department for culture, media and sport

CULTURAL EDUCATION IN ENGLAND

An independent review by Darren Henley for the Department for Culture, Media and Sport and the Department for Education

Department for Education

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1.0 INTRODUCTION

1.1 This independent review of Cultural Education in England follows on from the independent review of Music Education in England, which I undertook towards the end of 2010, at the request of the Secretary of State for Education and the Minister for Culture, Communications and Creative Industries.

1.2 Once again, I start my Review with a strong declaration of interest. I believe that all children can and should benefit from receiving a wide-ranging, adventurous and creative Cultural Education. For many young people, cultural activities form a vital part of their everyday lives. These activities are academically, physically and socially enriching, whether they take place in-school or out-of-school.

1.3 The skills which young people learn from studying Cultural Education subjects help to ensure that the UK has over many years built up a Creative and Cultural Industries sector which is, in many areas, world-beating. There is a clear message from the Creative and Cultural Industries that the education which children and young people receive in school in Creative and Cultural subjects has a direct bearing on feeding into the talent pool for those who take up employment in this sector.

1.4 Sustained investment in providing young people with an excellent Cultural Education should form a key pillar of the government's strategy for the long-term growth of our Creative and Cultural Industries, both at a national and international level. It is vitally important that there is continued investment in giving the next generation of creative practitioners the tools and training necessary for the UK to continue its position of pre-eminence.

1.5 The scope of this Review is far wider than my previous work, which concentrated on one single subject. For the purposes of this Review, Cultural Education includes: archaeology, architecture and the built environment, archives, craft, dance, design, digital arts, drama and theatre, film and cinemas, galleries, heritage, libraries, literature, live performance, museums, music, poetry and the visual arts. Throughout this document, I use terms such as 'Cultural Education', 'Cultural subjects' and 'Cultural practitioners'. No inference should be made from my choice of descriptor at any given moment during the report. By using these umbrella terms, it is my intention to include all of the individual areas listed above. On occasions, I give examples taken from individual areas of my remit. Again, no inference should be made from my choice of examples, which is not intended to convey the relative importance of any one art form or discipline over any other. To read any such meaning into my words would be wholly incorrect.

1.6 As I undertook a very detailed Review of Music Education in England only a few months ago, I do not propose to revisit this area in great depth in this new Review, which should be seen as a companion document. However, it should be noted that music remains an integral part of the overall Cultural Education offer. *Music Education in England* can be downloaded here:

https://www.education.gov.uk/publications/standard/AllPublications/Page11/DFE-00011-2011

with the government's response available here:

https://www.education.gov.uk/publications/standard/publicationDetail/Page1/DFE-00012-2011

1.7 I am grateful for the very encouraging response to the publication of my first Review both from individuals and organisations involved in delivering Music Education and from the government, which has recently published the first National Plan for Music Education in England, as a direct result of one of the recommendations in my original Review. I look forward to seeing the continued development of many of the ideas outlined in the Review over the coming months. *The Importance of Music: A National Plan for Music Education* can be downloaded here:

https://www.education.gov.uk/publications/eOrderingDownload/DFE-00086-2011.pdf

1.8 The recent Schools White Paper *The Importance of Teaching*, published by the Department for Education, stated that 'Children should expect to be given a rich menu of cultural experiences'. In the next few pages, I hope to make the case for ensuring that all children and young people in England, no matter what their background, circumstances or location, receive the highest quality Cultural Education both in school and out of school, in formal and in informal settings. I will set out why I believe the receipt of an excellent education in cultural subjects is in itself intrinsically valuable for children and young people. The vision for Cultural Education in England, which I outline as a result of this Review, embraces the gaining of knowledge, the development of understanding and the acquisition of skills. To be clear from the outset, I do not believe that there is a need for anyone to be apologetic about children and young people learning about culture and taking part in cultural activities as a highly valuable part of their rounded education. While they are learning, many children and young people will also discover the sheer enjoyment of taking part in cultural activities, whether that is as an active participant or as a more passive consumer. As well as developing the argument for the rich provision of Cultural

Education both in school and out-of-school, this report goes on to describe the structural and funding changes, which I believe are required to make this vision a reality.

1.9 As with my Review of Music Education, I am not working to a budget given to me by the Department for Education and the Department for Culture, Media and Sport. Having said that, I remain mindful of the restrictions on government spending, so I have tried to ensure that my recommendations are pragmatic, both in terms of government's ability to deliver them and in terms of their potential financing. I remain convinced that none of my recommendations should be beyond the realms of budgetary possibilities for the two government departments.

1.10 Just as I did with my Review of Music Education, I have relied heavily on a huge number of people who have shared with me their own experiences and expertise in the area of Cultural Education and I owe them a great debt of gratitude in helping me to complete this Review. It has been a journey of discovery for me personally and without the detailed written responses from 654 individuals and organisations, the Review would have been nowhere near as well informed or as all encompassing. I would particularly like to take this opportunity to thank the 121 people, who discussed parts of this Review with me in person, and the further large group of individuals who made a significant contribution through roundtable discussions. Their knowledge was invaluable in helping me along the journey towards my final recommendations to government. A full list of these individuals and organisations can be found in Annexes 3, 4 and 5.

1.11 As with any document of this nature, I know that not everyone who took part in making written or verbal submissions to the Review will welcome or agree with every part of what I have to say. However, I want to assure them that I have personally read the written submissions and I have listened hard and reflected upon all of the verbal evidence sessions.

1.12 I would like to place on record my very sincere thanks to the Minister for Culture, Communications and Creative Industries, Ed Vaizey MP, for asking me to undertake this Review on behalf of the Department for Culture, Media and Sport and the Department for Education. The fact that this Review has taken place at all is down to his personal recognition of the importance of Cultural Education and his passion for the subject. I would also like to thank the Secretary of State for Education, the Rt Hon Michael Gove MP and the Secretary of State for Culture, the Olympics, Media and Sport, the Rt Hon Jeremy Hunt MP for their invaluable support for the Review. During the course of preparing this document, I have also held very productive meetings with the Tourism and Heritage Minister, John Penrose MP, and the Schools Ministers, Nick Gibb MP and Lord Hill of Oareford. All have been very generous with their time and very open and receptive in the discussions which we held. I am also grateful to the Co-Chairs of the Liberal Democrat Parliamentary Culture, Media

and Sport Committee, the Rt Hon Don Foster MP and Baroness Bonham-Carter of Yarnbury for the benefit of their advice and encouragement in an area in which they both have considerable experience. I am very hopeful that the supportive meetings, which I have held with members of both parties in the coalition, are an indicator that the government's response to the recommendations contained within this Review will be both speedy and positive.

1.13 I have received a great deal of help and advice from officials at the Department for Culture, Media and Sport and at the Department for Education during the course of undertaking this Review. I am particularly grateful to Kirsty Leith from the DCMS, who has guided me throughout the Review with great insight and good humour. Among her colleagues at the DCMS, I would also like to express my thanks to: Clare Pillman, Paul Kirkman, Helen Williams, Chris Atkins, Dilnaaz Kazi, Laura Rigby, Becky Guiblin, Peter Karpinski, Nick Cady, Steve Darke, Wendy Shales, Abby Smith, Keith Nichol, James Stevens, Harriet Buxton, David Gookey, Steven Edwards, Hugh Muckian, Craig Westwood, Jas Kaur and Leonie Philips. At the Department for Education, I would like to express my thanks to: David Russell, Jenny Loosley, Andy Tyerman, Angela Ruggles, Chris Carraro, Barbara Tucker, Shanti Rebello and Paul McDonald.

1.14 I am also grateful to Arts Council England, the Big Lottery Fund, the British Film Institute, English Heritage and the Heritage Lottery Fund for all of the assistance that senior staff of these organisations have afforded me during the past few months.

1.15 Once the government's response is published, I would encourage all of those individuals and organisations involved in every aspect of Cultural Education to work together in partnership with local and national government to help to build on the aspects of the system that currently work well; to be unafraid to change the things that are failing or could be done better; and to ensure that the largest amount of money possible is invested directly for the benefit of children and young people.

1.16 I have been given no guarantees whatsoever that the conclusions of this independent Review will automatically become the coalition government's policy. However, I am hopeful that the government will be able to adopt many, if not all, of the recommendations in the following pages.

1.17 Throughout the evidence sessions, which I have undertaken during the process of writing this Review, I have been struck time and time again by the passion for Cultural Education from those people working in the sector. I believe that the best possible outcome for this Review would be the creation of a Cultural Education system that is truly the envy of the world. This will be achieved by building on past successes; by gaining a deep understanding of what does and does not work today; by developing a meaningful vision for what the future

should hold; by making best use of exciting developments in new technology; and by government, funders and other public sector, private sector and voluntary organisations working together for the common good. The true test of this will be whether we can create a generation of young people whom we have enabled to achieve their full potential in this area. There is already so much that we are doing right in Cultural Education in England. I very much hope that, as a result of this Review, the coalition government, local government, the lottery funders and sponsored bodies seize the initiative and commit to building on the firm foundations which already exist.

2.0 THE CULTURAL EDUCATION LANDSCAPE

2.1 There is a wealth of Cultural Education being offered to children and young people across England. The world of Cultural Education is driven by partnership, with government departments, non-departmental government bodies, the National Lottery, local authorities, schools, cultural organisations, voluntary organisations, the creative and cultural industries, conservation practitioners, business sponsors, charities and philanthropists all contributing.

2.2 This partnership-driven ecology greatly benefits children. The job of this Review is to build on the achievements that are already being made, while at the same time making suggestions about how Cultural Education in England could be made even better.

2.3 Schools remain the single most important place where children learn about Cultural Education. This takes the form of structured curriculum lessons in subjects such as history, English literature, art and design, design technology, drama, dance, film studies and music, alongside programmes of after school activities for children who wish to pursue a passion for a particular art form.

2.4 The best performing schools bring Cultural Education practitioners into schools, alongside classroom teachers, to share their knowledge with pupils. These include artists, designers, historians, writers, poets, actors, musicians, curators, archivists, film-makers, dancers, librarians, architects and digital arts practitioners. Many of these in-school experiences are provided by cultural organisations, who have dedicated education departments, or by private sector companies from within the Creative and Cultural Industries.

2.5 While it remains of paramount importance to ensure that schools provide safe environments within which children can learn, I am concerned that an over emphasis on repetitive and costly CRB checks for practitioners working in schools can dissuade schools from engaging with this outside expertise. Proposals to simplify this area of regulation are to be welcomed.

2.6 Cultural organisations and venues (such as museums, galleries, concert halls, theatres, cinemas and heritage sites) offer children and young people the opportunity to visit places of specific interest, which can deepen their understanding of the world around them and provide fresh insight into their studies.

2.7 Funders such as Arts Council England, the British Film Institute, the Big Lottery Fund and the Heritage Lottery Fund are important drivers in making Cultural Education available to young people. Their investment can be directed very

effectively towards making a real difference on both a national and local level, although currently there is an absence of strategic oversight of how this money is being spent in its totality.

2.8 Local Authorities have a vitally important role to play in ensuring the lives of young people in their area are enriched with cultural activities and this should never be underestimated. Part of the patchiness that is evident in the delivery of Cultural Education in England is due to varying levels of prioritisation of culture by different Local Authorities across the country. Although the demands on Local Authority funding are currently under pressure from many different directions, the provision of locally funded Cultural Education should be recognised as being extremely important to both large and small communities everywhere in England.

2.9 Many schools are now moving out of direct Local Authority funding to become Academies or Free Schools. It is important that children and young people continue to be able to access a high standard of Cultural Education in their local areas throughout this period of change. I would encourage Headteachers and Governors of Academies and Free Schools to work closely with Cultural Education providers in their area, including Local Authorities, to ensure that this continues to be the case.

2.10 The role of voluntary organisations and volunteers in providing aspects of Cultural Education is a vital part of the ecology. Many voluntary groups give children and young people the opportunity to perform, to create and to learn about a variety of aspects of culture. An important part of this experiential learning takes place in more informal youth settings (such as youth clubs). In sectors such as Heritage and Museums and Galleries, much valuable learning is passed on to young people from organisations which are largely staffed by knowledgeable and dedicated volunteers, many of whom have developed great expertise in their chosen area. In schools themselves, voluntary projects, which bring adults into schools, to help, for example with developing reading skills, provide a valuable service to young people, alongside the work of classroom teachers. There are a multitude of fine examples of the Big Society in action across the Cultural Education world. This should be both recognised and celebrated.

2.11 Charities also perform an important role in this sector, with the vast majority of publicly funded cultural organisations holding charitable status. The role of philanthropists in providing funding for education projects is significant and this area is likely to benefit from any initiatives introduced by the government to encourage further charitable giving. There are a number of major forces for good in this area, operating as charitable trusts, such as the Clore Duffield Foundation and the Paul Hamlyn Foundation, both of which have made a significant and sustained contribution to Cultural Education in England.

