education over four decades while noting that some things have not changed at all. In the later 1989 introduction to *The Arts in Schools*, Ken Robinson wrote that the projects which took place in the four years after the 1982 publication ***'spanned four of the most turbulent years in the history of state education'.*** He was referring to teacher industrial action (1984-86), the introduction of the National Curriculum, and the Education Reform Act (1988). Our detailed Timeline shows that changes in education have continued relentlessly since then, including: the establishment of Ofsted (1992); the introduction and demise of the Qualifications and Curriculum Authority (QCA, 1997-2011); education and skills becoming devolved matters (1998); the introduction of student fees in higher education (1998); Sure Start (1999-2011); raising of the school leaving age to 18 (2008); introduction of the EBacc (2010); and academisation (2010), as well as funding cuts under austerity measures from 2010. And here we are in 2023, again at a moment of industrial action in schools.

THE WORLD HAS CHANGED

3 **Digital transformation:** A huge change since 1982 has been that all school pupils now are what is termed digital natives, 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'*.[204] The past 40 years have seen rapid technological change, with the birth of the internet, social media, and the Fourth Industrial Revolution, and all have impacted on the school sector: digital technologies have brought about new ways of teaching, learning, assessment, and tracking. They impact on how, where and when pupils learn, and how they connect to each other. There have been developments in personalised learning, creative software tools, and artificial intelligence — and a new sphere of digital arts (or digital media) has been added to music, dance, art and drama,

even if it is not embraced by the curriculum in England. As well as the benefits and potential of digital technologies, schools are dealing with the challenges of online safety, equality of access, plagiarism and disinformation.

4 **Economic buy-in for the value of the arts in education:** 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. Employers have been raising concerns about what they see as the narrowing of the curriculum, and in particular the decline in creative subjects. When consulted they say that they want to see creative skills in new applicants: creativity, problem-solving, leadership, teamwork, communication, focus, and flexibility. The arts develop these skills, in contrast to a knowledge-based system that prioritises school performance based on exam grades in defined subject areas. This applies equally to academic and vocational education.

5 **Creative industries growth:** The concept of the creative industries did not exist in 1982 and came into being in 1998. The government estimates that in 2019 the creative industries contributed £115.9 billion to the UK's GVA (gross value added), accounting for 5.9% of the UK economy. This increased by 43% between 2010 and 2019, making the creative industries sector (which includes digital and IT) one of the fastest growing parts of the economy.[205] There were 2.1 million people employed in the sector in 2019, with an increase in the number of jobs of 34.5 % from 2011, three times the overall growth rate of UK employment. Even with pandemic decline, gross value added (GVA) for the creative industries is estimated to have grown by 1.4% from July 2022 to December 2022 in real terms. By comparison, the whole UK economy grew by 0.9% during the same period.[206] This represents a huge growth and employment opportunity for today's young people which is not currently reflected in the school curriculum or careers education.

6 **Challenges to childhood and youth in a time of crisis:** In many ways, children and young people today have more opportunities than ever, but their challenges (some old, some new) are manifold: they are confronting economic, social, technological, environmental and geo-political change, as well as threats around poverty, online abuse and risk, grooming, drugs, knife crime, identity, gender, racism and xenophobia — multiple difficulties which can impact upon their education and potential. There are an estimated 4.3 million children and young people in the UK growing up in poverty and more than 100,000 so-called ghost children are estimated to have disappeared from the education system altogether since the Covid lockdowns, having never returned to school.[207] Pupils have already lost multiple terms of their education, combined with valuable months of socialisation and arts learning due to the pandemic. Education has a huge role to play in children's preparedness for living in challenging times, and protecting their education and their wellbeing through this indisputably difficult period.

THE PURPOSES OF SCHOOLING

7 **Why the arts in schools should not be considered in isolation:** It is not possible to discuss the arts in schools outside of the wider context of the overall purposes of education. *The Arts in Schools* in 1982 did not set out to make a special case for the arts within schooling, but concluded that the arts had an important part to play in young people's lives; its writers saw the arts as part of wider life and society, and education to be about the 'here and now' — young people's lives in the present — as well as for their future. As in 1982, we conclude that many of the issues we heard about from participants in this project were as much about the wider context within which learning takes place

— the education system, the local community and societal shifts — as about the specific challenges for the arts in schools.

8 **The absence of agreed purposes for schooling:** Since the introduction of the National Curriculum there has been little discussion in England about the purposes of education, and there have been multiple changes of direction. It has become evident that there is now no systemic rationale for what is taught and no coherent vision of education in relation to the economy, society, community and the individual.

9 **The consequences of having no clear purposes for schooling:** In the absence of consensus around purpose, and in the context of intense accountability focused on a narrow range of subject areas, there has been a systematic exclusion or downgrading of arts subjects and experiences. Acute funding pressures have exacerbated this situation. Consequently arts provision has been disproportionately adversely affected by the prioritisation of performance tables and Ofsted inspection, and the undervaluing of arts subjects within the state education system has led to a reduction in the number of arts subjects offered. When curriculum time is compromised, resources — including the recruitment of specialist staff — are reduced too. The effects of this will be hardest felt by pupils from low-income families, where parents have less scope to find and pay for access to externally provided cultural enrichment opportunities.

10 **A new set of purposes:** England needs a clear set of essential purposes for its schooling which are reflective of the world in which children live and will one day work. Only when this is agreed can we move to a proper consideration of what the arts contribute to education — and develop from that a coherent, broad and balanced vision for a set of curriculum areas, mapped onto overall purposes. The purposes should go beyond academic outcomes, and embrace the principles of equity, diversity and inclusion; educating for personal development and wellbeing, as well as for attainment; and education for now as well as for the future.

11 **Learning from Scotland and Wales:** In 1998 education and skills became devolved matters, and both Scotland and Wales have reformed their education systems following extensive consultation with the public, educators, parents and, importantly, young people. As a result, both nations have developed considered and defined purposes for education, to which clearly considered, broad curriculum areas are aligned. These include an arts area of study called the **Expressive Arts**, which brings together all the arts subjects, including digital media and film. Clarity about the role of the arts within education has led to the development of strategic relationships with the professional arts sector, including through funding bodies such as the Arts Council of Wales. We acknowledge the difference in scale in comparison with England but welcome the template for a process of change that both nations provide.

THE IMPORTANCE OF THE ARTS IN SCHOOLS

12 **A core belief:** At the heart of the original 1982 report was a belief in the power and value of arts education, and young people's right to a rich arts entitlement within schools. This remains a core belief within this new report. In line with the 1982 report, we believe that the arts are valuable as a body of knowledge and academic study that is as disciplined and rigorous as any other part of the school curriculum: these are not 'soft subjects'. It is *possible* for school leaders to provide excellent arts education in their schools and many do. We have described what works well in delivering the arts in schools, while recognising which policy drivers over the years have disadvantaged the arts. This retrospective long view provides us with lessons and insight from the past that help us in mapping a new future.

8. Summary and recommendations

13 **What we now know about the value of the arts in and beyond schooling:** 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 are an essential tool in contributing to building a more humane society. They underpin our cultures, and the economy, and are important for personal development, health and wellbeing, and human flourishing. We know that they have the power to make the world a better place, inspiring awe, enjoyment, delight, fun, and emotional engagement. There is a wealth of evidence about the importance of the arts in providing a vital creative outlet which enables children to explore and express their emotions, and their identities; build self-regulation and explore issues around gender, ethnicity and belief; make sense of confusion and come to terms with adult concepts; and address uncertainty. The arts contribute to improving outcomes for children and young people. They can provide an outlet and support for children who are struggling with their wellbeing, and 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.

We know that a rich arts education supports the development of many desirable skills and capacities for life and work which are valued by young people and by employers, including teamwork, empathy, problem-solving, experimentation, self-confidence, imagination, innovation, and creativity. The arts are vital for communication and as a means of self-expression, and have a valuable role in teaching young people about personal interpretation, and how voicing views and opinions through different media can have a powerful impact. We describe the arts as being 'full spectrum' subjects — from solace to skills, from empathy to experimentation — providing memorable experiences and supporting the development of critical thinking, oracy, self-expression, self-belief, independence, initiative, focus, flexibility, collaboration, compassion, responsibility, resilience, achievement, and creative freedom.

14 **Evidencing the value of the arts:** We write about the importance of evidencing their value. Four decades on from the original report we have more evidence of the value of arts education — to the individual, the community, and society — but it has been hard to deploy it within the current education purpose vacuum. There is a need for a refreshed, coherent and evidence-based narrative that communicates the value of the arts for children and young people, which can be mapped onto clear aims for schooling and shared beyond the education sector, particularly at a time of rising concern about young people's mental health, and when we know that engaging with the arts can help and support them in positive ways. This narrative is important for young people, parents, school leaders, governors, teachers, policy makers, arts organisations and employers, and narrative case-making should always give consideration to the role that the arts play in the lives of children with special educational needs and disabilities.

15 **The arts in the curriculum and extra-curricular:** There is no substitute for embedding the arts within the school day as part of a curriculum entitlement. This requires sound curriculum specialisms in secondary schools, and arts-confident primary teachers (who have to deliver a broad spectrum of 11 subjects, of which two are art and design, and music) — with ideally at least one specialist on the staff to provide support. It is important to stress that extra-curricular opportunities are not an alternative to classroom time, and that arts subjects must be offered within the curriculum and within the school day. Out-of-school activities are best deployed where young people wish to explore or pursue their arts learning beyond what is possible within the curriculum. Without credible quality provision within the curriculum, then disadvantages in terms of the

recruitment of teachers, resources, staff training and professional development are inevitable; and you don't get extra-curricular arts at all unless you have curricular arts — the workforce to deliver it will dry up.

16 **Creativity as distinct from the arts:** We have looked at the question of whether the arts are always creative, or have a special role in creative learning. The writers of the original report were clear that creative thinking is not unique to the arts and that it makes as much sense to talk of creativity in science, engineering, and other subjects, as in the arts. We have found general agreement that the terms creativity and the arts are not interchangeable: creativity is an approach to learning (that can also be applied in the real world), rather than being a subject in itself, and is not particular to the arts.

WHAT DOES GOOD ARTS EDUCATION LOOK LIKE?