2.12 In recent years, many arts and heritage organisations (such as festivals, galleries, orchestras and venues) have developed outreach and audience development projects, which involve children and young people with their work in a sustained and meaningful way. This happens both with those organisations that are publicly funded and also in many cases with those organisations that do not receive public funding but, nevertheless, choose to make this a part of their work.

2.13 The Cultural Olympiad, which has been taking place in the run-up to the 2012 Olympic and Paralympic Games, contains many fine examples of cultural programmes, which will actively engage children and young people. These include Tate Movie Project's *The Itch of the Golden Nit*, created by thousands of children across the UK; and *Film Nation Shorts*, a project giving 14-25 year olds the chance to make films celebrating the values of the Olympic and Paralympic Games. There are many, many more fantastic examples, which I could have chosen to illustrate this point.

2.14 The Creative and Cultural Industries also play an important part in funding specific Cultural Education projects, with commercial theatre, music promoters, record companies, hardware manufacturers, digital media specialists, film production companies, film distributors and exhibitors, retailers, radio and television broadcasters, architects, conservation practices and music and book publishers all playing a significant role in delivering aspects of Cultural Education. This important contribution should be widely acknowledged for the value it brings. There can sometimes be a tendency for private sector initiatives to be forgotten, with focus often shifting to publicly funded projects. However, many of the Cultural Education projects funded by the Creative and Cultural Industries either directly, or indirectly via sponsorship, form a central part of the overall Cultural Education picture. I note that many of the private companies from a number of different areas of the Creative and Cultural Industries, whom I have consulted, stressed that there was a real value for them in working on programmes that were directly tied to the school curriculum, rather than those which were seen as add-on extras. This should be borne in mind in the development of any future initiatives by government where private sector organisations form part of the funding mix.

2.15 Cultural Education is also delivered by privately owned providers in areas such as music, dance and drama. Much of this provision is of a high standard and helps children and young people to develop a passion for taking part in cultural activities. There is a relationship between children's membership of these groups and the ability of their parents to afford to pay. This particular sector of Cultural Education tends not to be as available to young people from economically challenging backgrounds.

2.16 New technological developments mean that it is easier for young people themselves to make a significant contribution to the cultural lives of people of all ages. Access to the digital world makes it more straightforward for young

people to engage, create and critique products, events and activities being created both on their own doorsteps and around the world. This technology is developing and changing all the time and it is important that everyone involved in Cultural Education ensures that what young people learn remains relevant to the world around them.

3.0 THE CASE FOR CULTURAL EDUCATION

3.1 There are a myriad of different reasons why every child in England should receive the best possible Cultural Education. I have already mentioned some of the key factors in the introduction to this Review; others I will expand upon later. In this chapter, I will concentrate on three particular sets of benefits of Cultural Education:

- The direct educational benefits to children through the acquisition of knowledge and skills from Cultural Education subjects.

- The additional benefits to the Creative and Cultural Industries and the wider economy of providing children with an excellent Cultural Education that in turn creates the workforce of the future, helping to drive forward the UK's growth agenda.

- The wider benefits to our society as a whole of developing an understanding of our common cultural heritage.

3.2 At its best, a sound Cultural Education should allow children to gain **knowledge** through the learning of facts; **understanding** through the development of their critical faculties and **skills** through the opportunity to practise specific art forms. Involvement with cultural activities, whether as an active participant (creating a piece of art or craft, reading a book, making a short film) or actively experiencing an event or place (visiting a heritage site, gallery or museum, seeing how a building works, watching a music, dance, or film performance) can be habit forming for the rest of a young person's life.

3.3 However, it should be noted that the quality of the interaction is of utmost importance. A poor experience during childhood could risk putting a child off future similar cultural activities into adulthood. So, it remains vitally important that all interactions that children and young people have in this area are of high quality, particularly if they are experiencing a specific area of culture for the very first time. It is equally important that there is a common understanding of exactly what excellence in the delivery of Cultural Education means; a subject to which I will return later. It should also be noted that, for much the same reason, it is essential that the experiences to which children are introduced are appropriate for their age. At the right time in a child's development, a particular cultural activity could excite and invigorate them; if it happens too early or too late in their learning development, there is a risk that it could leave them either bewildered or bored.

3.4 In his letter asking me to undertake this Review, the Minister for Culture, Communications and Creative Industries, Ed Vaizey MP, wrote:

'Government recognises the important contribution that our great cultural institutions make to education and intends to support access to and appreciation of the arts and culture'.

'Public funding should be used primarily to meet the government priorities of every child having a solid cultural education'.

3.5 *The Importance of Teaching*, the Schools White Paper published in 2010, made clear reference to the value of Cultural Education in schools and to this Review:

'Children should expect to be given a rich menu of cultural experiences. So we have commissioned Darren Henley to explore how we can improve music education and have more children learning to play an instrument. The Henley Review will also inform our broader approach to cultural education. We will support access to live theatre, encourage the appreciation of the visual and plastic arts and work with our great museums and libraries to support their educational mission'.

3.6 I warmly welcome this clear and unambiguous statement of intent from the coalition government. It is unquestionably true that Cultural subjects such as art and design, design technology, dance, drama, film studies, music, history and English literature form a vital part of any child's education. However, there is a growing concern that, with the exception of the latter two subjects, this area of education is no longer valued as much as it once was in our schools or in Further or Higher Education. I would encourage ministers in the Department for Education, the Department for Business, Innovation and Skills and the Department for Culture, Media and Sport swiftly to take action as a result of this Review to show that these concerns are misplaced.

3.7 Although this Review is by no means solely focused on Cultural Education within schools, school will inevitably form the most significant part of a child's education. This is particularly the case with children who come from the most deprived backgrounds. In these instances, many of their parents and carers may themselves not have been lucky enough to benefit from a wide-ranging Cultural Education. There is therefore a gap in understanding and experience among the influential adults in these children's lives. More needs to be done to ensure that the value of cultural activities and experiences for everyone, no matter what their background, is widely understood. There are also challenges in accessing Cultural Education facing Looked After Children and Children with Special Educational Needs and Disabilities and children outside mainstream education and training.

3.8 It is important to note that the introduction of Cultural Education to children before they go to school is of clear benefit. This can be through engagement with books, language and rhymes; singing, dancing and rhythms; or painting, drawing and making things. I was impressed to learn about some of the innovative programmes, like Letterbox Club and Bookstart under the auspices of the charity Booktrust as well as the introduction of Dolly Parton's Imagination Library. These offer mechanisms for ensuring books reach all young children, and are often excellent examples of public and private money being harnessed together, with support from industry, to deliver a Cultural Education programme.

3.9 Cultural Education should not exist in a vacuum; the organisations delivering it should be prepared to take cultural learning into settings where children and young people already spend their time. This might include youth clubs, playgroups or sporting venues. The Legacy Trust UK's *somewhereto* project is a good example of a programme where young people are defining their own space to perform, enjoy and develop their culture. It helps them to find ways to access the spaces they need, whether it is to take part in sport, dance, or music, making art or showing their films.

3.10 Cultural activities should form a central part of any strategy developed by central and local government in the delivery of educational and recreational activities for the wellbeing of teenagers. It is likely that such a strategy would vary from local area to local area, however there is no doubt in my mind that a full range of cultural activities should be on offer to young people.

3.11 Children of all races and genders should be able to connect to the Cultural Education that they receive. It is important that that no minority groups are forgotten in any strategic changes that take place as a result of this Review.

3.12 Much has been written about the value of Cultural Education as a means of school improvement or as a tool for achieving high impact social action projects. This is certainly the case and during the course of conducting both this Review and my previous Music Education Review I have encountered some extraordinarily powerful examples of this at work. However, this should never be the primary reason for teaching children about Culture. Instead, the individual subjects which go together to make up Cultural Education are worthwhile in their own right. To be clear, I am not advocating learning dance or music *instead* of English or Mathematics. Clearly that would be wrong. However, Cultural Education subjects should be recognised for the intellectual rigour and practical skills that they teach a child, rather than merely as a 'nice to have' add-on, or as part of a more far reaching School Improvement programme. I believe that there should be a clear signal from government that these subjects are both valuable and valued as part of the whole package of education on offer to children.

3.13 When taught well, Cultural Education includes three particular elements. The

first is knowledge-based and teaches children about the best of what has been created (for example great literature, art, architecture, film, music and drama). It introduces young people to a broader range of cultural thought and creativity than they would be likely to encounter in their lives outside of school.

3.14 The second part of Cultural Education centres on the development of analytical and critical skills, which additionally have a direct relevance across other subjects outside the scope of this Review. This is especially important in heritage and history, where the subject could otherwise be reduced to the accumulation of facts, rather than also including the acquisition of an understanding of historical context.

3.15 The third element of Cultural Education is skills based and enables children to participate in and to create new culture for themselves (for example designing a product, drawing, composing music, choreographing a production, or making a short film). It is important to note that, when delivered well, Cultural Education should not just be about visiting museums, galleries or heritage sites, or about seeing performances, although all of these remain important parts of the whole package of Cultural Education. Often, Cultural Education activities will be collaborative and will help children to learn how to work together as a team. However, it is essential that children and young people are encouraged to undertake regular solo activities, such as reading books, writing stories, drawing pictures, learning crafts or making music. Over time, they will get better at doing each of these things, as they build up skills and knowledge through repetitive practice. It is important to remember that becoming proficient in these solo activities can have a profound effect on a child's development; they should not be overshadowed by other group or experience based facets of Cultural Education.

3.16 Despite wishing to see Cultural Education subjects recognised for their own intrinsic worth, it would be remiss of me not to note that our best achieving schools tend to offer a high standard of Cultural Education to their pupils; with excellent facilities and teaching in areas such as art and design, design technology, music and the performing arts. This cultural activity – and the value placed upon it within the school environment – in itself creates a culture of learning and behaviour within schools. Alongside the primary benefit of learning about culture for its own sake, this has the secondary benefit of engaging many children with their general schooling to a far greater extent than might otherwise be the case.

3.17 However, simply increasing capacity in terms of making facilities and opportunities available to children and young people in schools should not be regarded as a 'quick fix'. It is also necessary to ensure that expectations of standards in school leadership and teaching of Cultural Education subjects are set at a high level both in curriculum subjects and in more informal in-school settings.

3.18 Although welcome emphasis has been given by the government to the teaching of English literature and to History, other Cultural Education subjects in schools should not be seen as an easy option and therefore for less academically able children. They add to the sum of academic achievement and knowledge of a pupil, as well as helping them to learn skills, which will benefit them both as individuals in their adult life and as potential employees in the world of work. I am concerned to learn from many of the teachers who have contributed to this Review that some more academically able young people are being steered away from subjects which might form the basis for their future employment within the Creative and Cultural Industries.

3.19 England has an excellent reputation on the international stage for its creative output. It can be argued that our influence on literature, design, cinema, museums, the visual arts, music and the presentation of our heritage assets internationally is disproportionately large for a country of our relatively small size. These are also areas in which we have traditionally been admired from abroad for our achievements in the related education sector. It would be highly regrettable if this international reputation for excellence was allowed to decline in any way.

3.20 Any downgrading of investment in the area of Cultural Education or in the status of the subjects that are required by the Creative and Cultural Industries for future employees could pose a serious risk to the revenues earned by UK plc. It is significant that China, Singapore and other emerging economies place great store in strengthening their own Cultural Education as one of the building blocks for investing in the future of their countries. This is of particular relevance at a time when the government is focussing on economic growth as one of its key policy areas.

3.21 In a report published in 2011 entitled *Skills for the Creative Industries: Investing in the Talents of our People*, the CBI argued:

> *"The creative sector has huge growth potential. By 2013, the sector is expected to employ 1.3 million people, potentially greater than financial services. The digital and creative industries are a natural export strength for the UK, providing the UK's third largest export sector – only behind advanced engineering and financial and professional services."*

3.22 It is important that independent careers advice given to young people who wish to work in the Creative and Cultural Industries by their schools is of a high standard, with particular reference to fast developing areas of technology. It is imperative that young people are made aware of the full range of opportunities available to them across the Creative and Cultural Industries - particularly those careers that operate 'behind the scenes' away from the glare of publicity, which

might not be immediately apparent to a young person considering their options for the world of work. Independent careers guidance provided through their schools should help young people to gain knowledge of available jobs, as well as informing them of the subjects that they need to study to stand the best chance of gaining skilled employment in their chosen area. It is also important that careers advice signposts young people towards the right Further and Higher Education courses to enable them to increase the probability of gaining employment.

3.23 The skills, which children acquire through good Cultural Education, help to develop their personality, abilities and imagination. They allow them to learn how to think both creatively and critically and to express themselves fully. All of these skills are strong influencers on wider academic attainment in schools and help to grow a child's interest in the process of learning within the school environment.

3.24 *Understanding the Impact of Engagement of Culture and Sport* - a report published in 2010 by the Culture and Sport Evidence Programme (a joint programme of strategic research led by the Department for Culture, Media and Sport in collaboration with Arts Council England, English Heritage and Sport England) - underlined the positive effect that Cultural Education could have on young people's overall academic attainment:

> *'Participation in structured arts activities improves young people's cognitive abilities... Participation of young people in such activities could increase their cognitive ability test scores by 16% and 19%, on average, above that of non-participants (all other things being equal).'*

3.25 Recently, the expert panel for the National Curriculum Review, chaired by Tim Oates, has published its recommendations *(The Framework for the National Curriculum Review.* DfE, 2011). I was greatly encouraged to read that the panel recognized that art and music lessons not only have 'intrinsic worth' in their own right, but also bring 'benefits to pupil engagement, cognitive development and achievement, including in mathematics and reading'.

3.26 The coalition government has underlined a particular commitment to improving standards of literacy and also to the teaching of history. This is a welcome development; only by becoming proficient in reading will young people be able to unlock the knowledge contained in the written word. Individuals and organisations within the heritage sector have warmly welcomed the focus on history as a subject, as this has a particular relevance to their work. English Literature and History are both extremely important subjects, falling within the scope of Cultural Education, as defined by the remit of this Review. But, it is also important that other subjects within this area are also given the prominence that they deserve.

3.27 Fostering creativity in cultural learning is an important part of every child's education. However, there is a risk that the 'creativity agenda' has come to mean a particular style of education, which does not place sufficient value on the development of a child's understanding of cultural practice, or of fact-based knowledge about culture. At the same time, those who advocate a pure 'knowledge agenda' fail to value the skills and experiences that engagement with cultural activities can bring to a child's education. Excellence in Cultural Education should be a synthesis of these two schools of thought. Creativity is not an alternative to academic learning, for those children who are less able in subjects such as Maths or English. Nor should the opportunity for creativity be limited for more academically able students because they are steered away from the chance to study Cultural Education subjects. There is a risk that the importance of Cultural Education is devalued unless it is seen as part of the entire curriculum offering for young people.

3.28 I would suggest that young people can only become more creative by learning distinct skills (the 'tools of the trade') and by learning about the techniques, views and influences of great writers, artists, film-makers and musicians. I would argue that children and young people should receive a Cultural Education, which is fuelled by the desire to share both creativity and knowledge. The two should never be seen as being mutually exclusive. An excellent Cultural Education will help children to learn how to be creative, while at the same time helping them to learn about creative and cultural subjects.

3.29 The concept of creativity in the teaching of subjects such as Maths, Geography and Science is a valuable one. I want to make it very clear that I do not intend to suggest that creativity is the sole preserve of the subject areas which fall within my remit. However, I do not propose to examine the use of creativity in the teaching of the subjects beyond the scope of this Review. Rather, I will be limiting discussion to the subject areas outlined in paragraph 1.5. To be clear, it should not be inferred that I regard the use of creativity in the teaching of other subjects as lacking in validity or importance; rather, it is beyond the scope of this Review.

3.30 One of the less tangible, but nonetheless important, benefits of a rounded Cultural Education is that it gives us an understanding of where we find ourselves at any given moment on a continuum of cultural development. Schools perform a valuable role in encouraging children to explore and to discover. Without Cultural Education in schools, there is a risk that children would face a disconnection from great writers, artists and musicians. The best of these established works of art are as relevant and brilliant today as they were when they were first created.

3.31 By reading and learning about the works of the great authors, poets and playwrights of the past, we can understand the development of literature and

drama in the 20th and 21st centuries and the place of brand new works as part of the continuous reinvention of these genres. The same is true for other art forms, such as music or the visual arts. The great composers or painters of hundreds of years ago inform our understanding of the musicians and artists who are producing ground-breaking work today. Similarly, the British influence on film is immense and informs much of the thinking on the way that the cinema of today is being made around the world. Whether it be names from the past such as Charlie Chaplin and Alfred Hitchcock, or the latest box office success such as Danny Boyle and Tom Hooper, Britain continues to lead the way in many areas of film-making. Britain also has exceptional talent in technical fields such as audio-visual effects and computer graphics. It is important that the government does everything it can to ensure that there continues to be a flow of home grown talent through our education system into this area, as it continues to grow in importance within Britain's Creative and Cultural Industries.

3.32 Any rounded Cultural Education should have space to include newer art-forms, which have yet to pass the test of time, alongside the very best creativity from times gone by. It is important that children are exposed to new practices and new ways of creating, whether this is through the use of innovative digital technology, or a new take on more established thinking. The young people studying these subjects should be equipped with the knowledge and understanding to enable them to make informed value judgements about their own personal preferences, based on their learning. The curriculum in this area should give weight both to the new and the old, better to enable a greater understanding of the way in which culture has developed over time.

3.33 Developments in digital technology continue to revolutionise the way in which Cultural Education subjects are taught in the formal school environment. Alongside this, the changing digital landscape affords young people significant opportunities to enjoy creative arts in new and exciting ways that speak to their own youth culture in more informal settings. This informal learning by young people should also be valued, as it often has a particular relevance to skills that may enhance their future employability across a wide range of different sectors, not just those in the Creative and Cultural Industries. By the end of 2012, virtually every cinema screen will be digital. This opens up huge possibilities for the dissemination of cultural learning across the country, with a distribution network that is both high quality and economically efficient. Government, schools and funders need to ensure that they keep up with innovations in this area; with policy being developed that is mindful of a forward looking, rather than backward looking, agenda.

3.34 Aside from visits to historic sites, an important part of the heritage area of Cultural Education is the creation of an understanding of a sense of place for children and young people. The implications of disconnection from a young person's built environment have significant consequences, with potentially greater levels of vandalism and anti-social behaviour.

3.35 Cultural Education in general - and specifically taking part in cultural activities - can also be a major contributor to helping a young person to develop a sense of their own identity and a shared understanding and appreciation of the environment within which they live and their own personal role within that environment. This operates on a number of levels, whether it is in a school, a community, a village, town or city, or in gaining an appreciation of how British culture is viewed internationally.

3.36 It may seem very obvious to those people whose lives have already been enriched by an excellent Cultural Education, but it is worth underlining at this point, that the journey of discovery through culture, together with the opportunity to experience cultural activities, is enjoyable. Cultural Education is enriching both in academic and skills-based terms. But it is also fun. And we should never be ashamed of that.

RESEARCH FROM THE USA

3.37 During the course of undertaking this Review, my thinking has benefitted greatly from both the written and verbal evidence submissions that I have received. I have been provided with a broad range of research data and anecdotal examples. These insights have informed the recommendations that follow. The Cultural Learning Alliance (CLA) has undertaken an important piece of work, which pulls together the existing evidence that promotes best practice and makes the case for Cultural Education.

3.38 I want to highlight some of the arguments from one particular document from the USA, which in my opinion, particularly effectively puts forward the case for the benefits of a strong Cultural Education for children and young people.

3.39 In May 2011, in the USA, the President's Committee on the Arts and the Humanities (the First Lady, Michelle Obama, is the Honorary Chairman) published a reported entitled *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*. It contains a good deal of research from American schools, which provides a meaningful insight into the value of Cultural Education, and which is of direct relevance to this Review. Its arguments are clear and compelling:

> *"The study of drama, dance, music, and the visual arts helps students explore realities, relationships, and ideas that cannot be conveyed simply in words or numbers. The ability to perform and create in the fine arts engenders innovative problem-solving skills that students can apply to other academic disciplines and provides experiences working as a team.*

Equally important, arts instruction supports success in other subjects."

3.40 The American report discusses seven studies identified by the Arts Education Partnership showing 'the pattern of linkage between high levels of arts participation and higher grades and test scores in math and reading'. (*Champions of Change,* Fiske, 1999). An analysis of data from the National Educational Longitudinal Survey, (NELS) which looked at the results of 25,000 students over a ten year span, was profound:

> *'Students with high involvement in the arts, including minority and low income students, performed better in school and stayed in school longer than students with low involvement, the relative involvement increasing over the school years. Low-income students involved in band and orchestra outscored others on the NELS math assessment; low income students involved in drama showed greater reading proficiency and more positive self-concept compared to those with little or no involvement'.*

3.41 Follow-up research published by the Arts Education Partnership (*Critical Links: Learning in the Arts and Student Academic and Social Development,* Deasy, 2002) reported on sixty-two separate research studies:

> *'...many of which found transfer of skills from the arts (visual arts, dance, drama, music, multi-arts) to learning in other subject areas'.*

3.42 The Report by the President's Committee on the Arts and Humanities also identifies recent research in the area of arts education and neuro-science, 'in particular… the complex ways that certain types of arts experiences effect cognitive development'. Findings include:

> *'Music training is closely correlated with development of phonological awareness - one of the most important predictors of early reading skills. Children who were motivated to practice a specific art form developed improved attention and also improved general intelligence. Training of attention and focus leads to improvement in other cognitive domains'.*

4.0 A VISION FOR CULTURAL EDUCATION

4.1 There remains a great deal of patchiness in provision of Cultural Education across England. In some places, it is truly excellent with a well-honed partnership of schools, nationally funded organisations, enlightened local authority investment, charities and voluntary organisations coming together to give children great opportunities. In other areas, there is a real dearth of provision. This needs to be addressed by making improvements to those under-performing areas to bring standards up to a universally high level across England.

4.2 Key factors in making improvements in the provision of Cultural Education include:

- A clear signal from the coalition government of its belief in the importance of Cultural Education in the lives of children and young people.
- A single unifying strategy with all public funding streams working together.
- Stronger partnerships between providers both in-school and out-of-school and from the formal and informal sectors.
- A more rigorous quality framework so that all providers have a clear understanding of what excellent provision looks like.
- Better training of those involved in delivering Cultural Education both in-school and out-of-school.
- Clearer sign posting for children and young people and for their teachers, parents and carers about what is available to them on both a local and national level.

WHAT CULTURAL EDUCATION SHOULD A CHILD RECEIVE?

Recommendation 1: **Broad Cultural Education for all children**

There should be a minimum level of Cultural Education that a child should expect to receive during his or her schooling as a whole. For children to leave full-time education without having engaged in the spectrum of Cultural Education outlined below would be a failure of a system which sets out to create young people who are not only academically able, but also have a fully-rounded appreciation of the world around them.

4.3 By the time a child is **seven years old**, they should have:

- Regularly taken part in different cultural activities, such as reading books and story-telling, arts and crafts, making short animations, singing, music-making and dance.

- They should also have been given the opportunity to visit age appropriate events and venues, such as a theatre, cinema, concert hall, museum, gallery, library or heritage site.

4.4 In her independent report for the government, *The Early Years: Foundations for life, health and learning*, which was published in 2011, Dame Clare Tickell clearly lays out a rationale for delivering Cultural Education to the very youngest children:

> *'Alongside the three prime areas of personal, social and emotional development, communication and language and physical development, I propose four specific areas in which the prime skills are applied: literacy, mathematics, expressive arts and design, and understanding the world. Practitioners working with the youngest children should focus on the prime areas, but also recognise that the foundations of all areas of learning are laid from birth – for example literacy in the very early sharing of books, and mathematics through early experiences of quantity and spatial relationships. Any focus on the prime areas will be complemented and reinforced by learning in the specific areas, for example expressive arts is a key route through which children develop language and physical skills'.*

4.5 By the time a child is **eleven years old**, they should have enjoyed a high quality curriculum offer which includes:

- The opportunity to gain knowledge about Cultural Education subjects and also to explore their own creativity.
- The chance to create, to design, to devise, to compose and to choreograph their own work in collaboration with their classmates.
- The experience of creating work by themselves, such as writing a story, poem or play text.
- Presenting, displaying and performing to a range of audiences.
- Using arts-specific vocabulary to respond to, evaluate, explain, analyse, question and critique their own and other people's artistic works.
- Learning about the application of the latest technology to help them to access culture.

4.6 In addition, they will have:

- Been encouraged to be adventurous in their choices about cultural activities, by learning about literature, films, visual arts, crafts, heritage, music and dance that is beyond the scope of their normal everyday engagement.
- Learned about the people who have created or are creating art forms. They will also have gained knowledge about the historical development of those art forms.
- Had the chance to learn a musical instrument.
- Regularly taken part in singing.
- Taken part in dramatic performances.
- Taken part in workshops with professional artists, craftsmen, architects,

musicians, archivists, curators, dancers, film-makers, poets, authors or actors.

- Been on visits at each Key Stage to cultural institutions and venues, which might include a museum, a theatre, a gallery, a heritage site and a cinema.

- Become a regular user of a library.

- Regularly read books for pleasure, rather than only as part of their schoolwork.

- Been encouraged to use digital technology as a means of accessing and gaining a deeper understanding of great culture.

- Taken part in the making (writing, acting, shooting, editing) of a short film.

- Had the opportunity to gain a qualification through the Junior Arts Award.

- Received the support necessary to take an interest or passion further.

- Been made aware of the other activities and resources available to them in their local area.

- Been able to join a lunchtime or after school club to continue their interests.

4.7 By the time a child is **sixteen years old**, they should have continued to have enjoyed a high quality and enriching curriculum offer through Key Stage 3, including Art, Dance, Drama, Design, History, Literature and Music.