17 **The conditions necessary for an art-rich school:** Some schools value the arts as an essential component of a 'broad and balanced curriculum', and some less so. Few schools believe that the arts have no contribution to make, or little impact. As in 1982 it is *possible* for primary and secondary schools to offer a broad and balanced arts education, and we have seen and heard of examples of good and excellent practice throughout England, and in Scotland and Wales. Arts-confident schools are arts-rich schools — often high-achieving across the board — and have invariably taken up Arts Council England's Artsmark scheme. These schools can offer a sound arts curriculum because their governors and leadership — headteacher or multi-academy trust (MAT) — believe in the contribution the arts make to a high-functioning school and its students, and are confident in their decision-making.

18 **Quality must go hand in hand with equity — recognising that we have a two-tier system:** Equity has to sit side by side with quality in arts provision — on the basis that without strong leadership commitment to the expressive arts, it's still often the case that *'the poorest children get the worst deal when it comes to arts and culture education participation*'. Arts subjects are a valued part of the curriculum in their own right in independent schools, which fall outside of curricular and accountability mandates so have remained largely unaffected by these measures over the last decade. The gap between independent and state school spending and attainment is marked, as is the difference in the value the two sectors attach to the arts: they are more highly valued and integrated into the curriculum and the culture of the school in the independent sector. Access to the arts is not equitable: in the context of a cost-of-living crisis, this disparity is set to grow and sharpen, making the social justice dimension of arts inclusion all the more critical. Young people in the state system need an education framework that protects and values all art forms, and a strategy for equality of opportunity in arts education that encourages diversity, inclusivity and achievement for all learners. **In the words of one of our roundtable chairs (quoting economic historian R. H. Tawney), *'What a wise parent would wish for their children, so the state must wish for all its children.'***

ACCOUNTABILITY AND ASSESSMENT

19 **The effects of accountability measures and the reality of arts decline:** Without the permission of school or MAT leaders, this work cannot happen, and it is becoming harder, more challenging, and increasingly the exception rather than the rule. The government today continues to insist that it is within teachers' power to decide what they teach and when, without acknowledging the effect of accountability measures, Ofsted requirements and system fragmentation (and other guidance that comes out from time to time). There are now significant barriers — all set out in some detail in this report — which mitigate against high-quality school arts provision. We ask whether the

performance and accountability measures applied to schools are actually causing some of the problems they sought to solve?

20 **With assessment, one size does not fit all subjects:** In the 1980s there was legitimate concern that calls for more assessment would lead to inappropriate measures in the arts where problem-solving, flexibility, group work, innovation and curiosity are more important to progression than correct answers. Our report details many reasons why the arts have been squeezed out of schools.

Some subjects are more straightforward to assess than others, particularly if the method of assessment is a summative examination, as is favoured in England. Arts subjects require different kinds of measurements, and the investment required to develop these has not been made because of the perceived low status of the subjects. It has become hard to make the case for subjects where right/wrong answers are not the objective. We uncovered a key point about failure — exploration, messiness, and mistakes — being a vital part of pedagogy in arts subjects (as in science). Teachers and school leaders felt that fear of failure is filtering down to students and their need for the right answer or approach to get them marks is blocking their creativity. Uniformity of arts work to meet assessment expectations is not helpful and — as we were reminded time and time again — education is about more than just grades. The current model of assessment does not suit all subjects or ways of learning.

THE CONTRIBUTION OF THE PROFESSIONAL ARTS SECTOR

21 **A whole new professional arts educator workforce:** Since 1982 a new profession of arts educator working in professional arts organisations has grown impressively. We would make a general observation that just as education in the arts sector has developed significantly over the past 40 years, so the inverse has become true of the arts in the education sector, where we have seen a marked decline. Learning and participation in arts organisations has enabled innovation, development of new models of practice and evidence-gathering about what constitutes effective practice. Currently 79% of Arts Council England-funded organisations have learning and participation departments, but this arts sector growth in learning and participation work is possibly now under threat at a time of financial retrenchment.

22 **Current challenges with arts educator workforce capacity and scale:** In many cases arts organisation learning and participation teams are now smaller than they were pre-Covid: restructuring to cut costs in the face of loss of income has led to voluntary redundancies, and to the departure of experienced heads of learning, or learning team members. Leadership, experience and community relationships are not always what they were, and are not easily rebuilt. There can be a dissonance within arts organisations between declared values and actual resourcing: the value-action gap. With the pressures of escalating costs there is now a very real sense of the fragility of the arts learning resource, commitment and infrastructure. Originally such provision worked to complement arts education in schools, and provided teachers with opportunities to widen their understanding of repertoire or collections, and develop their own expertise. However, education and learning provision in nearly 1,000 professional arts organisations (some of which are quite small) cannot service 21,675 English schools if there is not a basic entitlement to a sound arts curriculum, and extra-curricular activity, at school level. Some systemic factors relate to financial scale: local authority spending on culture is estimated at £1.1 billion per annum, which greatly exceeds £576.5 million ACE annual spending (to 2023), and both sums are in turn completely overshadowed by the schools budget, which stands at £57.3 billion (for 2023-24).[208]

23 **Local planning and building brokerage:** Over the last 20 years Arts Council England has funded brokerage between arts organisations and schools to mitigate the decline in Local Education Authority (LEA) arts advisers who used to work across schools to enhance arts experiences, and provide LEA-wide services. From Creative Partnerships (2002) to Creativity, Culture and Education (2009), and the arts Bridge Network (2011-2023), this role has provided area-specific, pan-arts brokerage built on what schools need and how they can engage. This role will cease to exist from April 2023. For all of the past four decades we have had structures making it possible for schools in England to connect with artists and arts organisations. Now we have a landscape of provision with no clear sense of what will become of national infrastructure and local brokerage work. We note and welcome the existence of structures such as Local Cultural Education Partnerships, which can bring partners together, but recognise that these can be fragile without strong local leadership. Local planning will be key; the challenge will be how to build strategy, partnerships, collaboration, and models of best practice in this context of fragmentation.

THE CHALLENGES FACING CHILDREN AND YOUNG PEOPLE TODAY

24 **The exclusion of children's wider needs through centralisation and control:** As education policy has become more centralised, and increasingly under the control of the Secretary of State, schools have become driven towards 'pure educational outcomes', heavily influenced by the framework of accountability which dictates priorities. This can be to the exclusion of community interests and the wider needs of children and young people. Under local authority control there was often an overview of all local services: social services, youth provision, libraries, museums, sport and the arts, and necessarily more sensitivity to the particular demographics in the area. Teachers spoke warmly of the earlier Every Child Matters initiative (2003), with its holistic view of the welfare and development of children and the whole child; supporting them to be healthy and safe, enjoy and achieve, make a positive contribution and achieve economic wellbeing.

25 **The arts for mental health and wellbeing in challenging times:** We heard a great deal about mental health issues, increased poverty and cost-of-living challenges, the loss of schooling during the Covid lockdowns and subsequent attendance issues. Our youth panel members told us that school can feel remote from their own interests and understanding. Even if they do not plan to pursue the arts for public examinations or for a career, they value the opportunity for reflection, debate, discussion and exchange offered by the arts, and the therapeutic and meditative value of the arts. The young people we consulted talked about agency and ownership of learning; about the importance of pursuing interests through their own research and creative practice; about wanting school to be a place to explore their areas of interest through the arts, and to see their own cultural backgrounds and interests reflected. As we heard, *'There's surviving and flourishing. Arts experiences are on the flourishing side.'* They described significant challenges in their lives, including economic challenges, climate change, Black Lives Matter, and #MeToo, as well as those associated with mental health and wellbeing, which are exacerbated by being on a treadmill to gain better grades. They talked about lessons *'at pace'*, where there is little time for questioning or re-thinking a problem, and of timetabling that means that tasks have to be completed within a very limited period of time.

26 **The importance of representation and relevance:** The 1982 report writers held a vision for a pluralist society, knowing that the forms of education needed to meet ***'the profound changes in British society'*** must take greater account of the ***'capabilities, values and the processes of teaching and learning that the arts represent in schools'***. Our youth group told us they did not see themselves in the curriculums they

studied; that their schooling did not fully reflect their lives and cultures, and that this limited their sense of agency, personal voice, and ability to contribute to the life of the school and the wider community. Calls for greater representation in curricula are gaining momentum, and there is evidence of some limited movement by exam boards. Representation in all that happens in schools is crucial: from the identities of people leading and teaching in schools to the content being taught, the texts chosen, artists studied, composers selected, and performances, stories and histories experienced, and in the syllabuses followed towards public examinations. There is also a place-specific point that nationally determined curriculums cannot fully reflect the make-up, diversity and histories of a school's local communities. Our consultation identified the role of the arts as a *'a safe space for young people to explore issues that matter to them, to explore their identities, who they are and the world that's so relevant to them'*. Always defaulting to a traditional canon in which links to contemporary culture cannot be found is unhelpful. As one roundtable participant observed, *'it's not just about seeing yourself, it's about seeing everyone — seeing the diversity so you get the true, full picture.'*

HOW THE ARTS ARE SHORT-CHANGED AT EVERY TURN

27 **A catalogue of attrition:** At every point in the schooling system the arts are disadvantaged: from initial teacher recruitment and training (there are bursaries to train to teach specific subjects, including Latin, but never the arts); to the exclusion of the arts from the EBacc. The prioritisation of EBacc subjects in the Progress 8 accountability measure means reductions in the number of subjects offered, and the teachers and resources available. Dance and drama have been excluded from the foundation subjects list and being absorbed within physical education (PE) and English respectively (and have no subject leads at Ofsted, meaning no parity at inspection level). Film and digital media have been excluded from the National Curriculum. We have an assessment regime which doesn't satisfactorily measure progress in the arts. Finally there's the long tail of the historic exclusion of the arts from the higher education facilitating subjects list before 2019, thereby disincentivising GCSE and A Level take-up. And it is important to note that loss of subjects and teachers cannot easily be reversed.

A complete lack of subject parity has been caused by this attrition — driven by all the systemic barriers to the arts in schools, which have the effect of identifying some subjects as more strategically important than others. In a system lacking ambition and purpose, and in which success measures do not value the whole child, school leaders have talked honestly to us about having to be brave in asserting the value of the arts for their students. Some do so; others, crushed by the weight of accountability measures which do not value the arts, do not. A system that has the objective of creating the employees of the future has not embraced what employers, including the Confederation of British Industry, say they want, or the value of the arts on a personal level to young people. This is damaging for the cultural education workforce, the creative industries, and young people's lives and aspirations.