4.8 They should also have:

- Been given the opportunity to study Cultural Education subjects to gain qualifications at Level 2.

- Continued their journey of cultural discovery by being encouraged to make adventurous choices about the cultural activities they enjoy.

- Developed knowledge about a range of different aspects of culture, including

an understanding of historical development and context of Art, Drama, Design, Literature and Music.

- Developed an understanding of the different forms of each cultural area (for example: literature includes poetry, play texts, short stories and novels; music genres include classical, pop, hip hop, rock, jazz, folk, musical theatre and world).

- Been on regular visits to a museum, heritage site, gallery and cinema at each key stage.

- Sung in the school choir.

- Attended professional concerts and plays.

- Taken part in an artistic performance.

- Watched and learned about films from outside of the mainstream 'Hollywood blockbusters', with a specific emphasis on British film.

- Read a broad range of books both by living authors and by authors who may no longer be alive, but whose books are regarded as literary classics. Some of these books might be about subjects that are directly relevant to the readers' lives today, but young people should also be reading books that expand horizons and show them the possibilities in the world beyond their own direct experiences.

- Continued to use a library to access a wide range of books, as well as for other research materials.

- Regularly made use of digital technology to see, read and listen to great culture, no matter where it is situated in the world.

- Had their artistic and creative work celebrated in school and in their wider local community through publication, exhibitions, performance and screenings.

- Had the opportunity to achieve their Arts Award Gold, supporting progression to further and higher education and employment.

- Been supported to take particular talents and interests forward.

- Had a chance to learn about careers in the Creative and Cultural Industries and been supported to find work experience in these areas, should they wish to pursue it.

- Had the chance to lead or shape activity in school by helping with a club, acting as an ‘arts mentor’ or helping in the school library.

- Been able to join a lunchtime or after school club in areas such as creative writing, dance, drama, art, music, film or digital media.

4.9 By the time a young person leaves school at the age of **eighteen** or **nineteen** years old they should additionally have:

- Been given the opportunity to study Cultural Education subjects to gain qualifications at Level 3.

- Been made aware of Apprenticeships offered by Creative & Cultural Skills (the Sector Skills Council for Craft, Cultural Heritage, Design, Literature, Music, Performing and Visual Arts) and Skillset (the Sector Skills Council for TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles).

- Had the opportunity to spend time interacting with cultural professionals (such as artists, writers, archivists, musicians, curators, technicians, film-makers, designers and dancers).

- Learned about the wider world of employment opportunities within the Creative and Cultural Industries, aside from only being a frontline performer or ‘big name’ creative practitioner.

- Been encouraged to continue to sample a wide range of adventurous cultural experiences during their own leisure time.

- Been encouraged to continue to take part in the broad range of cultural events that take place both within their school environment and in the wider area in which they live.

- Developed the ability to build on the knowledge, which they have acquired about Culture, to be able to discuss and critique the new cultural works that they encounter.

- Had their own personal achievements in cultural activities celebrated in school or in their wider local community.

4.10 The adoption of these minimum levels of expectation across the education system in England would result in a generation of culturally aware and culturally literate young people moving into adulthood with a genuine understanding of culture and the ability to make informed critical decisions about the cultural activities in which they engage later in their lives. I would encourage parents and carers to engage with their children's schools in making demands in relation to minimum expectations of delivery in this area.

5.0 A NEW STRATEGY

5.1 At present, the role of over-seeing the cultural education of children and young people is performed by a number of different bodies funded either directly through the Department for Education or via the Department for Culture, Media and Sport, the National Lottery, Local Authorities, charitable bodies, or directly through schools.

Recommendation 2: **Cross-departmental government co-operation**

A new cross-Whitehall ministerial group on Cultural Education should be set up, under the chairmanship of the Culture Minister or an Education Minister.

5.2 One of the great challenges for Cultural Education remains that government responsibility for this area is split across a number of different departments. As well as the Department for Education and the Department for Culture Media and Sport, the Cabinet Office, the Department for Business, Innovation and Skills, the Ministry of Justice, the Department of Health and the Department for Communities and Local Government also have oversight of some aspects of this area. Given the close relationship that Cultural Education also has in helping to drive forward the government's Big Society and Wellbeing agendas and its importance as a driver of economic growth for the Creative and Cultural Industries both nationally and internationally, it is vital that government departments join together to ensure that programmes and projects achieve their maximum potential.

Recommendation 3: **A New National Plan**

There is currently no over-arching strategy for the commissioning and delivery of Cultural Education in England. The government should develop a single National Cultural Education Plan. This document should set out its ambitions for children and young people in this area, while ensuring the development of a framework that enables these ambitions to be delivered.

5.3 Firmly based on the Vision for Cultural Education set out in Chapter 4 of this Review – and with reference to the other Recommendations and supporting

text in this document – the National Cultural Education Plan should set out a clear pathway from Early Years Provision for all children, through to those young people who study Cultural Education subjects at the highest level. The Plan should include in-school and out-of-school opportunities offered by the full range of providers. The Plan should also include details of provision for children with Special Educational Needs and Disabilities, as well as for Looked After Children. It should consider the requirements of children of all races and both genders. The Plan should be clear in outlining the minimum requirements and expectations placed on the schools and organisations involved. It should also ensure that there is full accountability for the spending of public funds and that any duplication of resources is removed.

5.4 It is essential that the National Cultural Education Plan clearly sets out how the quality of Cultural Education provision can be assured and assessed across the board. There are many different providers and types of Cultural Education and it is of the utmost importance that children and parents know that they are receiving provision of the highest quality.

Recommendation 4: **Arms-length Bodies working together as a partnership**

Arts Council England, the Heritage Lottery Fund, the British Film Institute, the Big Lottery Fund and English Heritage should work together to ensure that their individual strategies/plans in the area of Cultural Education cohere in a way that adds up to a single over-arching strategy in line with the government's stated ambitions. By coming together as a new Cultural Education Partnership Group, this could ultimately result in a single strategic commissioning fund for Cultural Education money in England.

5.5 The Lottery Distributors operate at arms-length from the government and it is important to underline at this point that I am not suggesting that this independence should be diluted in any way. However, there would be clear benefits in the Lottery Distributors working more closely together in developing a coherent, high level strategy, while at the same time retaining individual organisations' strategic priorities. Currently, there is no overall strategy for spending National Lottery money on Cultural Education activities. This weakness creates the potential for over-supply in some geographical areas and under-supply in others.

5.6 It would also be logical for other non-departmental public bodies, such as the National Museums and English Heritage to be involved in this group, alongside

independent organisations such as NESTA. It would seem sensible for one of the Cultural Lottery Distributors to play a lead role in co-ordinating work across the various bodies.

5.7 This new Cultural Education Partnership Group (CEPG) could perform four clear functions:

1. Through the delivery of the CEPG's own strategy, this partnership group would help government to deliver aspects of the National Cultural Education Plan in England, in line with the priorities of the constituent organisations which together make up the CEPG. This would happen through projects in schools, through nationally and locally funded cultural organisations, through the Creative and Cultural Industries and through voluntary groups.

2. Acting as a single 'front door' for the funding for Cultural Education that is distributed by Arts Council England, the British Film Institute, the Heritage Lottery Fund and the Big Lottery Fund, ensuring that for the first time this money is distributed across the Cultural Education sector as a whole. Rather than being itself a new organisation, it is envisaged that the CEPG would be a new way of organising funding to ensure that it is invested in the most effective way possible. To be categorically clear, I am not advocating the creation of a new standalone Non Departmental Public Body to fulfil this role.

3. To ensure that a locally delivered brokering service is provided to schools, teachers, parents and pupils to enable them more easily to gain access to the wide range of excellent Cultural Education services provided by organisations in their local area. This could be achieved through the further development of Arts Council England's Bridge Organisations, which currently focus on the arts, to include other cultural areas.

4. To work with Ofsted to develop a common framework for quality assurance across all cultural forms, based on shared data gathering, which would allow for evidence and evaluation across all cultural forms.

5.8 The constituent organisations which together make up the CEPG would have a strategic commissioning remit running across all of the performing arts (music, dance and theatre), the visual arts, literature and poetry, craft, film, heritage, museums and galleries. To be clear, it would specifically not be a delivery organisation, but would instead fund projects put forward by schools, cultural organisations and voluntary groups. For the first time, the Lottery money would be invested in Cultural Education as a coherent whole, rather than on a rather more piecemeal basis. The CEPG would have an overall co-ordination role, as

it would be uniquely placed in knowing exactly what is going on across the country. This would have the benefit of co-ordinating the plethora of different initiatives at national and local level, allowing a far more joined up overall strategy to be developed, where one currently does not exist at all.

5.9 In addition to receiving funding from the Lottery distributors, the CEPG should be set up in a way that allows it to receive donations from philanthropists and sponsorship from industry. Projects which work with children and young people remain very attractive both to businesses and philanthropists and the CEPG should be encouraged to work closely with these two groups, in line with the government's current strategy for developing wider philanthropic giving. There are a number of excellent Cultural Education programmes, which are currently operated by private sector organisations from within the Creative and Cultural Industries. These programmes would operate to the greatest effect if they are closely aligned to other programmes funded through the CEPG.

FOR CONSIDERATION BY THE CULTURAL EDUCATION PARTNERSHIP GROUP

5.10 There are some clear structural gaps in the way in which Cultural Education in England currently operates, which should be addressed by the CEPG, with reference to the National Cultural Education Plan. The following recommendations would help to address these deficiencies.

Recommendation 5: **A Cultural Education Passport**

The CEPG should consider establishing a new Cultural Education Passport scheme for children between the ages of five and nineteen, which records all of their in-school and out of school cultural activities, enabling parents, carers and teachers to understand what each child has achieved and to plug any gaps in knowledge and experience. This would be particularly useful during the transition between primary and secondary schools, where Year 7 pupils may enter a secondary school from a variety of different feeder primaries, each of which has a slightly different programme of Cultural Education.

5.11 Leeds City Council's Breeze Card is an excellent example of how such as scheme might work. The Breeze Card offers young people discounts on a range of services, acts as a Library Card and enables cultural organisations to connect with under eighteens. It also allows for data collection on the cultural experiences enjoyed by young people. The CEPG might wish to commission a

national scheme, which would provide local authorities with a tool-kit to use in their own areas. For prudent economic reasons, it would seem sensible to create a single scheme, which can then be adopted locally, rather than every local area incurring development costs to build their own scheme. There are also versions of a passport scheme, which operate on a more localised in-school basis. During the evidence sessions for this Review, I was impressed to hear of a cultural passport scheme used at South Wirral High School, which might well be able to be further developed for use more widely.

Recommendation 6: **A Cultural Education Website**

A single destination website should be created, bringing all Cultural Education resources together in one easily accessible place online.

5.12 There is a need for a coherent, over-arching digital strategy for Cultural Education to support teachers, commissioners, practitioners and children and young people. This should encompass content development, distribution and signposting. Arts Council England and NESTA might well wish to consider the further development of their existing partnership in this area, bringing in other partner organisations with expertise in specific areas. It is important that the strategy brings together both in-school and out-of-school activities.

5.13 Ideally, there should be one website containing information for teachers and families, as a single point of reference across the whole of Cultural Education, detailing what is available in each local area. This should be built on a standard taxonomy and web architecture used across all areas of Cultural Education, to enable cultural organisations to link together better online. Culture 24 has pioneered some excellent work in this area, not only for the museums and galleries sector, but also for the historic and built environment. This could be widened out across all of the areas within the remit of this Review. It might well be possible to develop this service in partnership with an online search engine. As with the Cultural Education Passport, this could be developed nationally with one single build cost and then made available for use locally, without further development costs being incurred.

5.14 As part of its plan for the use of digital technology in Cultural Education, the CEPG should consider helping schools to make use of existing national archives and resources (for example: film, portraits, heritage, the government art collection). This is a rich resource needing a central organisation to help to promote their use. Many publicly funded cultural organisations such as The National Theatre and the Royal Opera House are now producing extremely high quality cinema showings of live performances. Many book publishers are also producing streamed presentations from leading children's authors. The CEPG should examine ways in which these performances can be used in more

schools than at present - particularly in geographical regions from where it is difficult to travel to major cultural venues. The initiative could also be further widened to include other areas of Cultural Education. It is important to ensure that teachers are aware of the opportunities available to them through new digital technology. This can be achieved through the provision of relevant and up-to-date continuous professional development.

5.15 With the rapid growth of new digital distribution technology and the ease of access to digital media for children and young people, it is important that new innovative digital models of content distribution are quickly embraced by the Cultural Education world, at the point at which these models begin to gain traction. Otherwise, this sector could risk alienating itself from younger generations, simply by being behind the curve in terms of technological development. The growth of ever faster broadband in most parts of England remains a huge opportunity for the delivery of high quality Cultural Education into every home and school in the country.

5.16 There are completely separate, secondary benefits of building a comprehensive database of Cultural Education activities. Currently, there are a large number of organisations from the charity sector, which undertake work in schools across the whole range of Cultural Education activities. They could be encouraged to register on the site using a standard registration form. Over time, this would enable an overview to be built up of the number of charities working in this field, and the type of work being done, with a view of encouraging greater coordination between organisations to provide a more effective offer. Work to encourage charities to register could be undertaken with the Charity Commission.

FURTHER AREAS FOR CONSIDERATION

5.17 During the extensive written and verbal submissions made to this Review, I heard many examples of excellent practice, alongside some first rate ideas for how Cultural Education in England might be improved. Not all of these ideas naturally fit within any of the other sections of my Review, so I have gathered them together in one place here.

5.18 As part of the implementation of the National Cultural Education Plan, the Department for Education, the Department for Culture, Media and Sport and the Cultural Education Partnership Group should consider whether we are using the entire publicly funded Cultural Education infrastructure in the best way possible. For example the Sorrell Foundation's National Art and Design Saturday Club, runs classes for schoolchildren at their local colleges and universities at a time of the week when their specialist equipment is laying unused. This type of project could be developed into a bigger programme across the country and rolled out into other areas of Cultural Education to incorporate activities into venues' and institutions' downtime.

5.19 The CEPG should support efforts by cultural organisations to make their offer more attractive to children and families. The work undertaken by Kids in Museums, in terms of identifying the barriers to enjoying cultural experiences from a consumer perspective, is a good example of what can be achieved on a relatively modest budget.

5.20 Too much research on the effectiveness of education projects across the cultural sector is based on time frames that are completely arbitrary, save for the fact that they fit in with public sector spending settlements. We need to see more long-term research to fully understand what does and does not work. To this end, the Department for Education, the Department for Culture, Media and Sport and the Cultural Education Partnership Group should consider the commissioning of a long-term study of the effect of Cultural Education on young people's lives alongside the impact that Cultural Education has on our society and economy as a whole. I note that the National Education Longitudinal Survey cited in the President's Committee on the Arts and Humanities report *Reinvesting in Arts Education: Winning America's Future Through Creative Schools* is based on a ten year study of 25,000 students.

5.21 During the course of gathering evidence for this review, I have heard about many different examples of outstanding education work provided by cultural organisations, both inside and outside of the classroom. I was particularly impressed by the Museums and Galleries sector, with many national and local organisations from this area firmly planting education at the centre of their activities. The spirit of collaboration between national and regional museums, fostered by the Department for Education and the Department for Culture, Media and Sport's Strategic Commissioning Scheme, has enabled special loans of outstanding art and objects and the sharing of nationally held expertise to smaller museums around the country. This has enabled children and young people, who might otherwise have never encountered these great artifacts, pictures or scientific samples, to have their learning enriched by seeing these objects for themselves. This is an excellent example of the dissemination of the highest level of academic learning to the widest possible constituency. I would welcome the continuation of funding by the Department for Education and the Department for Culture, Media and Sport for this sort of work by museums and galleries, with particular attention being paid to ensuring that children from more disadvantaged backgrounds benefit fully from the financial investment.

5.22 Education work is included as a condition of many of the funding agreements/contracts for funded organisations/projects of bodies such as Arts Council England, the British Film Institute, the Heritage Lottery Fund and English Heritage. Funders should be encouraged to be rigorous in ensuring that these funded organisations continue to meet their obligations in this regard throughout the period for which they are funded. Again, the criteria for this should be based on the quality framework commissioned by the CEPG.

5.23 The government commissioned the Rt Hon Lord Smith of Finsbury to lead a review into Film Policy, which was published earlier in 2012. It includes specific reference to film education as well as the importance of supporting pro-copyright messages across cultural education initiatives for all sectors. Lord Smith and his panel worked collaboratively with the British Film Institute across the review. With its newly enlarged remit, the British Film Institute is best placed to build on the work done in formal and in informal film education in recent years. Alongside the recommendations already made by Lord Smith in this specific area, I would encourage the British Film Institute to be bold in bringing these film activities together into a joined-up coherent film education offer.

6.0 LOCAL CULTURAL EDUCATION PARTNERSHIPS

Recommendation 7**: New Local Partnerships**

In my Review of Music Education, I stressed the importance of partnerships between classroom teachers, specialist music teachers and professional musicians in the delivery of a truly excellent Music Education to young people. To this end, I recommended the creation of a series of Local Music Education Hubs through which funding would be channeled. The government agreed with the recommendation in its response to my Review and the National Plan for Music Education has detailed how these Hubs will operate. Consideration should now be given to rolling a structure out across the rest of the Cultural Education spectrum, to enable meaningful partnerships on the ground across different art forms and using all of the expertise and venues that are available in a given area. This could be achieved through the further development of Arts Council England's Bridge Organisations, which currently focus on the arts, to include other cultural areas.

6.1 The Department for Culture, Media and Sport and the Department for Education should identify the exact model for the delivery of Local Cultural Education Partnerships, as part of the development of the National Plan for Cultural Education, although it would seem sensible to begin by ascertaining whether the Local Music Education Hubs might be widened out to include the rest of Cultural Education. It is important that if this does become the favoured option that the result is in no way detrimental to the delivery of Music Education. To be clear, I am not recommending this route as the only available option, rather, I am suggesting the government examines it as one of a number of ways forward.

6.2 In many local areas across England, there remains a good deal of duplication of resources between different cultural organisations and venues. The development of Local Cultural Education partnerships would allow for economies of scale and joint operations between different organisations providing Cultural Education services. This means that the potential would increase for a greater amount of public money to be spent on delivering Cultural Education directly to children and young people, rather than on administrative costs.

6.3 It is important that Local Culture Education Partnerships help to ‘close the gap’ between those children and young people who come from families who are more likely to access cultural provision and those children who come from backgrounds that mean that they find it more challenging to make cultural activities and learning a part of their everyday lives. Where Local Cultural Education Partnerships operate the most effectively, they would identify and respond to proven need, rather than simply concentrating on creating a structure for supplying existing provision.

6.4 The role of Local Authority funded Library Services in the delivery of Local Cultural Education Partnerships should not be underestimated. Library Services are already embedded into their local communities and often link communities, schools and cultural organisations. People, who do not otherwise connect with cultural organisations, trust them; and they tend not to be seen as being elitist. As well as having a direct input into the Literature strand of Cultural Education, Libraries are also excellent repositories of information about services available to young people in any given area and also have the technology available to enable young people to register on a database (through their library cards), which could be used to support other digitally-led programmes, such as the Cultural Education Passport.

6.5 I suspect that many people reading this Review from outside the schools sector may well be surprised to learn that school libraries are not a statutory requirement. Despite there being no regulatory requirement to do so, I would strongly urge all schools to find ways of creating libraries within their school buildings. It would seem to me that the first step towards raising standards of literacy is to ensure that those children, who are less likely to read, have a ready access to a well-curated selection of suitable books. This might well be an area that would gain from additional funding from corporate or individual philanthropists, on either a local or national level.

6.6 I have been particularly impressed by the development of the Campus model based on a group of independent cultural organisations located in a close geographical proximity joining together in a single vision for their education activities. This ‘Alliance for Creative Excellence’ has been adopted by The Barbican Centre, the Guildhall School of Music and Drama, the London Symphony Orchestra and the Centre for Young Musicians. These separate organisations work together as one in the delivery of their education activities to form one of the country’s most developed models of a ‘Community of Practice’. I particularly welcome the meaningful involvement of a Higher Education establishment in the partnership based at The Barbican Centre. It is also exciting to note that there are now plans to further develop the model to include drama, technical theatre, dance, spoken word, film and visual art. This far-sighted partnership is a model that would benefit from close examination by other cultural and education organisations - particularly those that are located on the same or adjoining sites and working across similar art forms. It is worth

pointing out that historical precedent among organisations, which have chosen not to work closely together in the past, should never be a reason for failing to work closely together today. This idea should not just be limited to the performing arts either. In literature, for example, there would be a huge benefit if clusters of organisations that develop writing skills and talent (such as theatres, writing agencies, festivals, publishers and higher education institutions) could work together to provide an exciting local writing offer for schools and young people.

6.7 I would encourage organisations, which are considering the development of Local Cultural Education Partnerships, to examine engaging with, or creating, community foundations. These organisations are committed to positive social change through the development of 'community philanthropy'. The Community Foundation Network is the registered charity that leads this movement. It describes community philanthropy as 'involving people from all parts of a community working together locally to use all the resources available to them to improve everyone's life'. Much of the organisational learning in this area could have a direct relevance to the development of Local Cultural Education Partnerships.

6.8 When schools develop their curriculum, they should be encouraged to build partnerships with local Cultural Education resources. Culture is important in helping young people to form a sense of place, so schools should be encouraged fully to make use of the cultural assets that are geographically close to them. There is a good deal of excellent work in this area that is being delivered by both English Heritage and Engaging Places, focusing on the importance of architecture, the built environment and places of historical significance in a local area.

Recommendation 8: **Managing Closer Partnerships**

More can be done - both by cultural organisations and by schools - to foster closer working partnerships. Each primary and secondary school should nominate a member of the Senior Management Team to act as a Cultural Education Champion. All schools should also have a member of the governing body who has a particular responsibility for and interest in cultural education. This would increase with the recruitment of a greater number of school governors from among the Creative and Cultural Industries. This position should be mirrored in cultural organisations, which should themselves be encouraged to appoint a trustee with particular responsibility for and interest in education. One method for building closer ties would be for each school in England to be adopted by a cultural organisation to build meaningful long-term bonds between the two entities.

6.9 The new network of Bridge Organisations set up by Arts Council England, which begins operation in April 2012, has been tasked with establishing clusters or networks of schools linked to National Portfolio Organisations, museums and libraries. I welcome this development and look forward to seeing positive outcomes from this new programme.

6.10 Headteachers have an increasingly important role to play in the commissioning of cultural organisations to work in partnership with their schools. More needs to be done by cultural organisations to build closer relationships directly with headteachers, so that dialogues can be opened and maintained. More and more, cultural organisations regard engagement with potential sponsors from the business community in their local area, as part of their everyday job. However, they do not always recognise the importance of headteachers in terms of building relationships that could deliver incremental revenue streams for their organisations.

6.11 Cultural organisations should not be expected to replace formal Cultural Education in schools. Arts educators should exist to augment and broaden the work of classroom teachers, rather than as a replacement. A visit to a museum or gallery should not be viewed as a replacement for classroom based learning (nor merely as an outing at the end of term). In the same way, visits from musicians or writers should form only part of a young person's learning, alongside the valuable work of their classroom teacher.

7.0 CULTURAL EDUCATION IN THE CURRICULUM

7.1 There is a good deal of concern expressed in much of the evidence that I have received during the course of undertaking this Review about the extent to which the coalition government values Cultural Education in schools. The introduction of the English Baccalaureate is a significant contributory factor in causing these concerns. There is no suggestion in this Review that the learning of Cultural Education subjects should be placed above the need for every single child to become proficient in reading, writing and mathematics. Indeed, there is wide acknowledgement that any education system, which allows a child to leave school without having achieved this goal, has failed.

7.2 As part of the publication of the National Cultural Education Plan, the government should underline the importance it places on Cultural Education subjects within the school curriculum, recognising the value of gaining qualifications in these subjects at GCSE and beyond.

7.3 If we are to create a generation of fully rounded individuals, then the government should consider whether an education in at least one cultural subject (aside from English literature and history) to at least GCSE level should be mandatory. This could be achieved through the creation of a sixth grouping of subjects included in the English Baccalaureate. This would include Cultural Education subjects such as art and design, dance, drama, design technology, film studies and music. I would encourage the government to consider this idea when it next reviews the content of the English Baccalaureate.

7.4 A clear signal from the coalition government that Cultural Education subjects, aside from English literature and history, form an important part of the curriculum, would provide a much needed boost. It would also send out a clear message to those schools that are concentrating their financial investment into the subject areas upon which they perceive they are being judged to the exclusion of all others. At this stage, it is important to make clear that there has been no central instruction from the Department for Education to make this happen. Headteachers and governing bodies are increasingly able to make choices about how their available funds are to be spent. This means that at a school-by-school level, headteachers and governors are able to continue to support Cultural Education subjects as part of their school curriculum, if they choose to do so. I would strongly encourage them to continue to make these subjects a priority within their schools. I would also encourage parents and carers who themselves understand the value of Cultural Education subjects to communicate this to headteachers and governing bodies.

7.5 Any absence of Cultural Education subjects from the National Curriculum, following the review which is currently being undertaken, runs the risk of a general devaluing of these subjects within schools, with a consequent removal

of financial investment in the teaching of these subjects. It is true that a school will have the opportunity to choose to include Cultural Education subjects in its own curriculum, although there remains a risk that these subjects will not be made available to pupils in every school, as investment could be channeled into delivering non-Cultural Education subjects in some schools. It should be noted that inclusion of Cultural Education subjects in the National Curriculum should not be seen as an end in itself. Statutory provision is not enough: it is the quality of the teaching that really counts.