28 **Initiatives to plug the gap and failure to embed them:** Over the years a large number of arts initiatives have been designed to plug the arts deficit caused by the problems we describe within education, and the consequent lack of subject parity. These have been funded (sometimes handsomely) by both the Department for Education and/or Arts Council England. With the exception of Artsmark, the most successful have been time-limited and have rarely moved beyond 'pilots', so have not achieved universal reach to all schools. Much has been learned from these schemes but they have not been embedded into ongoing universal provision in schools. Of all the arts, music — easier to grade — has consistently fared best, with the establishment of Youth Music (1999), Music

Hubs (2011), and In Harmony (2008), all of which — unlike other fixed-term initiatives — have survived. Some of these initiatives and proposals, worthy and important as they were, raised hopes and expectations of more access to the arts within the curriculum, but they could not overcome the serious challenges school leaders were facing day-to-day in a world where the arts had become 'nice to have', rather than an entitlement for all children and young people. Given where we are now, it is clear that they were not enough, and that the short-termism of these approaches could not fix a more fundamental systemic problem.

29 **Beyond the school:** As educational outcomes have become more streamlined and centrally directed, it has become harder for schools to maintain strong ongoing links with their communities. We heard that teachers do not feel they have time or agency to build and maintain relationships with local cultural organisations and businesses. Without such links, young people do not see their local cultures, work opportunities and creativity reflected in their learning, and its relevance for them is diminished.

WHOSE EDUCATION?

30 **Who controls 'the weather' in schools?** One of our roundtable chairs asked what sort of climate we want for teachers to make the best '*weather*' in order to raise the learning horizons of all our children. Our report identifies who the 'weather makers' in the system have been in recent years, and we found a picture of discontent in our roundtables which is mirrored within multiple high-level reports about course correction for the system more widely (beyond the arts), all calling for change.

31 **The importance of consultation and learner voice in building a new vision for schooling:** A divisive and polarised political discourse does our children no favours; schooling is damaged by being subject to the vagaries of political ideology, when really we should be listening to teachers and school leaders, to employers, and to young people, in order to build an *'an age of hope, ambition and collaborative partnerships'*.[209] Our respondents perceived an urgent need for a proper and mature conversation: young people need and deserve a new vision, purpose and set of capacities linked to curriculum areas, and a system which is ambitious for them to express their *'talents, drive, individuality and skills'*.[210] This central issue echoed through all our consultation meetings, whatever their theme.

32 **The importance of parental/carer engagement:** Parents are probably unaware that we have no considered and agreed purposes for our schooling system. Our roundtable attendees stressed that parents need more than to be invited in to see displays and performances — they need to be given insight into the processes and benefits involved in delivering the arts. Positive arts messaging is key for parents and carers, and we need more engagement with them about the value of arts subjects. In the words of one roundtable participant, *'We have to involve children and parents in this conversation about arts education. Demand is critical. Demand really matters. We all know how much culture matters to young people.'* Research has revealed that parents think a good education goes beyond exam results; self-confidence tops the list of skills they want their child to have when leaving school.

33 **Equity, diversity, inclusion and identity:** Our report has a focus on *all* children; the principle of an equitable and inclusive approach; and what equitable access to the arts involves — considering what must be done differently for children with different needs, or who face a range of barriers or challenges. In thinking about equity and diversity we have emphasised that a principle of inclusion should underpin everything. In thinking about EDI we have emphasised listening and asking whose voice is missing, and how

a principle of inclusion should underpin everything. Teachers argued passionately that structured support ('*scaffolding*') must be put in place to ensure that young people with additional needs can be included as equals in all that takes place in the school. We need to recognise the need to properly support this work.

34 **Learner voice and agency:** Studying the arts has an evidenced role in giving young people agency and self-efficacy in terms of ownership of learning, so that they can pursue arts interests through their own research and creative practice. If we are to promote inclusion, relevance and social justice within the education system, it is important that young people in the state system feel that they can develop their own critical thinking, arts practice, and voice; arts subjects provide them with valuable scope for self-determination and freedom of expression. This expands into the importance of learner voice. There was a call to turn up the volume on learner and youth voice in national policy, and through whole-school commitment to listening to the views and experiences of all children and young people. Teacher agency — in terms of what and how they teach — is also important, and vital for teacher recruitment, satisfaction and retention: we need a trust-based system in which teacher agency should be assumed rather than offered.

BUILDING A BETTER FUTURE

35 **Changes and challenges:** In 1982 *The Arts in Schools* was published at a moment of impending change in education, which had for many years been rather left alone by successive governments. Debates about a core curriculum, and government accountability were looming; there was about to be more political engagement in education — specifically scrutiny of its purpose, how it was delivered, and its impact measured. Four decades later, the aims of schooling in England have been long neglected, and this report is launched at a time of immense challenge for our school system and for society more widely — both under pressure from a range of economic, social, technological, and environmental changes and pressures.

36 **The best path to economic growth:** All the nation's political parties want to see economic growth, and all accept that investment in education and skills is one of the most effective ways of achieving it. However, the investment has to fit the need: a system that views itself as creating the employees of the future has not embraced what employers say they want, and has prioritised learning to count over learning to create. A political preoccupation with economic imperatives can obscure the value of a general education which includes the arts, just as it did four decades ago. Looking beyond England, policy makers are now doing two important things: creating a national conversation about the purpose of their education system within a context of rapid change; and then matching curriculum to purpose. We value the case for 21st-century learning made by the Organisation for Economic Co-operation (OECD), the World Economic Forum and others, and conclude that maybe one of the significant education challenges now is to ensure that as a nation we are not swimming against this international tide.[211]

37 **The arts as part of a new vision and ambition for schooling:** The overarching finding that has emerged from our work on this report is that two vital questions could not be more pressing and vital now: 'what is the purpose of education, and who is it really for?' In discussing these questions we argue that the arts should have a significant role to play at the heart of a new vision for education and learning. We hope that this report will provide the foundations and scaffolding to build — and realise — the ambition for the arts to be an entitlement in the curriculum, with subject, resourcing and workforce parity and esteem. We recognise that this will take time, but as one of our youth panel

reminded us, the arts in schools are *'worth scratching our heads for'*; we would add that they are worth fighting for — now, just as in 1982. In the past, major shifts in education policy — such as in 1944 — have emerged from times of crisis. **Might right now be just such a time?**

PART 2: Principles

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. Several are non-arts-specific; nevertheless they have emerged through our consultation as crucial in addressing the role, and delivery, of the arts in schools. We recommend that these principles are considered whenever arts education policies are considered or determined — whether at national, regional, local or school level.

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

PART 3: Recommendations

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. The purposes should go beyond academic outcomes, and embrace the principles of equity and inclusion; educating for personal development and wellbeing, as well as for attainment; and education for now as well as for the future. We identified an important need for a national debate about why and how we educate young people in England; this should mirror the process for curriculum change that has taken place in Wales and Scotland, and should involve policy makers across education and the arts, educators, parents, employers and young people.

2 **New curriculum areas:** Only when the purposes of schooling are clear will it be possible to consider the value of each curriculum area to the overall purposes. We currently have a system that promotes subject hierarchies. It is worth stating that the arts should never be seen in opposition to any other subject areas, such as the sciences or humanities. They are of equal value, each helping the others to build a narrative of human development, and dichotomising them in any way is an outdated and unhelpful approach. When there is a clear set of purposes, then parity of subject status can be built around them, enabling a fully rounded learning experience for children and young people of all ages. England requires a coherent vision for subject areas: a relevant, inclusive, broad and balanced curriculum that makes explicit the distinct value of the arts — across all key stages, and in all schools and settings. 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).

This lends itself to the creation of Expressive Arts departments or faculties, which may be helpful in anchoring the role of the arts within a school. We recommend that the Expressive Arts subject area include art and design, dance, drama, music, and digital arts (including film). The Expressive Arts can then fulfil their role in providing children and young people with skills for life and skills for work, and as an engine for culture and creativity within schools, and more widely.

3 **Changes to how we assess arts subjects:** We believe that the burden of assessment required at 16 is disproportionate to its value (particularly as students continue in study to 18), and that other methods of learning and improving practice should be valued. We need an accountability, assessment and progression system that supports arts subjects in ways that are sensible, proportionate, and developed through consultation with teachers and practitioners, advancing good practice, and providing reassurance of a consistent baseline. In Wales, assessment is being planned as part of every child's learning every day, with children working with their teachers to understand how well they are doing.

We recommend that a more proportionate approach is developed, allowing for a reduction in the burden of assessment (and memorisation) at 16, the introduction of more ongoing assessment, much greater use of technology, and a read-across from primary to secondary to post-16. 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.[212] Digital profiles could follow a child throughout their education and allow for other inputs across artistic, community, creativity, critical thinking, and collaboration.

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.[213] With the current system this would include design, dance, drama, and music to the end of Key Stage 3 (although see above regarding our recommendation that digital arts, including film, be included in new curriculum thinking). It is important that extra-curricular arts provision is not seen as a substitute for curriculum arts delivery. Extra-curricular arts provision should be re-cast as supplementary to what is available within the school day, so that young people who want to extend their arts engagement to a deeper level can access resources and staffing to do so. Some students remain very engaged with arts subjects but may not want to pursue them through structured exam courses. It is important that opportunities are available for them 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 **Empowerment of the teacher and the learner:** 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 built a more comprehensive understanding of how valuable the arts can be for a child; both the intrinsic and the extrinsic value that arts subjects and experiences contribute to a child's educational life. Existing (and new) work, including from beyond the UK, can 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. Acknowledging that schooling is about more than narrow academic outcomes also broadens the case for the value of the arts for personal development. A strong arts education value narrative 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 (such as those published alongside this report).

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: recognition by the arts and creative industries sector that it is their role to open up opportunities to young people through work experience, apprenticeships, paid internships, and freelance opportunities. The sector is enhanced and made more diverse by excellent and accessible arts education, and we require more emphasis on how arts teaching and skills development can create pathways to employment and creative careers

9 **Schools at the heart of their communities:** In addition to wanting to see all schools providing a *minimum* of at least four hours of Expressive Arts education a week, we would also like to see them allowing more relevance 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), and contribute to thriving local communities. They would be working within a new nationally determined rationale for what is included, but reflecting the local economy, cultures, arts provision, employment needs, and opportunities. We also have in mind 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. Involving the office of the Director of Children's Services would allow for an overview of the 'whole child'.