7.6 The National Curriculum review is still ongoing at the time of writing, but I note that the very positive news that the expert panel recommendations published in December 2011, suggest that art & design and music should be Foundation subjects of the National Curriculum at Key Stages 1 to 3.

7.7 Further, in a very welcome development, the panel has recommended that 'the arts' should be made compulsory at Key Stage 4. Their report states:

> *'Bearing in mind the influence that the EBacc is having on the provision of academic courses in Key Stage 4 for a larger proportion of pupils, we are concerned, as in primary education, that the role of art and music in a broad, balanced and effective education should not be lost.*
>
> *'Apart from the intrinsic worth of including art and music in the statutory curriculum from 5 to 16 because of the importance of pupils acquiring knowledge of their cultural heritage(s), there is now substantial evidence that a good art and music education benefits individuals, their communities and the nation as a whole in other ways… In addition to these educational outcomes for pupils, consideration needs to be given to the importance of creative subjects to the economic health of the nation'.*

7.8 Cultural Education areas such as (but not limited to) design, literature, film and heritage can directly impact on the learning of subjects that fall within the English Baccalaureate (such as Science, English and History) and more needs to be done to ensure that this is fully understood by the organisations providing cultural learning. Curriculum links are important and cultural organisations should ensure that their in-school programmes deliver meaningful learning outcomes for the pupils involved. Funding organisations should consider how best they can ensure that this happens through their funding agreements, or when they make grants. Working through the Cultural Education Partnership Group, particular attention should be paid to ensuring that overlaps in provision are minimised and that there are no pockets of Cultural Education deprivation.

7.9 It is important that schools and the cultural organisations working with schools have a meaningful two-way dialogue. The cultural organisations need to ensure that the programmes and activities they provide are fulfilling the requirements identified by the schools; the schools themselves need to articulate their requirements clearly to the cultural organisations. Quality, standards and

learning outcomes should be the watchwords for all cultural organisations' engagement with schools.

7.10 I was impressed to hear that the Clore Duffield Foundation places great store on the positioning of the senior education manager within the organisational structure of funding applicants. There is an expectation that the Head of Education/Director of Education will operate in the top senior management tier, rather than at a more junior level in the organisation. This provides a very useful snapshot of the relative importance of Education within an organisation. It might well be a useful tool for other funding bodies to adopt this approach.

Recommendation 9: **Design in the Curriculum**

Greater priority should be given to the importance of Design as a curriculum subject within schools.

7.11 The government has prioritised Science, Technology, Engineering and Mathematics (known as STEM subjects). Design should be included on this list. There is a strongly held view among design professionals that we compare unfavourably with rapidly developing economies such as China. The perception seems to have arisen in England that Design should be regarded as a second tier subject. Experienced designers such as Sir John Sorrell and Sir James Dyson have argued passionately that this perception is wrong and that our design-based engineering and creative industries will face very real recruitment problems in the short-to-medium term unless this issue is resolved. I would encourage the government to take swift action to deal with this worrying issue as part of its response to this Review, as it ties directly into the current drive to help foster economic growth.

7.12 When the Art and Design and the Design and Technology curriculums are reviewed, it is to be hoped that any new standards should ensure that pupils are taught the necessary skills required by industry. There is a strong desire from industry to see a greater emphasis on the practical application of mathematics and science within the subject, while at the same time not losing its connection to art. The value of drawing and visualisation within design disciplines, including architecture and product design, should not be lost.

7.13 There are parallels to be drawn here with the recent review authored by Ian Livingstone and Alex Hope for NESTA into the video games and visual effects industries. Their report says that 'there are severe misalignments between the education system and what the UK video games and visual effects industries need'. They go on to argue that there should be greater crossover between art and science within education, with the current structure based on the 19th century faculty system. They also note that this separation is not in existence in

fast developing economies, such as Singapore. I am hopeful that the curriculum review, which is currently being undertaken, will find ways to address this issue given the speedy advance of technological innovation since the publication of the last National Curriculum.

7.14 The findings of the Livingstone-Hope Review were echoed by Eric Schmidt, the Executive Chair of Google, when he gave the MacTaggart Lecture in 2011:

> *"Over the past century, the UK has stopped nurturing its polymaths. You need to bring art and science back together ... Lewis Carroll didn't just write one of the classic fairytales of all time. He was also a mathematics tutor at Oxford. James Clerk Maxwell was described by Einstein as among the best physicists since Newton – but was also a published poet."*

Recommendation 10: **Dance and Drama in Schools**

Consideration should be given to promoting Dance and Drama to subject areas in their own right, rather than being seen as junior partners to P.E. and English.

7.15 I am concerned that Dance and Drama remain 'Cinderella' subjects within schools. For Dance, its inclusion as an adjunct to P.E. - rather than it being regarded as a fully-fledged subject in its own right - does not help this situation. Given recent moves to refocus the importance of competitive sports, I would suggest that now may be the time to consider moving Dance out of P.E. departments and into a Performing Arts subject grouping. Drama suffers similar challenges in the way in which it is regarded as a subsidiary subject to English. The same consideration should be given to allowing it to stand alone as a subject.

Recommendation 11**: The Arts Award**

Most children and young people should be encouraged to take part in the Arts Award and Junior Arts Award, which should be regarded as a valuable qualification.

7.16 The Arts Award developed by Arts Council England and accredited by Trinity College London supports young people to develop as artists and arts leaders in areas such as the performing arts, visual arts, literature, media and multimedia. This award, which is made at Bronze, Silver and Gold levels, is aimed at young people aged eleven and above. The evidence which I have seen while

undertaking this Review suggests that it is both a valuable and valued qualification and greater efforts to involve more children in the Award would be a positive step forward. I also note the development of a Junior Arts Award for children aged seven and above. This is an excellent move, which should be widely welcomed. I believe that the further development of an Arts Award for children, who are aged younger than seven years old, is also worthy of consideration. Both the Arts Award and the Junior Arts Award would be important contributors to the Cultural Education Passport suggested earlier. Their scope should be increased to include all the areas of Cultural Education covered by this Review.

7.17 So far, more than 60,000 young people have gained an Arts Award since the programme's launch, with the Gold Award now carrying 35 UCAS points, allowing meaningful recognition by Higher Education institutions. [Source: Arts Award Annual review 2010-2011]. Between 2008 and 2011 an Access Fund supported by Arts Council England made small grants, which supported young people in experiencing professional arts practice. Those from more disadvantaged backgrounds were given priority for this funding. This particular fund is now in need of a new benefactor; this would be an extremely worthwhile project for a cultural philanthropist to consider taking on.

Recommendation 12: **Artsmark**

The scope of the Artsmark Award should be widened to include all areas of cultural education covered by this Review.

7.18 The Artsmark Award has recently been reformatted by Arts Council England, in consultation with Ofsted. This national award aims to evaluate, celebrate and develop quality arts education. It covers Art and Design, Dance, Drama, Music and Creative Writing, with 20% of schools in England holding the award. It now focuses on the quantity, quality and impact of education work by cultural organisations. This is to be welcomed as a positive improvement. A further widening of the award to include the work of architecture centres, cinema and heritage institutions would be a logical next step for the award's development. It should also encompass the creation of film and digital media.

RECOMMENDATIONS FOR OFSTED

7.19 The volume of education work undertaken by cultural organisations in schools is in no doubt. However, the quality of this work can be variable. In some cases it is innovative, inspiring and of an internationally high standard. In other cases, it can be found to be lacking. Cultural organisations and schools would benefit from clear advice from Ofsted as to the expectations placed upon them.

Recommendation 13: **New guidance from Ofsted**

Ofsted should be commissioned to create a guide to working with schools for cultural organisations. This would clearly and unambiguously set out the criteria, which Ofsted uses to judge whether learning is of a high standard. Classroom teachers are currently judged on these criteria and it seems both sensible and desirable for education professionals from the cultural sector to have their work assessed in the same way. The guide would also be of use to Headteachers who are making decisions about what to commission in their own schools.

7.20 As well as taking a more proactive approach to communicating a clear definition of excellent learning outcomes to cultural organisations and schools, Ofsted also has an important role to play in reporting on the quality and quantity of Cultural Education in schools. I hope that this will ensure that schools exceed the minimum expectations set out in Chapter 4 of this Review.

Recommendation 14: **Cultural Education in Ofsted inspections**

Ofsted should be encouraged to undertake a review of the standards across all Cultural Education subjects, rather than looking at them in standalone silos. The outcome of this Review would enable a more detailed understanding of the place of Cultural Education in schools in England today. Ofsted should also be encouraged to comment on each individual school's Cultural Education provision as a specific part of their inspections. These comments would focus on the quantity and quality of cultural activities that take place within the school outside of lesson times, as well as within the school curriculum. It would also take note of the partnership links developed by the school with local cultural organisations.

8.0 THE WORKFORCE

8.1 The impact that great teachers and great teaching can have on a child's engagement with Cultural Education should never be underestimated. Every day in schools across the country, life-changing moments happen for children because of the intervention of a dedicated teacher. It is vital that the schools have teachers who recognise the importance of Cultural Education within their schools and have the training, experience and tools to teach it to a high level.

8.2 The workforce that delivers Cultural Education both in and out of school also includes a significant number of cultural practitioners, who share their knowledge and enthusiasm for their area of expertise with children and young people. This takes place in formal and informal environments on both a paid for and voluntary basis. When delivered well, this community based activity is a valuable part of a child's overall Cultural Education. It can be particularly effective in enabling young people to experience cultural activities that are beyond those which they would normally encounter in their school or home lives.

Recommendation 15: **Connecting teachers to industry**

A new scheme should be developed across the entire cultural sector to allow teachers to remain in touch with relevant professional developments outside of education. This scheme should include a mechanism for the further dissemination of this learning to other teachers in a local area. Teachers should be helped to build links with industry to ensure that their knowledge remains up-to-date. This could be through relationships with a local design company, theatre or higher education institution. Headteachers should consider whether this would be an effective use of Inset Days for teachers of Cultural Education subjects. Teachers themselves should be encouraged to continue with their artistic practice wherever possible. Many are themselves highly talented in their particular field (as artists, designers, writers, poets, actors, musicians, dancers etc.), but this can sometimes be forgotten. There should be a moment in each school year where this is celebrated either through a performance or exhibition.

8.3 I particularly welcome the launch of the James Dyson Foundation's recent 'DT Ambassadors' initiative. This will recruit outstanding Design and Technology teachers into a programme, which will expose them to frontline industry, allowing them in turn to share their learning with other schools and teachers in their area. The government should consider investing in widening the scale of this excellent initiative, while at the same time investigating whether it could operate effectively in other areas of Cultural Education.

8.4 Schools should also consider the use of digital technology in helping teachers to remain connected to the latest innovations in industry. The use of video-conferencing and podcasting can be of particular benefit in rural areas, where teachers might find themselves located a long way from centres of excellence.

Recommendation 16: **Training Teachers**

Greater focus should be placed on demonstrating both to Newly Qualified Teachers and to experienced teachers the benefits and value of Cultural Education to children and young people. Working with the Cultural Education Partnership Group and the Department for Culture, Media and Sport, the Department for Education should consider commissioning the creation of a package of resources from which teachers of all levels of experience can draw across each art form. Schools should cluster to share expertise in particular areas to show off best practice to Newly Qualified Teachers and mentoring from more experienced teachers should be made available.

8.5 A primary school teacher will be expected to teach music, art and drama as part of the broad curriculum which they deliver to their pupils. They will receive just a few hours training in teaching these subjects during their Initial Teacher Training. For many teachers, these subjects fall outside of their comfort zone and they can lack confidence in delivering them. While I would encourage continued review of the component parts of PGCE courses, I do understand the challenges of fitting all of the necessary aspects of teacher training into a relatively short period of time. For this reason, I believe that more support should be given to Newly Qualified Teachers in this area. However, experienced teachers would also benefit from the availability of more wide-ranging Continuous Professional Development, allowing them to ensure that their skills in this area remain relevant and up-to-date.

8.6 There is a great opportunity for the new Teaching Schools to lead the way in

delivering Continuous Professional Development for teachers of Cultural Education subjects. I would encourage publicly funded cultural and heritage organisations, as well as other members of the Creative and Cultural Industries, to work closely with Teaching Schools in the creation of specialist training programmes, which recognise and respond to the needs of teachers in this area, both at the very beginning of their careers and as they develop in the profession.

8.7 Headteachers remain an incredibly important force for ensuring that Cultural Education remains a thriving part of every school's life. During the course of this Review, I was greatly heartened to meet a large number of headteachers and to hear from a further significant group who took part in roundtable discussions. They all underlined the important role that they felt that Cultural Education played in each of their schools. As the next generation of Heads is trained, it is important to ensure that this understanding remains, particularly with an increase of responsibility for both curriculum and budgetary matters for Heads in Academy schools.

Recommendation 17: **New qualifications for cultural practitioners**

New qualifications aimed at cultural practitioners who also work in the education field should continue to be developed, as these qualifications professionalise and give greater recognition to this part of the workforce.