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.[214] As with Rethinking Assessment, we see many interests in common with those in this report. Given that their aggregated findings broadly align with ours, 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.

List of abbreviations and endnotes

9

9. List of abbreviations and endnotes

Abbreviations

Arts Council of Great Britain (pre-1994)	ACGB
Arts Council England (post-1994)	ACE
Association of School and College Leaders	ASCL
Business and Technology Council Education Qualifications	BTECs
Confederation of British Industry	CBI
Continuing Professional Development	CPD
Creative Partnerships	CP
Cultural Learning Alliance	CLA
Department for Digital, Culture, Media and Sport	DCMS*
Department for Education	DfE
English as an Additional Language	EAL
English Baccalaureate	EBacc
Equity, Diversity and Inclusion	EDI
Free School Meals	FSM
General Certificate of Secondary Education	GCSEs
General National Vocational Qualification	GNVQ
Greater London Council	GLA
Gross Domestic Product	GDP
Gross Value Added	GVA
Initial Teacher Education	ITE
Initial Teacher Training	ITT
Inner London Education Authority	ILEA
Institute for Fiscal Studies	IFS
Lesbian, Gay, Bisexual, Transgender, Queer +	LGBTQ+
Local Authorities	LAs
Local Cultural Education Partnerships	LCEPs
Local Education Authorities	LEAs
Local Management of Schools	LMS
Multi-academy trusts	MATs
National Advisory Committee on Creative and Cultural Education	NACCCE
National Curriculum Council	NCC
National Foundation for Educational Research	NFER
National Portfolio Organisations	NPOs
National Society for Education in Art and Design	NSEAD
Office for Standards in Education	Ofsted
Office for Students	OFS
Organisation for Economic Cooperation and Development	OECD
Qualifications and Curriculum Authority	QCA
Regional Arts Boards	RABs
Science, Technology, Engineering and Maths	STEM
Science, Technology, Arts, Engineering and Maths	STEAM
Special Education Needs (until 2001)	SEN
Special Educational Needs Coordinator	SENCO
Special Educational Needs and Disabilities (from 2001)	SEND
Special Educational Needs and Disabilities Coordinator	SENDCO
Standardised Attainment Tests	SATs
Senior Leadership Team	SLT
Theatre in Education	TiE
United Nations Children's Fund	UNICEF
United National Convention on the Rights of the Child	UNCRC

* Digital was added to the DCMS brief in 2017, and removed in February 2023

9. List of abbreviations and endnotes

Endnotes

Where there are weblinks in the Endnotes we have sought, as far as possible, to ensure that these are not links to sites that are behind paywalls or require a subscription for access. All weblinks were accessed and checked on 24 March 2023. We know that links can be time-sensitive and can sometimes expire, so we have tried to supply sufficient details to enable access to the source should this occur.

Chapter 1 Introduction and key findings (1-6)

1. DCMS (2001). Creative Industries Mapping Document https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/183544/2001part1-foreword2001.pdf
2. Welsh Government (first published 2019, updated January 2020). Curriculum for Wales: Expressive Arts https://hwb.gov.wales/curriculum-for-wales/expressive-arts/
3. The Hepworth Wakefield, Introduction to School Prints https://hepworthwakefield.org/your-visit/for-schools-colleges-and-universities/schools-and-colleges-school-prints/
4. Access Creative College https://www.accesscreative.ac.uk/
5. 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
6. *TES Magazine* (9 December 2022). https://www.tes.com/magazine/analysis/general/nick-gibb-interview-we-had-to-blow-up-concrete

Chapter 2 Context and process (7-10)

7. James Callaghan (18 October 1976). *A rational debate based on the facts* (Oxford). http://www.educationengland.org.uk/documents/speeches/1976ruskin.html
8. Previous prime ministers had addressed education through a more oblique and ideological perspective (e.g. grammar schooling, and separation of pupils by perceived intelligence etc.)
9. Arts Council England funding was agreed for the Bridge network in 2011, commenced in 2012, and ceased on 31 March 2023.
10. Awarding Bodies are examination boards which set examinations and award qualifications, such as GCSEs, BTECs, and A Levels.

Chapter 3 The immediate impact of The Arts in Schools in the 1980s (11-15)

11. UK Parliament, Hansard (debated 5 April 1982). Volume 429, 'The Arts in Schools' https://hansard.parliament.uk/Lords/1982-04-05/debates/64a2df7c-452d-4216-b76c-40bd3f66797f/TheArtsInSchools
12. Sharp, C. (1990). *Developing the arts in primary schools*, Slough, NFER; Sharp, C. (1990), *Artists in Schools: a handbook for teachers and artists*, NFER (republished 1997).
13. Macdonald, I. (1987). *Arts Education and Community*, London: Greater London Arts Association/Greater London Council.
14. The role of the Arts Council of Great Britain was devolved in 1994 to create Arts Council England, Arts Council of Wales, and the Scottish Arts Council (later Creative Scotland). https://www.independent.co.uk/news/obituaries/sir-roy-shaw-arts-council-leader-who-fought-rightwingattacks-on-public-arts-subsidies-7754260.html
15. Macdonald, I. (1980). *Professional Arts and Schools: A Discussion Document*, London, Arts Council of Great Britain.

Chapter 4 What's changed since 1982 and what's the same (16-44)

16. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.549 (source: B. Hudson, M. Leask and S. Younie, *Education System Design: Foundations, Policy Options and Consequences*, Abingdon and New York: Routledge, 2020).
17. Grant-maintained schools, or GM schools, were state schools in England and Wales between 1988 and 1998 that had opted out of local government control, being funded directly by a grant from central government.
18. Department for Education, National Curriculum in England. https://www.gov.uk/national-curriculum
19. The Council for Subject Associations. https://www.subjectassociations.org.uk/

9. List of abbreviations and endnotes

20. The Fourth Industrial Revolution is characterised by a fusion of technologies (such as artificial intelligence, gene editing and advanced robotics) blurring the lines between the physical, digital and biological worlds, and has been a revolution of an unprecedented scale, speed and complexity.

21. Ofsted Annual Report 2021/22 (13 December 2022). https://www.gov.uk/government/news/ofsted-annual-report-pandemic-recovery-slowed-by-workforce-crisis-in-childrens-education-and-care

22. Department for Education guidance. *Funding: initial teacher training (ITT), academic year 2023 to 2024* (updated 11 October 2022). https://www.gov.uk/government/publications/funding-initial-teacher-training-itt/funding-initial-teacher-training-itt-academic-year-2023-to-2024

23. Selwood, S., Adams, E., Bazalgette, C., Coles, A. and Tambling, P. (1998), *Educational provision in the subsidised cultural sector* (1998), in *Cultural Trends,* Issue 32, London, Policy Studies Institute.

24. The department has had six titles in the 1982-2022 period: Department of Education and Science (until 1992), Department for Education (until 1995), Department for Education and Employment (until 2001), Department for Education and Skills (until 2007), Department for Children, Schools and Families (until 2010), and the Department for Education since 2010.

25. Secondary modern schools then offered a general education to children not selected for grammar or technical schools.

26. Department for Education, The Education Hub. Blog, *Black History Month: How black history is taught in our schools* (3 October 2022). https://educationhub.blog.gov.uk/2022/10/03/black-history-month-how-black-history-is-taught-in-our-schools-2/

27. The Home Office, statutory guidance. *Revised Prevent duty guidance for England and Wales* (12 March 2015, revised 1 April 2021). https://www.gov.uk/government/publications/prevent-duty-guidance

28. Inclusion Labs. https://inclusionlabs.co.uk/

29. *The Guardian* (Tuesday 20 October 2020). https://www.theguardian.com/world/2020/oct/20/teaching-white-privilege-is-a-fact-breaks-the-law-minister-says; Department for Education guidance, *Political impartiality in schools* (17 February 2022). https://www.gov.uk/government/publications/political-impartiality-in-schools/political-impartiality-in-schools

30. Khan, N. (1976). *The Arts Britain Ignores: The Arts of Ethnic Minorities in Britain*, London, Community Relations Commission.

31. *The Stephen Lawrence Inquiry: Report of an Inquiry by Sir William Macpherson* (February 1999). https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/277111/4262.pdf

32. *The Financial Times*. Amanda Parker (25 May 2021). *Has Black Lives Matter really changed the arts?* https://www.ft.com/content/e8030f71-2925-4fbb-8e0a-96d6ce1cf774 (paywall) or access via https://addisfineart.com/press/313-has-blm-really-changed-the-arts/

33. Education terminology has changed a great deal since 1982. We have generally adopted contemporary phraseology, but original terms, which are not accepted language now, are included in instances when the 1982 report is quoted.

34. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.393/4.

35. There is some interesting work to help improve the narrative around SEND here: Newmark B. and Rees T. *A good life: towards greater dignity for people with learning disability* (July 2022) Confederation of School Trusts and the Ambition Institute. https://cstuk.org.uk/assets/CST-Publications/CST_AmbitionInstitute_Whitepaper_AGoodLife.pdf

36. DfE and DoH, *Special Educational Needs and Disability Code of Practice: 0 to 25 years* (2015).

37. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.395.

38. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.419.

39. See the 2022 BBC docudrama, *Then Barbara met Alan*. https://www.bbc.co.uk/iplayer/episode/m0015p4q/then-barbara-met-alan

40. https://www.shapearts.org.uk; https://graeae.org; https://www.heartnsoul.co.uk; https://www.dadafest.co.uk; https://candoco.co.uk; https://weareunlimited.org.uk

9. List of abbreviations and endnotes

41. For Creative Partnerships evaluations in 2006 and 2010 see here: https://www.nfer.ac.uk/publications/CPS01/CPS01.pdf; https://www.creativitycultureeducation.org//wp-content/uploads/2018/10/nfer-the-impact-of-cp-on-the-teaching-workforce-272.pdf

42. CCE. Lead Creative Schools. https://www.creativitycultureeducation.org/case_studies/lead-creative-schools-programme-wales-2/

43. 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.

44. Summer Arts Colleges (2012). Evaluation report. https://yjresourcehub.uk/images/Partners/Summer%20Arts%20Colleges/Summer_Arts_Colleges_Evaluation_Report_2017.pdf

Chapter 5 Our consultation: what we now know about schools and the value of the arts (45-104)

45. *Education in Schools: A Consultative Document* HMSO (1977) (see Education in England: the history of our schools). http://www.educationengland.org.uk/documents/gp1977/educinschools.html

46. *All Our Futures: Creativity, Culture and Education* (1999) DCMS and DfE, London, p.66.

47. British Political Speech (speech archive). Leaders' Speech, Blackpool (1996). http://www.britishpoliticalspeech.org/speech-archive.htm?speech=202

48. DoE (September 2013). The National curriculum in England: key stages 1 and 2 framework document. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/425601/PRIMARY_national_curriculum.pdf

49. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.11.

50. Cultural Learning Alliance: Briefing: *What is the EBacc?* https://www.culturallearningalliance.org.uk/briefings/what-is-the-ebacc/

51. DoE (9 June 2022). *School workforce in England* (reporting year 2021). https://explore-education-statistics.service.gov.uk/find-statistics/school-workforce-in-england

52. Due to the double-weighting of English and Maths and the prioritisation of EBacc subjects in Progress 8, there are (at most) three slots for non-EBacc subjects, and often just two.

53. Cultural Learning Alliance (25 August 2022). Blog: *Arts GCSE and A Level entries 2022*. https://www.culturallearningalliance.org.uk/arts-gcse-and-a-level-entries-2022/

54. Amy Walker, Schools Week (22 February 2023). Ofsted's tips for a high quality art and design curriculum. https://schoolsweek.co.uk/speed-read-ofsteds-tips-for-a-high-quality-art-and-design-curriculum/

55. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.8.

56. Commission for Young Lives, Thematic report 4 (July 2022). Rethinking mental health services for vulnerable young people. https://thecommissiononyounglives.co.uk/wp-content/uploads/2022/07/COYL-Heads-Up-Report-July-2022.pdf

57. Place2Be, The Art Room https://www.place2be.org.uk/our-services/services-for-schools/the-art-room/; Coram https://www.coram.org.uk/how-we-do-it/our-creative-therapies; NSPCC https://learning.nspcc.org.uk/services-children-families/letting-the-future-in; Barnardo's https://www.barnardos.org.uk/what-we-do/services/mandala-therapy

58. Global Majority refers to people who are Black, African, Asian, Brown, dual-heritage, indigenous to the global south, and or, have been racialised as 'ethnic minorities'. Globally, these groups currently represent approximately 80% of the world's population (Source: Rosemary Campbell-Stephens MBE, *Global Majority; Decolonising the language and Reframing the Conversation about Race)*. https://www.leedsbeckett.ac.uk/-/media/files/schools/school-of-education/final-leeds-beckett-1102-global-majority.pdf

59. DfE (9 June 2022). *Schools, pupils and their characteristics* (academic year 2021/22) https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics (includes all schools in England).

60. DfE (18 March 2022). GCSE results (Attainment 8). https://www.ethnicity-facts-figures.service.gov.uk/education-skills-and-training/11-to-16-years-old/gcse-results-attainment-8-for-children-aged-14-to-16-key-

9. List of abbreviations and endnotes

stage-4/latest

61. DfE (9 June 2022). *Schools, pupils and their characteristics* (academic year 2021/22) https://explore-education-statistics.service.gov.uk/find-statistics/school-pupils-and-their-characteristics (includes all schools in England).

62. DfE (16 June 2022). Special educational needs in England (academic year 2021/22) https://explore-education-statistics.service.gov.uk/find-statistics/special-educational-needs-in-england/2021-22 (figures include independent schools); UK parliament committee reports (6 May 2020). *Support for children with special educational needs and disabilities*. https://committees.parliament.uk/work/35/support-for-children-with-special-educational-needs-and-disabilities/publications/

63. Ofsted Annual Report 2021/22 https://www.gov.uk/government/collections/ofsted-annual-report-202122

64. UNICEF, *How we protect children's rights with the UN Convention on the Rights of the Child.* https://www.unicef.org.uk/what-we-do/un-convention-child-rights/

65. Cultural Learning Alliance blog (13 December 2022). *Closing the 'enrichment' gap between independent and state schools.* https://www.culturallearningalliance.org.uk/closing-the-enrichment-gap-between-independent-and-state-schools/

66. Green, F. (2022). *Private schools and inequality*, Institute of Fiscal Studies. Deaton Review of Inequalities. https://ifs.org.uk/inequality/wp-content/uploads/2022/08/Private-schools-and-inequality.pdf

67. Cultural Learning Alliance (2012). *Independent Schools Headteacher Interviews*. https://culturallearningalliance.org.uk/wp-content/uploads/2017/08/CLA-Headteachers-inteviews-report.pdf

68. Gale, J., and Gillespie, J. 2017. 'Elite Schools Upstage the West End'. *Sunday Times*, September 10, cited in Ashton and Ashton, 2022.

69. Ashton H., Ashton D. (20 April 2022). *Creativity and the curriculum: educational apartheid in 21st century England, a European outlier.* International Journal of Cultural Polity https://www.tandfonline.com/doi/full/10.1080/10286632.2022.2058497

70. Ashton H., Ashton D. (20 April 2022). https://www.tandfonline.com/doi/full/10.1080/10286632.2022.2058497

71. Archie Bland, Friday Briefing, *The Guardian* (19 August 2022). Why this year's A Level cohort might be the 'unluckiest of all'. https://www.theguardian.com/world/2022/aug/19/first-edition-a-level-results-coronavirus

72. The average cost of an independent school education ranges from £15,654 (non-boarding) to £37,032 (boarding) per annum. https://www.schoolguide.co.uk/blog/how-much-does-private-school-cost. The average spend on a state school pupil in England for 2023/4 is around £7,000 per annum. Luke Sibleta (22 October 2021). Institute of Fiscal Studies. *Comparisons of school spending per pupil across the UK*. https://ifs.org.uk/articles/comparisons-school-spending-pupil-across-uk. Richard Adams (8 October 2021). *The Guardian*. English private school fees 90% higher than state school spending per pupil. https://www.theguardian.com/education/2021/oct/08/english-private-school-fees-90-higher-than-state-school-spending-per-pupil

73. Cultural Learning Alliance (2017). *Key Research Findings: the case for cultural learning.* https://www.culturallearningalliance.org.uk/evidence/key-research-findings-the-case-for-cultural-learning/ Cultural Learning Alliance Briefing Papers: https://www.culturallearningalliance.org.uk/briefings/

74. A time series is a data set that tracks a sample over time, enabling insight into what factors influence certain variables from period to period.

75. The Centre for Cultural Value (University of Leeds) https://www.culturalvalue.org.uk; CultureCase (King's College London) https://culturecase.org/; Creative Industries Policy and Evidence Centre (NESTA) https://www.nesta.org.uk/project/creative-industries-policy-and-evidence-centre/

76. The Children's Society. Children's mental health statistics https://www.childrenssociety.org.uk/what-we-do/our-work/well-being/mental-health-statistics; *The State of the World's Children* (2021). UNICEF https://www.unicef.org/reports/state-worlds-children-2021

77. https://www.who.int/europe/publications/i/item/9789289054553 WHO, *What is the evidence on the role of the arts in improving health and well-being? A scoping review*, 2019.

78. Learning and Engagement [TALE] Project The University of Nottingham, RSC and TATE (2015-18), p.13, https://researchtale.files.wordpress.com/2019/07/time-to-listen-tale-project-final-report.pdf

79. Department of Health. (2011). *No health without mental health: A cross-government mental health outcomes strategy for people of all ages*: https://www.gov.uk/government/publications/no-health-without-

9. List of abbreviations and endnotes

mental-health-a-cross-government-outcomes-strategy

80. Cultural Learning Alliance blog (13 December 2022). *How cultural learning can be used to overcome the current crisis in young people's mental wellbeing.* https://www.culturallearningalliance.org.uk/how-cultural-learning-can-be-used-to-overcome-the-current-crisis-in-young-peoples-mental-wellbeing/

81. Parentkind (2021). *Parent Voice Report 2021.* https://www.parentkind.org.uk/research-and-policy/parent-research/parent-voice-reports/parent-voice-report-2021#

82. Cultural Learning Alliance (23 May 2019). News blog: *Facilitating subjects scrapped.* https://www.culturallearningalliance.org.uk/facilitating-subjects-scrapped/

83. Arts Council England (28 May 2021). Cultural education, guides for governors. https://www.artscouncil.org.uk/guideforgovernors

84. Cultural Learning Alliance (January 2017). *Key Research Findings: the case for cultural learning.* https://www.culturallearningalliance.org.uk/wp-content/uploads/2017/08/CLA-key-findings-2017.pdf

85. FrameWorks Institute (5 August 2020). *Tapping into the power of metaphors.* https://www.frameworksinstitute.org/article/tapping-into-the-power-of-metaphors/

86. Cultural Learning Alliance (28 September 2021). Andreas Schleicher, OECD. *Arts for the arts sake? A comparative perspective.* https://www.culturallearningalliance.org.uk/andreas-schleicher-oecd/

87. Bacon, S. and Tambling, P. (May 2022), *The Arts in Schools: a new conversation on the value of the arts in and beyond schools.* (London, A New Direction). https://www.anewdirection.org.uk/asset/6774

88. CBI (June 2019). *Getting young people 'work ready': our vision for how education should prepare young people for the modern world* https://www.cbi.org.uk/media/2960/cbi_work-readiness.pdf

89. Richard Adams (18 September 2020). *The Guardian.* England's state schools suffering biggest fall in funding since 1980s says IFS. https://www.theguardian.com/education/2020/sep/18/englands-state-schools-suffering-biggest-fall-in-funding-since-1980s-says-ifs

90. Institute of Fiscal Studies (12 December 2022). *Annual report on education spending in England: 2022.* https://ifs.org.uk/publications/annual-report-education-spending-england-2022; DfE (14 July 2022). *National pupil projections* (reporting year 2022). https://explore-education-statistics.service.gov.uk/find-statistics/national-pupil-projections

91. Cultural Learning Alliance (2017). *Previous key manifesto 'asks'.* https://www.culturallearningalliance.org.uk/briefings/previous-key-asks-2017/

92. Schools Week (11 November 2021). Government ditches £90m school 'arts premium' manifesto pledge. https://schoolsweek.co.uk/government-ditches-90m-school-arts-premium-manifesto-pledge/

93. Rowntree, D. (1977). *Assessing Students: How Shall We Know Them?*, Harper & Row, London.

94. SecEd (9 October 2019). Blog by Geoff Barton. *The forgotten third ...* https://www.sec-ed.co.uk/blog/the-forgotten-third/

95. Association of School and College Leaders (2 December 2022). Blog by Geoff Barton. *Ministers and their behaviour adviser should listen to Izzy.* https://www.ascl.org.uk/News/Blog/December-2022/Minsters-and-their-behaviour-adviser-should-listen

96. 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

97. UAL Awarding Body. https://www.arts.ac.uk/partnerships/ual-awarding-body

98. Rethinking Assessment. https://rethinkingassessment.com/

99. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.590

100. DfE (updated 9 February 2023) Introduction of T Levels. https://www.gov.uk/government/publications/introduction-of-t-levels/introduction-of-t-levels

101. For a full description of Applied Generals see: *2018, 16 to 19 performance tables: qualifications in the applied general category*. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/543278/16-19_Applied_General_Qualifications_2018.pdf

102. Ofsted (May 2019, updated July 2022). *School Inspection Handbook*. https://www.gov.uk/government/

9. List of abbreviations and endnotes

publications/school-inspection-handbook-eif

103. Cultural Learning Alliance (1 July 2019). Blog: *What is cultural capital?* https://www.culturallearningalliance.org.uk/what-is-cultural-capital/

104. Willis, Paul (1977), *Learning to Labour*, Saxon House, but see also, Willis, Paul (1990), Common Culture, Open University Press.