8.8 A postgraduate Diploma in Teaching and Learning has been pioneered by dance educators over the past few years. I recommended that it be further developed in the area of Music Education in my previous Review and I see no reason why it should not be widened out to include other areas of Cultural Education. This would allow professional writers, artists, film-makers, musicians, actors, craftsmen, curators, archivists and performers, who undertake education work alongside their main jobs, to receive professional recognition for being trained to deliver education work to a high standard. This would enable a practitioner to become a Qualified Creative Arts Educator, mirroring the Qualified Music Educator recommendation in my Music Education Review. I would also welcome the development of an intermediate Certificate in Teaching and Learning, which would provide a basic training for non-education professionals. Both the Certificate and Diploma could be awarded by different examining bodies, although they would act as a single recognised qualification.

8.9 I note with interest that Arts Council England has commissioned Creative & Cultural Skills to create a suite of nationally available, accredited vocational qualifications specifically for cultural practitioners working with children and young people. I look forward to learning more about the outcomes of this work.

8.10 It is important to stress that these courses do not replace the need for qualified and experienced classroom teachers. Instead, they help to professionalise the education work undertaken by cultural professionals alongside full-time classroom teachers.

Recommendation 18: **Protecting Funding for the best professional training**

The government should recognise the need for exceptional funding for culturally based conservatoires, which train the artists, actors, dancers and musicians who will create and perform the culture of the future. The funding settlements for these conservatoires should be secured for the long-term.

8.11 England contains some of the most admired Cultural Education training schools anywhere in the world, which are in receipt of exceptional funding because of the requirement for intense one-to-one tuition for students studying at these institutions. This group includes institutions as wide-ranging as: Bristol Old Vic Theatre School, Central School of Ballet, Central School of Speech and Drama, Circus Space, Courtauld Institute of Art, Guildhall School of Music and Drama, Leeds College of Music, London Academy of Music and Dramatic Art, London Contemporary Dance School, Liverpool Institute of Performing Arts, Northern School of Contemporary Dance, Rambert School of Ballet and Contemporary Dance, Rose Bruford College, Royal Academy of Music, Royal Academy of Dramatic Art, Royal College of Art, Royal College of Music, Royal Northern College of Music and Trinity Laban Conservatoire of Music and Dance.

8.12 Within its Higher Education funding provision, the continued exceptional financial support for institutions such as these, should be seen as a priority by the coalition government. This sector of Higher Education trains creative arts leaders, artists and practitioners for the Creative and Cultural Industries, who also act as arts leaders and trainers within the school environment. Without practitioners and teachers at the highest level, the school sector will be unable to deliver the level of training which forms a crucial element of young people's education and development. These institutions also train many of the arts practitioners who gain international recognition for the UK in this area. I strongly urge the Department for Business, Innovation and Skills to work with the Department for Culture, Media and Sport and the Department for Education to ensure that long-term funding settlements are put in place to allow these institutions to continue to thrive.

8.13 Indeed, rather than curtailing the provision of exceptional funding, it may be the right time to examine widening the number of institutions which receive it, given

the excellent track record students from the institutions that receive it have in gaining graduate employment, in a sector that is helping to drive forward the government's growth agenda. Higher education institutions such as (but not necessarily limited to) the University of the Arts London and the University for the Creative Arts are notable by their absence from the list above. Both universities provide high quality intensive training to those who go on to work in the Creative and Cultural Industries.

8.14 It is important for these graduate training institutions to maintain strong links with the Creative and Cultural Industries, so that they are building a workforce with the knowledge and skills required by industry. This might be facilitated through the formation of a new forum chaired by the Culture Minister or the Higher Education Minister, to bring together representatives of the Arts and Heritage sectors, the specialist Higher Education training schools and the relevant publicly funded bodies. This group would ensure that the right training is being delivered to the right people at the right time. It might be sensible for this group to report into the Skillset-led skills work of the recently formed Creative Industries Council.

8.15 There is a good deal of benefit to be gained for schools, pupils and teachers in building long-term high quality relationships with specific artists from across all art forms. I would encourage schools to consider developing Artist-in-Residence schemes, whereby an artist spends a meaningful amount of time working in a school across all year groups. This increases the likelihood of young people gaining a greater understanding of the work and effort necessary over a sustained period to create great art. For the avoidance of doubt, I am not suggesting here that only visual artists would be able to fulfill this role; it would be as appropriate for poets, dancers, film-makers and the like.

9.0 SUPPORTING TALENTED YOUNG PEOPLE

9.1 The Department for Education, Arts Council England and Youth Music currently funds the Music and Dance Scheme, which provides training for our most talented children at specialist Music and Dance schools around the country and through a network of Centres for Advanced Training. This focus on excellent provision enables us to develop the next generation of professional musicians and dancers, providing those with exceptional talent from all backgrounds with the expert support, which they require.

Recommendation 19: **A new National Youth Dance Company**

A new permanent national youth dance company should be created and funded under the auspices of the Music and Dance Scheme.

9.2 The scheme also funds a group of National Youth Music Organisations (Music for Youth, National Children's Orchestra, National Youth Brass Band of Great Britain, National Youth Choirs, National Youth Jazz Collective, National Youth Orchestra, South Asian Music Youth Orchestra and Youth Music Theatre UK). I note that despite having 'Dance' in its title, there is currently no centrally funded permanent National Youth Dance Company in England, as part of this group. This seems illogical and unfair, considering the number of excellent funded youth arts organisations across the theatre and music sectors. I would encourage the Department for Culture, Media and Sport and the Department for Education to work with Arts Council England to identify ways of developing and funding a new National Youth Dance Company to showcase and nurture young people in England's magnificent talent in the areas of both contemporary and classical dance.

Recommendation 20: **Dance and Drama Awards**

The government should continue to fund specialist training in Dance and Drama. However, it should ensure that any future arrangement offers a coherent approach to managing and funding support for the identification and training of exceptionally talented performers. This support should be targeted towards those students who would not otherwise be able to afford to undertake the training courses.

9.3 The Department for Education currently funds Dance and Drama Awards (DaDAs), which provide funding for students who want to work in the performing arts. The courses cover professional acting, dance, music theatre and production schools and are studied at one of 21 accredited institutions. Awards are based on talent and there is no means testing as part of the scheme. This support is valuable and makes a significant difference to the career development of the young people concerned, all of whom show real talent in their chosen area. However, there are inconsistencies and some overlaps in the support currently offered through the Music and Dance Scheme, the Dance and Drama Awards, higher education provision and further education courses, which can be confusing for young people. There has also been significant growth in the range and variety of alternative post-16 routes in the performing arts since the DaDAs were developed.

9.4 Among other sources of potential funding for young people, Lord Andrew Lloyd Webber and Sir Cameron Mackintosh both offer bursaries to provide training in musical theatre. These are funded through their charitable foundations. Initiatives such as these provide a welcome boost to this area of Cultural Education. The government's recent drive to celebrate and encourage the work of philanthropists, such as Lord Lloyd Webber and Sir Cameron, is very welcome. These individuals, and others like them, have the capacity to make a significant difference to Cultural Education on both a local and national level. Although philanthropists who fund projects and programmes across the country tend to be better known, it should be noted that many businesses and individuals already provide great philanthropic support to local and regional Cultural Education projects. This assistance, which can be practical as well as financial, is enormously valued by the recipient organisations.

9.5 Although the government funds exceptional talent in the area of Music, Dance and Drama through the Music and Dance Scheme and the Dance and Drama Awards, there is no significant equivalent funding in other areas of Cultural Education, covering art and design, literature, museums and galleries, film or heritage activities. The adoption of a programme, such as the one outlined earlier in paragraph 5.18 of this Review, would go some way towards addressing this issue.

10.0 RECOGNISING SUCCESS

10.1 This final section of my Review looks at ways in which best practice in Cultural Education across England can be both highlighted and celebrated.

10.2 Alongside a programme of investment in Cultural Education, it is important that the excellent achievements by both young people and their teachers are recognised and celebrated at the highest level in the coalition government. The Department for Culture, Media and Sport and the Department for Education should undertake an audit of existing Cultural Education Awards schemes and there should be greater ministerial engagement with those that are valued.

Recommendation 21: **Downing Street Medals**

The government should consider the creation of Downing Street Cultural Education Medals, presented by the Prime Minister or the Deputy Prime Minister.

10.3 These awards would be made regularly to the best school-age cultural practitioners and would be regarded as the highest honour that a young person could receive in this area. They would celebrate real achievement and excellence across all art forms, with winners including the best young authors, poets, artists, actors, craft practitioners, dancers, musicians, film-makers and performers. Headteachers, teachers, cultural organisations and voluntary groups would be encouraged to nominate outstanding candidates. The medals would be presented in Downing Street to the young winners, with their families and teachers in attendance. The presence of the Prime Minister or the Deputy Prime Minister at the presentation would underline the importance placed on achievement in cultural activities by the coalition government. Cultural Education has the capacity to help drive social mobility and it would be of great benefit if these awards could give recognition to children and young people who have achieved in this area against the odds.

Recommendation 22: **National Schools Culture Week**

In partnership with commercial sponsors, the government should consider the introduction of a National Schools Culture Week across England.

10.4 This could follow a similar format to the recent Lloyds TSB National Schools Sport Week. It would be a celebration of all aspects of Cultural Education in

schools and could include performances, exhibitions, workshops, visits from cultural professionals, visits to cultural venues and sites. In short, it would provide a focus on all areas of cultural learning, activities and experiences within schools.

Recommendation 23: **Royal Patronage**

Arts Council England should consider requesting Royal Patronage for the Arts Award.

10.5 The Duke of Edinburgh Awards are now an established part of school life for many young people across England. Royal patronage of the Arts Award would bring many benefits to the scheme. As well as raising the profile and standing of the Arts Award, Royal patronage from among one of the younger members of the Royal Family could make the Arts Awards more relevant to young people and would allow the scheme to be represented by a nationally known figure on a permanent basis.

Recommendation 24: **Cultural Education Ambassadors**

It is vitally important that government maintains a strong relationship with cultural practitioners, so it is suggested that an advisory group of top level practitioners, who are household names and well respected for their particular areas of expertise, be recruited to champion Cultural Education to the public at large.

10.6 This outward-facing group of ambassadors (authors, poets, actors, architects, archaeologists, art historians, artists, craftsmen, film-makers, dancers, musicians, performers and curators) would publicly promote the value of Cultural Education. The group would, at least annually, meet ministers from the Department for Culture, Media and Sport, the Department for Business, Innovation and Skills and the Department for Education, as well as lottery distributors. It is essential that those recruited as Cultural Education Ambassadors are willing and able to dedicate a meaningful amount of time to promoting Cultural Education and to working directly with children and young people both in school and out of school. This would be a condition of their membership of the Cultural Ambassadors programme.

11.0 SUMMARY OF RECOMMENDATIONS

Recommendation 1: Broad Cultural Education for all children

There should be a minimum level of Cultural Education that a child should expect to receive during his or her schooling as a whole. For children to leave full-time education without having engaged in the spectrum of Cultural Education outlined below would be a failure of a system which sets out to create young people who are not only academically able, but also have a fully-rounded appreciation of the world around them.

Recommendation 2: Cross-departmental government co-operation

A new cross-Whitehall ministerial group on Cultural Education should be set up, under the chairmanship of the Culture Minister or an Education Minister.

Recommendation 3: A New National Plan

There is currently no over-arching strategy for the commissioning and delivery of Cultural Education in England. The government should develop a single National Cultural Education Plan. This document should set out its ambitions for children and young people in this area, while ensuring the development of a framework that enables these ambitions to be delivered.

Recommendation 4: Arms-length Bodies working together as a partnership

Arts Council England, the Heritage Lottery Fund, the British Film Institute, the Big Lottery Fund and English Heritage should work together to ensure that their individual strategies/plans in the area of Cultural Education cohere in a way that adds up to a single over-arching strategy in line with the government's stated ambitions. By coming together as a new Cultural Education Partnership Group, this could ultimately result in a single strategic commissioning fund for Cultural Education money in England.

Recommendation 5: A Cultural Education Passport

The CEPG should consider establishing a new Cultural Education Passport scheme for children between the ages of five and nineteen, which records all of their in-school and out of school cultural activities, enabling parents, carers and teachers to understand what each child has achieved and to plug any gaps in knowledge and experience. This would be particularly useful during the transition between primary and secondary schools, where Year 7 pupils may enter a secondary school from a variety of different feeder primaries, each of which has a slightly different programme of Cultural Education.

Recommendation 6: A Cultural Education Website

A single destination website should be created, bringing all Cultural Education resources together in one easily accessible place online.

Recommendation 7: New Local Partnerships

In my Review of Music Education, I stressed the importance of partnerships between classroom teachers, specialist music teachers and professional musicians in the delivery of a truly excellent Music Education to young people. To this end, I recommended the creation of a series of Local Music Education Hubs through which funding would be channeled. The government agreed with the recommendation in its response to my Review and the National Plan for Music Education has detailed how these Hubs will operate. Consideration should now be given to rolling a structure out across the rest of the Cultural Education spectrum, to enable meaningful partnerships on the ground across different art forms and using all of the expertise and venues that are available in a given area. This could be achieved through the further development of Arts Council England's Bridge Organisations, which currently focus on the arts, to include other cultural areas.