Chapter 6 Our consultation: what we know about what it takes to become an arts-rich school (105-119)

105. HM Government (June 2022). *The Power of Music to Change Lives: A National Plan for Music Education.* https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1086619/The_Power_of_Music_to_Change_Lives.pdf

106. DfE Statistical first release (November 2011). *School workforce in England*. https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/219297/sfr06-2012v6.pdf

107. DfE (9 June 2022). *School workforce in England: November 2021*. https://www.gov.uk/government/statistics/school-workforce-in-england-november-2021

108. Arts Council England (September 2022). Artsmark Framework. https://www.artsmark.org.uk/artsmark-framework

109. Arts Council England (2021). *Celebrating 20 years of arts, culture and creativity in schools*. https://www.artsmark.org.uk/artsmark20

110. Arts Council England. Arts Award. https://www.artsaward.org.uk/site/?id=64

111. Arts Award Impact Study 2012-16. https://www.artsaward.org.uk/site/?id=2544

112. Foundation subjects today are art and design, citizenship, computing and IT, design and technology, geography, history, languages, music and PE. They differ to the core subjects of English, maths and science. There are other subjects which can be compulsory but are not core or foundation subjects, and it is worth mentioning these as they add to the list of subjects schools must allocate time, staff and resources to cover. Children generally have to study relationships, sex and health education, and religious education (RE). Relationships education is compulsory for all primary and secondary school pupils; sex education is compulsory in secondary schools; health education is compulsory for all pupils in state-funded primary and secondary schools. Schools have to teach RE but parents can withdraw their children for all or part of the lessons. Local councils are responsible for deciding the RE syllabus, but academies and faith schools can set their own. See DfE, The National Curriculum. https://www.gov.uk/national-curriculum/other-compulsory-subjects

113. Cultural Learning Alliance (13 September 2013). *The new National Curriculum: a quick guide*. https://www.culturallearningalliance.org.uk/the-new-national-curriculum-a-quick-guide/

114. DfE (21 April 2022). Postgraduate initial teacher training targets. https://explore-education-statistics.service.gov.uk/find-statistics/postgraduate-initial-teacher-training-targets/2022-23

115. Thomson, P. (7 December 2022). *Researching the Arts in Primary Schools*. https://artsprimary.com/author/patthomson/

116. When a child or young person is unable to access mainstream school (for a variety of reasons, including illness) education outside of school will be arranged. This is called alternative provision (AP).

117. International Bureau of Education (a UNESCO Institute): curriculum relevance. http://www.ibe.unesco.org/en/glossary-curriculum-terminology/c/curriculum-relevance

118. Sound Connections. https://www.sound-connections.org.uk/what-we-do/

119. Thomson, P. (7 December 2022). *Researching the Arts in Primary Schools*. https://artsprimary.com/author/patthomson/; RSA (January 2020). Arts-rich schools https://www.thersa.org/globalassets/pdfs/reports/rsa-arts-rich-schools.pdf; Paul Hamlyn Foundation (2018). Centre for the Use of Research and Evidence in Education (CUREE). *Teacher Development Fund: Year 1 Pilot Evaluation*. https://www.phf.org.uk/funds/tdf/#learning-from-our-pilot

Chapter 7 What are the challenges 40 years on? (120-203)

120. *Cornerstones of culture* (8 December 2022). Local Government Association. https://www.local.gov.uk/about/news/culture-key-recovery-and-prosperity-cornerstones-culture-report; How we invest public money (detailed figures up to 2023, covering National Portfolio, National Lottery Project Grants, and Development Funds). Arts Council England. https://www.artscouncil.org.uk/how-we-invest-public-money-0; DfE (26 January 2023). School funding statistics. https://explore-education-statistics.service.gov.uk/find-statistics/

9. List of abbreviations and endnotes

school-funding-statistics

121. UNESCO (2021). Futures of Education; a new social contract. https://en.unesco.org/futuresofeducation/

122. Cultural Learning Alliance (17 November 2022). How are school funding pressures impacting cultural learning in schools? https://www.culturallearningalliance.org.uk/how-are-school-funding-pressures-impacting-cultural-learning-in-schools/

123. Ofsted Covid-19 Series: briefing on schools November 2020 (15 December 2020). Evidence from interim visits to 297 schools between 2 and 24 November 2020. https://www.gov.uk/government/publications/covid-19-series-briefing-on-schools-november-2020

124. Anna Fazackerley, *The Guardian* (12 November 2022). Arts, drama and languages to become 'preserve of private schools' as state sector cuts bite. https://www.theguardian.com/education/2022/nov/12/art-drama-languages-and-geography-to-become-preserve-of-private-schools-as-state-sector-cuts-bite

125. James O'Malley, TES magazine (25 October 2021). *Why arts subjects were hit so hard in the pandemic*. https://www.tes.com/magazine/analysis/general/why-arts-subjects-were-hit-so-hard-pandemic

126. The Children's Society. Children's Mental Health Statistics. https://www.childrenssociety.org.uk/what-we-do/our-work/well-being/mental-health-statistics

127. Fair Education Alliance (2022). Report Card 2022. https://www.faireducation.org.uk/report-card-2022

128. Royal College of Psychiatrists (8 April 2021). *Country in the grip of a mental health crisis with children worst affected.* https://www.rcpsych.ac.uk/news-and-features/latest-news/detail/2021/04/08/country-in-the-grip-of-a-mental-health-crisis-with-children-worst-affected-new-analysis-finds

129. TES Magazine (14 May 2021). Podcast. https://www.tes.com/magazine/sponsored/artsmark/how-arts-can-help-schools-recover-covid

130. Fancourt, D. & Finn, S. (2019). *What is the evidence on the role of the arts in improving health and well-being? A scoping review.* World Health Organization. Regional Office for Europe. https://apps.who.int/iris/handle/10665/329834

131. *Mental health crisis in teens is being magnified by demise of creative subjects in school* (3 September 2018). The Conversation https://theconversation.com/mental-health-crisis-in-teens-is-being-magnified-by-demise-of-creative-subjects-in-school-102383?utm_medium=Social&utm_source=Facebook#Echobox=1651241399

132. Child poverty – the facts (3 May 2021). National Education Union https://neu.org.uk/child-poverty-facts

133. Young Carer facts. The Children's Society https://www.childrenssociety.org.uk/what-we-do/our-work/supporting-young-carers/facts-about-young-carers

134. *Cost of Living and University Students* (26 January 2023). The Sutton Trust https://www.suttontrust.com/our-research/cost-of-living-and-university-students-2023/ Rebecca Montacute (26 January 2023). London School of Economics https://blogs.lse.ac.uk/politicsandpolicy/drop-out-crisis-looms-if-students-are-not-supported-through-crisis/

135. Anna Fazackerley (10 December 2022). The Guardian. *Burgers and coats: county lines gangs exploit hardship to recruit UK kids* https://www.theguardian.com/uk-news/2022/dec/10/county-lines-gangs-cost-of-living-crisis

136. *Lost but not forgotten: the reality of severe absence in schools post-lockdown* (January 2022). Centre for Social Justice. https://www.centreforsocialjustice.org.uk/library/lost-but-not-forgotten

137. UNESCO (2021). Futures of Education; a new social contract. https://en.unesco.org/futuresofeducation/

138. Youth governance Guide (2017). The Roundhouse. https://www.roundhouse.org.uk/about-us/our-work-with-young-people/youth-governance/

139. James Williams on Twitter, @edujdw, 20.43pm 4 November 2022.

140. Barbara Bleiman on Twitter, @BarbaraBleiman, 19.08pm, 6 November 2022.

141. Sir Jon Coles (9 September 2022). *Why we're abandoning Oak – and the new DfE should too. Schools Week.* https://schoolsweek.co.uk/why-were-abandoning-oak-and-the-new-dfe-should-too/

142. DfE (21 April 2022). Postgraduate initial teacher training targets. https://explore-education-statistics.service.gov.uk/find-statistics/postgraduate-initial-teacher-training-targets/2022-23; FE News editor (1 December 2022). *Initial teacher training: trainee number census 2022 to 2023.* FE News. https://www.fenews.co.uk/fe-voices/initial-teacher-training-trainee-number-census-2022-to-2023-2/

9. List of abbreviations and endnotes

143. *Durham Commission on Creativity & Education* (2019). Creative competencies and employment skills, p. 35. Arts Council England and Durham University.

144. PISA 2022 Programme for International Student Assessment. Creative Thinking assessment. Organisation for Economic Co-operation and Development (OECD). https://www.oecd.org/pisa/innovation/creative-thinking/

145. *Governments opt out of international creativity tests* (28 November 2019). Arts Professional. https://www.artsprofessional.co.uk/news/governments-opt-out-international-creativity-tests

146. In the model of five creative habits there is the habit of discipline and the sub-habit of crafting and improving. Arts Council of Wales and Creativity, Culture and Education (CCE) https://arts.wales/sites/default/files/2018-12/Creative_Habits_of_the_Mind.pdf

147. Generation Z — born 1997 to 2012; Generation Alpha — born 2013 onwards (dates approximate).

148. *Skills for Every Young Person*. Report of session 2021-22. Youth Unemployment Committee. House of Lords. https://committees.parliament.uk/publications/7988/documents/82440/default/

149. *Closing the Digital Divide for Good* (21 June 2021). Carnegie UK. https://www.carnegieuktrust.org.uk/news-stories/uk-government-must-act-now-to-close-the-digital-divide-for-good-for-children-and-young-people-in-the-uk/

150. *Breaking digital barriers* (10 November 2021). Published in Tech for Good magazine. https://medium.com/tech-for-good-magazine/breaking-digital-barriers-14aa6a3036a1

151. Federica Tondo (5 August 2022). *The digital divide: inequality in access and skills in children and young people.* Digital Skills and Jobs Platform. https://digital-skills-jobs.europa.eu/en/latest/news/digital-divide-inequality-access-and-skills-children-and-young-people

152. *Children and parents: media use and attitudes report* (2022). Ofcom. https://www.ofcom.org.uk/__data/assets/pdf_file/0024/234609/childrens-media-use-and-attitudes-report-2022.pdf; Nominet Social Impact: Digital Youth Index (2021). https://digitalyouthindex.uk/data-snapshots/risks-and-online-support/

153. Jon Severs (9 December 2022). Interview: *We had to blow up the concrete*. TES Magazine. https://www.tes.com/magazine/analysis/general/nick-gibb-interview-we-had-to-blow-up-concrete

154. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.6.

155. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p. xiv.

156. Cultural Learning Alliance (20 May 2022). An Education White Paper and a Cultural Education Plan. https://www.culturallearningalliance.org.uk/an-education-white-paper-and-a-cultural-education-plan/

157. Higher Education Policy Institute. HEPI Policy Note 2 (September 2017). Professor John Last, *A crisis in the Creative Arts in the UK* https://www.hepi.ac.uk/wp-content/uploads/2017/09/A-crisis-in-the-creative-arts-in-the-UK-EMBARGOED-UNTIL-7th-SEPTEMBER-2017.pdf

158. Sir Gareth Roberts (April 2002). *SET for Success: the supply of people with science, technology, engineering and mathematics skills.* http://www.educationengland.org.uk/documents/pdfs/2002-roberts-review.pdf

159. The Office for Students (OfS) is the regulatory body for all English higher education. It allocates additional teaching funding to specialist higher education providers that recognises the distinctive nature and the public value that they bring to the sector. In 2021, it proposed a 50% cut to the subsidy designed to help universities and colleges deliver arts subjects (now enacted). This was around £243 per full-time student per year, paid to universities and colleges, not given directly to students. Under the 2021 proposals, this subsidy was set to be reduced by 50% to £121.50 per student per year. Although there was a planned uplift in funding for specialist institutions to benefit world-leading arts institutions, including drama schools, conservatoires, art schools and music colleges, this subsidy reduction was concerning in indicating a general direction of travel. When the OfS confirmed the changes in July 2021, it stated that *'high cost subjects not related to medicine or healthcare, STEM or those supporting specific labour market needs, will be subject to reductions in funding from next year.'* There is concern in the arts sector about the OfS's new powers in relation to the minimum expectations they are setting for degree course student outcomes, and their desire to see 60% of students going on to 'further study, professional work, or other positive outcomes', within 15 months of graduating.

    Office for Students confirms funding reforms (20 July 2021). Office for Students. https://www.officeforstudents.org.uk/news-blog-and-events/press-and-media/ofs-confirms-funding-reforms/;

9. List of abbreviations and endnotes

Christopher Daley and Matthew Smith (24 May 2022). What is the role of the arts and humanities in the UK research policy landscape? Higher Education Policy Institute. https://www.hepi.ac.uk/2022/05/24/what-is-the-role-of-the-arts-and-humanities-in-the-uk-research-policy-landscape/; India Stoughton (20 May 2022). Arts sector workers get lowest pay rise of any sector. Arts Professional. https://www.artsprofessional.co.uk/news/arts-workers-get-lowest-pay-rise-any-sector

160. *The Arts in Schools*, p.16, quoting a 1957 Royal Festival Hall conference report about humanity, technology and education.

161. *Is the catch-up programme fit for purpose?* Report summary. House of Commons Committee report (10 March 2022). https://publications.parliament.uk/pa/cm5802/cmselect/cmeduc/940/summary.html

162. Bacon, S. and Tambling, P. (2022), *The Arts in Schools: a new conversation on the value of the arts in and beyond schools*, (London, A New Direction). https://www.anewdirection.org.uk/asset/6777;

163. Big Change. Subject to Change. https://www.big-change.org/publication/subject-to-change/; Re-thinking Assessment (1 January 2021). https://www.edge.co.uk/news-and-events/campaigns/rethinking-assessment/; 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; UNESCO (2021). Futures of Education; a new social contract. https://en.unesco.org/futuresofeducation/; 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

164. Case for children's wellbeing measurement (1 January 2020). The Children's Society. https://www.childrenssociety.org.uk/information/professionals/resources/the-case-for-national-measurement-of-childrens-well-being

165. Purpose and quality of education in England inquiry (27 January 2016). Evidence from the Wellcome Trust. https://wellcome.org/sites/default/files/wtp060177.pdf

166. Sam Freedman (22 August 2022). *The exam question: changing the model of assessment reform. Institute for Government.* https://www.instituteforgovernment.org.uk/publications/the-exam-question

167. Developing a vision for curriculum design (Welsh government). https://hwb.gov.wales/curriculum-for-wales/designing-your-curriculum/developing-a-vision-for-curriculum-design/#curriculum-design-and-the-four-purposes; Changes to the Curriculum for Wales guidance. Welsh government. https://hwb.gov.wales/curriculum-for-wales/

168. *What is Curriculum for Excellence?* Education Scotland. https://education.gov.scot/education-scotland/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-building-from-the-statement-appendix-incl-btc1-5/what-is-curriculum-for-excellence

169. Ashton H., Ashton D. (20 April 2022). *Creativity and the curriculum: educational apartheid in 21st century England, a European outlier.* International Journal of Cultural Polity. https://www.tandfonline.com/doi/full/10.1080/10286632.2022.2058497

170. *The English Baccalaureate, Fifth Report of Session 2010–2012 (2011)*. House of Commons Education Committee, referenced by Ashton H., Ashton D (20 April 2022). https://www.tandfonline.com/doi/full/10.1080/10286632.2022.2058497

171. Launched in 1998, Sure Start was a UK Government area-based initiative, announced in 1998 by the then Chancellor of the Exchequer, Gordon Brown, applying primarily in England with slightly different versions in Wales, Scotland and Northern Ireland. The initiative originated from HM Treasury, with the aim of 'giving children the best possible start in life', through improvement of childcare, early education, health and family support, with an emphasis on outreach and community development. The funding of Sure Start centres was not protected after 2010; by 2015 funding was 47% less than in 2010 and it is estimated that 1,300 centres have closed since 2010. Sure Start England (2017). Briefing Paper number 7257. House of Commons Library. https://researchbriefings.files.parliament.uk/documents/CBP-7257/CBP-7257.pdf

172. Representation in Drama. Royal Court Theatre. https://royalcourttheatre.com/what-else/opencourt/representation-in-drama-gone-too-far/;

173. National Society for Education in Art and Design. Anti-Racist Art education (ARAE) Resources. https://www.nsead.org/resources/anti-racist-art-education/; UK Music Masters. Creating an open music sector for the next generation. https://musicmasters.org.uk/diversity-and-inclusion/; One Dance UK. Representation in dance education https://www.onedanceuk.org/resource/representation-in-dance-education-ride/

174. Cultural Learning Alliance (3 February 2022). *Diverse representation = deeper engagement.* https://www.culturallearningalliance.org.uk/diverse-representation-deeper-engagement/; Cultural Learning Alliance (14 July 2021). Implementing anti-racism and being an effective ally. https://www.culturallearningalliance.org.

9. List of abbreviations and endnotes

uk/implementing-anti-racism-and-being-an-effective-ally-representation-in-the-arts-curriculum-work-june-2020-to-july-2021/

175. Ofsted Annual Report 2021/22 (13 December 2022). https://www.gov.uk/government/collections/ofsted-annual-report-202122

176. Arts and Cultural Education in Outstanding Schools (11 March 2020). Royal Shakespeare Company. Arts Council England. https://www.artscouncil.org.uk/arts-and-cultural-education-outstanding-schools

177. Steve McQueen Year 3 (12 November 2019 to 31 January 2021). Tate https://www.tate.org.uk/whats-on/tate-britain/steve-mcqueen-year-3; Reflections on the Year 3 project. A New Direction. https://www.anewdirection.org.uk/research/reflections-on-the-year-3-project

178. Arts Council England. Artsmark. https://www.artsmark.org.uk/; Arts Council England. Arts Award. https://www.artsaward.org.uk/site/?id=64

179. Old Vic Theatre: The Hub. https://www.oldvictheatre.com/discover/the-hub; Royal Opera House. https://www.roh.org.uk/schools; National Gallery Learning. https://www.nationalgallery.org.uk/learning; Royal Shakespeare Company Interactive Learning Resources. https://www.rsc.org.uk/learn/schools-and-teachers/teacher-resources/interactive-learning-resources

180. Mantle of the Expert. https://www.mantleoftheexpert.com/

181. UAL Resources. https://www.arts.ac.uk/partnerships/ual-awarding-body/resources; Trinity College London support resources. https://www.trinitycollege.com/support-resources

182. Roundhouse Young Creatives. https://www.roundhouse.org.uk/young-creatives/; Calouste Gulbenkian Foundation: Inquiry into the Civic Role of Arts Organisations https://civicroleartsinquiry.gulbenkian.org.uk/resources?filter=case-study

183. The Museum Association Redundancy Tracker in 2020 cited learning and engagement as the area of employment most likely to have been affected by redundancy during Covid: https://www.museumsassociation.org/campaigns/workforce/redundancy-tracker/#

184. James Tapper (10 December 2022). *Huge decline of working class people in the arts reflects fall in wider society.* The Guardian. https://www.theguardian.com/culture/2022/dec/10/huge-decline-working-class-people-arts-reflects-society

185. Tomiwa Owolade (18 December 2022). *A Rich life in the UK's creative industries is a long shot if you are born poor.* The Guardian. https://www.theguardian.com/commentisfree/2022/dec/18/uk-creative-industries-low-pay-job-insecurity-diverse-poor

186. Ashton H., Ashton D (20 April 2022). *Creativity and the curriculum: educational apartheid in 21st century England, a European outlier.* International Journal of Cultural Polity https://www.tandfonline.com/doi/full/10.1080/10286632.2022.2058497

187. Impact of government policy on the creative sector (28 October 2021). House of Lords Library. https://lordslibrary.parliament.uk/impact-of-government-policy-on-the-creative-sector/

188. Positive trend in economic recovery of UK creative industries from pandemic (4 May 2022). Creative Industries Council. https://www.thecreativeindustries.co.uk/facts-figures/positive-trend-in-gva-of-uk-creative-industries-from-pandemic

189. 2023-26 Investment Programme. Arts Council England. https://www.artscouncil.org.uk/investment23

190. Priority Places and Levelling up for Culture Places (2021-24). Arts Council England. https://www.artscouncil.org.uk/your-area/priority-places-and-levelling-culture-places

191. T Levels are new two-year courses which are taken after GCSEs and are broadly equivalent in size to three A Levels: https://www.gov.uk/government/publications/introduction-of-t-levels/introduction-of-t-levels

192. *Impact of Covid-19 on DCMS sectors: First Report (*Third Report of Session 2019-21), (20 July 2020). Digital, Culture, Media and Sport Select Committee. House of Commons. https://committees.parliament.uk/publications/2022/documents/19516/default/#page=23

193. This is Music (2021). UK Music. https://www.ukmusic.org/wp-content/uploads/2021/10/This-is-Music-2021-v2.pdf#page=23

194. For examples here see: Art UK Learning Resources https://artuk.org/learn; Arts Connect Digital Resources for Children and Young People https://artsconnect.co.uk/resources/digital-resources/; National Gallery Learning https://www.nationalgallery.org.uk/learning; The Old Vic The Hub https://www.oldvictheatre.com/discover/the-hub/; The Royal Opera House schools https://www.roh.org.uk/schools/; The Royal Shakespeare Company Interactive Learning Resources https://www.rsc.org.uk/learn/schools-and-teachers/

9. List of abbreviations and endnotes

teacher-resources/interactive-learning-resources; The Globe Learn https://www.shakespearesglobe.com/learn/; London Symphony Orchestra LSO Discovery https://lso.co.uk/lso-discovery/digital-resources.html

195. Blended learning combines in-person and online activities. Victoria Coleman (11 June 2021). *Digital Divide in UK education during Covid-19 pandemic: Literature review Cambridge Assessment.* https://www.cambridgeassessment.org.uk/Images/628843-digital-divide-in-uk-education-during-covid-19-pandemic-literature-review.pdf

196. Key UK education statistics (2021). British Educational Suppliers Association. https://www.besa.org.uk/key-uk-education-statistics/; Arts Council England. 2023-26 Investment Programme. https://www.artscouncil.org.uk/investment23

197. Arts Council England. Children and young people. https://www.artscouncil.org.uk/developing-creativity-and-culture/children-and-young-people

198. Arts Council England (2015). What is the Cultural Education Challenge? https://www.artscouncil.org.uk/sites/default/files/download-file/Cultural_Education_Challenge_Graphic.pdf

199. Arts Council England. Local Cultural Education Partnerships. https://www.artscouncil.org.uk/developing-creativity-and-culture/children-and-young-people/local-cultural-education-partnerships; A New Direction. Local Cultural Education Partnerships. https://www.anewdirection.org.uk/programmes/local-cultural-education-partnerships

200. Arts Council England. Creativity Collaboratives. https://www.artscouncil.org.uk/developing-creativity-and-culture/children-and-young-people/creativity-collaboratives

201. Arts Council England (30 October 2020). *Review of the Cultural Compacts Initiative*. https://www.artscouncil.org.uk/review-cultural-compacts-initiative

202. Birmingham Education Partnership. Birmingham Arts School. https://bep.education/bas/

203. *Enriching Education Recovery — the role of non-formal learning and extra-curricular activities* (18 October 2021). Centre for Education and Youth. https://cfey.org/reports/2021/10/enriching-education-recovery-the-role-of-non-formal-learning-and-extra-curricular-activities/

Chapter 8 Summary and recommendations (204-214)

204. 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/

205. Impact of government policy on the creative sector (28 October 2021). House of Lords Library. https://lordslibrary.parliament.uk/impact-of-government-policy-on-the-creative-sector/

206. Positive trend in economic recovery of UK creative industries from pandemic (4 May 2022). Creative Industries Council. https://www.thecreativeindustries.co.uk/facts-figures/positive-trend-in-gva-of-uk-creative-industries-from-pandemic

207. *Lost but not forgotten: the reality of severe absence in schools post-lockdown* (January 2022). Centre for Social Justice. https://www.centreforsocialjustice.org.uk/library/lost-but-not-forgotten

208. *Cornerstones of culture* (8 December 2022). Local Government Association. https://www.local.gov.uk/about/news/culture-key-recovery-and-prosperity-cornerstones-culture-report; How we invest public money (detailed figures up to 2023, covering National Portfolio, National Lottery Project Grants, and Development Funds). Arts Council England. https://www.artscouncil.org.uk/how-we-invest-public-money-0; DfE (26 January 2023). School funding statistics https://explore-education-statistics.service.gov.uk/find-statistics/school-funding-statistics

209. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.xiv.

210. Brighouse, T. and Waters, M. (2021). *About our Schools: Improving on Previous Best* (London, Crown House Publishing), p.11.

211. The case for 21st-century learning. Organisation for Economic Co-operation and Development (OECD). https://www.oecd.org/general/thecasefor21st-centurylearning.htm

212. Rethinking Assessment. https://rethinkingassessment.com/

213. 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.

9. List of abbreviations and endnotes

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.

214. Big Change. Subject to Change. https://www.big-change.org/publication/subject-to-change/; Re-thinking Assessment (1 January 2021). https://rethinkingassessment.com/; 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; UNESCO (2021). Futures of Education; a new social contract https://en.unesco.org/futuresofeducation/; 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

Acknowledgements

10

10. Acknowledgements

Many people have contributed to this report in different ways. 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 the following people without whom this project could not have happened:

Our roundtable chairs 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 (also Helga Henry who facilitated our extended roundtable on equity, diversity and inclusion).

Our young people's group Abi Ali, Amrin Ansari, Shazia Bibi, Diana Hysenaj, Sherzard Diaz Saad, Ellen Johnson, Amber Holt, Jodie Hubble, Hannah Rollason and Emillia Zirker, supported by Jack Redfern and Tasnim Siddiqa Amin.

Calouste Gulbenkian Foundation The trustees and the team in London who oversaw the production of this report: Jessica Bridges, Luís Correia, Louisa Hooper, and Louisa Hrabowy.

A New Direction Steve Moffitt, CEO, together with Jim Beck, Holly Benfield, Rebecca Branch, Rio Fry, Laura Fuller, Corinne Micallef, Chloe Randall, Naranee Ruthra-Rajan, Georgina Walters and Steve Woodward.

The outgoing Bridge network The CEOs and staff of the following organisations (which ceased to be ACE-funded Bridge organisations on 31 March 2023):

Artswork | South East
Arts Connect | West Midlands
Curious Minds | North West
Festival Bridge | East
The Mighty Creatives | East Midlands
Real Ideas Organisation | South West
Royal Opera House Bridge | East
Tyne & Wear Archives & Museums | North East
We are IVE | Yorkshire & the Humber

Case studies Sarah B Davies for developing and writing the online case studies, all the case study contributors, and Holly Liverpool and Claire Stringer for the illustrations.

Our early readers Dr Steven Berryman, Professor Teresa Cremin, Chloe Randall, and Naranee Ruthra-Rajan for their detailed comments on draft versions of the final report, and to Rob Elkington for his valuable comments on all our later drafts. Particular thanks are due to our roundtable chairs, Jacqui O'Hanlon and Mick Waters, for answering our questions and commenting on various drafts at all stages of the writing of this report.

Colleagues from the devolved nations Neil Millar, Senior Education Officer: Expressive Arts, Education Scotland; John Pugsley and Gareth Beynon from the Welsh Government; Karen Dell'Armi from Arts Council of Wales.

Communications Gemma Clarke and Andrew Davidson for communications support.

Design Rebecca Anderson and Tim Reed at Thirdperson.

10. Authors, partners and links

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.

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**

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/**

Cultural Learning Alliance
This report, and all *The Arts in Schools* resources, including the Executive Summary, are available on A New Direction's website until autumn 2023 when they will transfer to the Cultural Learning Alliance (CLA). 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 & skills for work, enabling all children to fulfil their potential. **www.culturallearningalliance.org.uk**

Timeline 1982-2022
A 40-year Timeline, produced alongside *The Arts in Schools*: Foundations for the Future, gives an overview of key developments across the political, social, technological, educational, and arts landscape over the decades since the original report's publication. It provides the context for this new report and lists relevant papers, policies, reforms, funding, initiatives and changes since 1982.

The original *The Arts in Schools* report (1989 edition) can be found here
https://gulbenkian.pt/uk-branch/publication/the-arts-in-schools/

Contact details for *The Arts in Schools: Foundations for the Future*
Get in touch with the A New Direction team at **info@anewdirection.org.uk**
#ArtsinSchools40

Alongside this publication we have also 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
- A series of blogs linked to the original themes of the 1982 report and inspired by each of the roundtable conversations, which were originally published by A New Direction between September 2022 and March 2023
- 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.

This is an A New Direction project funded by the Calouste Gulbenkian Foundation and delivered in partnership with the following organisations which were part of the Bridge network from 2012 to 31 March 2023:

Artswork | South East
Arts Connect | West Midlands
Curious Minds | North West
Festival Bridge | East
The Mighty Creatives | East Midlands
Real Ideas Organisation | South West
Royal Opera House Bridge | East
Tyne & Wear Archives & Museums | North East
We are IVE | Yorkshire & the Humber

Published March 2023 by A New Direction, on behalf of the Calouste Gulbenkian Foundation

ISBN 978-1-3999-5118-0

Designed by Thirdperson

CONTENTS