Recommendation 8: Managing Closer Partnerships

More can be done - both by cultural organisations and by schools - to foster closer working partnerships. Each primary and secondary school should nominate a member of the Senior Management Team to act as a Cultural Education Champion. All schools should also have a member of the governing body who has a particular responsibility for and interest in cultural education. This would increase with the recruitment of a greater number of school governors from among the Creative and Cultural

Industries. This position should be mirrored in cultural organisations, which should themselves be encouraged to appoint a trustee with particular responsibility for and interest in education. One method for building closer ties would be for each school in England to be adopted by a cultural organisation to build meaningful long-term bonds between the two entities.

Recommendation 9: Design in the Curriculum

Greater priority should be given to the importance of Design as a curriculum subject within schools.

Recommendation 10: Dance and Drama in Schools

Consideration should be given to promoting Dance and Drama to subject areas in their own right, rather than being seen as junior partners to P.E. and English.

Recommendation 11: The Arts Award

Most children and young people should be encouraged to take part in the Arts Award and Junior Arts Award, which should be regarded as a valuable qualification.

Recommendation 12: Artsmark

The scope of the Artsmark Award should be widened to include all areas of cultural education covered by this Review.

Recommendation 13: New guidance from Ofsted

Ofsted should be commissioned to create a guide to working with schools for cultural organisations. This would clearly and unambiguously set out the criteria, which Ofsted uses to judge whether learning is of a high standard. Classroom teachers are currently judged on these criteria and it seems both sensible and desirable for education professionals from the cultural sector to have their work assessed in the same way. The guide would also be of use to Headteachers who are making decisions about what to commission in their own schools.

Recommendation 14: Cultural Education in Ofsted inspections

Ofsted should be encouraged to undertake a review of the standards across all Cultural Education subjects, rather than looking at them in standalone silos. The outcome of this Review would enable a more detailed understanding of the place of Cultural Education in schools in England today. Ofsted should also be encouraged to comment on each individual school's Cultural Education provision as a specific part of their inspections. These comments would focus on the quantity and quality of cultural activities that take place within the school outside of lesson times, as well as within the school curriculum. It would also take note of the partnership links developed by the school with local cultural organisations.

Recommendation 15: Connecting teachers to industry

A new scheme should be developed across the entire cultural sector to allow teachers to remain in touch with relevant professional developments outside of education. This scheme should include a mechanism for the further dissemination of this learning to other teachers in a local area. Teachers should be helped to build links with industry to ensure that their knowledge remains up-to-date. This could be through relationships with a local design company, theatre or higher education institution. Headteachers should consider whether this would be an effective use of Inset Days for teachers of Cultural Education subjects. Teachers themselves should be encouraged to continue with their artistic practice wherever possible. Many are themselves highly talented in their particular field (as artists, designers, writers, poets, actors, musicians, dancers etc.), but this can sometimes be forgotten. There should be a moment in each school year where this is celebrated either through a performance or exhibition.

Recommendation 16: Training Teachers

Greater focus should be placed on demonstrating both to Newly Qualified Teachers and to experienced teachers the benefits and value of Cultural Education to children and young people. Working with the Cultural Education Partnership Group and the Department for Culture, Media and Sport, the Department for Education should consider commissioning the creation of a package of resources from which teachers of all levels of experience can draw across each art form. Schools should cluster to share expertise in particular areas to show off

best practice to Newly Qualified Teachers and mentoring from more experienced teachers should be made available.

Recommendation 17: New qualifications for cultural practitioners

New qualifications aimed at cultural practitioners who also work in the education field should continue to be developed, as these qualifications professionalise and give greater recognition to this part of the workforce.

Recommendation 18: Protecting Funding for the best professional training

The government should recognise the need for exceptional funding for culturally based conservatoires, which train the artists, actors, dancers and musicians who will create and perform the culture of the future. The funding settlements for these conservatoires should be secured for the long-term.

Recommendation 19: A new National Youth Dance Company

A new permanent national youth dance company should be created and funded under the auspices of the Music and Dance Scheme.

Recommendation 20: Dance and Drama Awards

The government should continue to fund specialist training in Dance and Drama. However, it should ensure that any future arrangement offers a coherent approach to managing and funding support for the identification and training of exceptionally talented performers. This support should be targeted towards those students who would not otherwise be able to afford to undertake the training courses.

Recommendation 21: Downing Street Medals

The government should consider the creation of Downing Street Cultural Education Medals, presented by the Prime Minister or the Deputy Prime Minister.

Recommendation 22: National Schools Culture Week

In partnership with commercial sponsors, the government should consider the introduction of a National Schools Culture Week across England.

Recommendation 23: Royal Patronage

Arts Council England should consider requesting Royal Patronage for the Arts Award.

Recommendation 24: Cultural Education Ambassadors

It is vitally important that government maintains a strong relationship with cultural practitioners, so it is suggested that an advisory group of top level practitioners, who are household names and well respected for their particular areas of expertise, be recruited to champion Cultural Education to the public at large.

ANNEXE 1 - LETTER FROM THE MINISTER FOR CULTURE, COMMUNICATIONS AND CREATIVE INDUSTRIES, ED VAIZEY MP, TO DARREN HENLEY

Darren Henley
Classic FM
30 Leicester Square
London

Review of Cultural Education

April 2011

Please allow me to thank you again for the excellent review of music education that you produced. I am delighted that you have agreed to work again with both the Department for Culture, Media and Sport and the Department for Education to undertake a further review, this time looking at cultural education (ages 5 – 19).

As we stated in the Schools White Paper, the coalition government believes that every child should experience a wide variety of high quality cultural experiences and we would like to ask you to consider how we can ensure that this ambition is realised, ensuring both quality and best use of public investment.

We would also ask you to consider the following as part of this review:

What cultural experiences should be included?

- How can cultural organisations create an offer which fulfils the needs of schools in providing a broad and truly rounded education for their students?

- How can we ensure that all opportunities are as good as the very best?

The review of music education really reflected the breadth of opinion that you canvassed in its production and, whilst this will be more of a challenge across the whole of cultural education, I would urge you to be as open as you can and work with and through our sponsored bodies to ensure that individual sectoral viewpoints are captured too, along with those of schools and parents.

I thought it would be useful to articulate a new set of assumptions that should underpin this review:

- Government recognises the important contribution that our great cultural institutions make to education and intends to support access to and appreciation of the arts and culture

- Public funding should be used primarily to meet the government priorities of every child having a solid cultural education

- Although music was reviewed separately, it forms an integral part of cultural education and so this review should consider how cultural education could be delivered, taking into account that which we have adopted or will adopt in response to your first review of music.

- The focus should be on delivery models which meet the needs of the child or young person as defined by parents and schools rather than being supplier led.

- You should consider how initial teacher training and continuing professional development could better foster links with cultural organisations and artists and what might be required within the cultural sector to improve the quality of the offer.

- There should be clearly defined progression routes and consideration should be given to giving children and young people opportunities to showcase their achievements through performance or exhibition

- The review should take account of experiences for children and young people both in and out of school.

- In commissioning this review, as was the case with music, no assumptions should be made regarding the position of related subjects within the review of the National Curriculum

Both Departments will again provide you with the support you require to conduct this review. I would welcome a final report by the end of the year and it would be incredibly helpful we might have early thoughts from you by the summer recess.

Ed Vaizey
Minister for Culture, Creative Industries and Communications

ANNEXE 2 - CALL FOR EVIDENCE

Review of Cultural Education

Call for Evidence

The closing date for this consultation is: 20th May 2011. Your comments should come to us as soon as possible, and must reach us by that date.

Department for Education

dcms
department for culture, media and sport

Information provided in response to this Call for Evidence, including personal information, may be subject to publication or disclosure in accordance with the access to information regimes, primarily the Freedom of Information Act 2000 and the Data Protection Act 1998.

If you want all, or any part, of your response to be treated as confidential, please explain why you consider it to be confidential.

If a request for disclosure of the information you have provided is received, your explanation about why you consider it to be confidential will be taken into account, but no assurance can be given that confidentiality can be maintained. An automatic confidentiality disclaimer generated by your IT system will not, of itself, be regarded as binding on the Department.

The Department will process your personal data (name and address and any other identifying material) in accordance with the Data Protection Act 1998, and in the majority of circumstances, this will mean that your personal data will not be disclosed to third parties.

Please tick if you want us to keep your response confidential. ☐

Reason for confidentiality:

Name	
Organisation (if applicable)	
Address:	

If your enquiry is related to the policy content of the Call for Evidence you can contact us on: kirsty.leith@culture.gsi.gov.uk

Please tick one category that best describes you as a respondent.

☐ Parent/Carer	☐ Maintained school	☐ Independent school
☐ Youth Provider	☐ Historic Property	☐ Local Government
☐ Arts Practitioner	☐ Voluntary sector music organisation	☐ Library
☐ Individual artist	☐ Representative organisation	☐ Student
☐ Commercial Organisation	☐ Further/Higher Education	☐ Publically funded organisation
☐ Museum/Gallery	☐ Other	

If “other” please specify:

Please indicate which cultural forms you work in (mark as many as are applicable)

☐ Theatre/Drama	☐ Museum/gallery	☐ Reading/Literature
☐ Visual Arts	☐ Music	☐ Heritage
☐ Dance	☐ Design	☐ Built Environment
☐ Film	☐ Digital Arts	☐ Craft
☐ Other		

If “other” please specify:

Call for Evidence

All of the questions are relevant to both individuals and organisations with an interest in cultural education. The final comments box could be used to provide details of proven (evaluated) good practice in cultural education or any other comments that you feel do not fit within the answers to the specific questions. Thank you for taking the time to submit your views.

Questions

1. How would you define cultural education?

2. What is the value of Cultural Education and how do you measure this value?

3. What cultural education do you think a child should experience at each key stage?

4. What is it that works best about the way cultural education is currently delivered?

   Please include links to any research you think substantiates your claims

5. What is it that could / should be working better in the way that cultural education is currently delivered?

6. If we had a blank sheet of paper, what would be your view of the ideal funding and delivery structure for cultural education?

7. Do you have any other comments you'd like to make?

Thank you for taking the time to let us have your views.

ANNEXE 3 LIST OF INDIVIDUALS MET DURING REVIEW

I am very grateful to the following individuals who gave up their time to discuss aspects of this Review with me:

Adam Cooper, 21st Century Literacy
Adrian Mills, BBC
Alan Davey, Arts Council England
Althea Efunshile, Arts Council England
Amanda Neville, British Film Institute
Amy Solder, NESTA
Anna Cutler, Tate
Anna Scott Marshall, RIBA
Anne Diack, Engaging Places
Assis Carreiro, Dance East
Carole Souter, Heritage Lottery Fund
Catherine Large, Creative and Cultural Skills
Catherine McCormack, South Wirral High School
Rt Hon Lord Chris Smith of Finsbury
Dr Christopher Reynolds, St Benedict Catholic School & Performing Arts College
Ciara Warnock, St Ursula's Convent School
Claire Nicholson, Cathedral School - Wakefield's School of the Arts
Dejan Sudjic, Design Museum
David Souden, Historic Royal Palaces
Dea Birkett, Kids in Museums
Eddie Berg, British Film Insitute
Edward Kemp, RADA
Eira Gibson, Circus Space
Emrys Green
Fergus Crow, National Children's Bureau
Francesca Dow, Penguin Books
Graham Browne, Tor Bridge High School
Graeme Smith, Croydon Music Service
Hamid Patel, Tauheedul Islam Girls' High School
Hedley Swaine, Museums and Libraries Association
Ian Middleton, Ofsted
Ian Wall, Film Education
James McKenzie-Blackman, National Youth Theatre
Jane Bryant, Artswork/Enyan
Jane Finnis, Culture 24
Jason Cooper, Faber & Faber
Jeremy Newton, Prince's Foundation for Children and the Arts
Jessica Tipton, Prince's Foundation for Chilrdren and the Arts
Jessica Ward, Elmhurst School
Jill Adamson, National Association of Youth Theatres
Jo Reilly, Heritage Lottery Fund
Joe Duggan, National Youth Theatre
John Makinson, Penguin Books
Joe Navin, LONSAS
John Pout, Rainhill High School
Sir John Sorrell, Sorrell Foundation
John Steers, National Society for Education in Art and Design
Jon Browich, Youth Music Theatre UK
Jon Kingsbury, NESTA
Jonathan Douglas, National Literacy Trust
Professor Jonathan Neelands
Jude Kelly, Southbank Centre
Judith Masters, Specialist Schools and Academies Trust
Julia Potts, Ambassadors Theatre Group
Julia Williams, National Dance Teachers Association
Julian Bird, Society of London Theatres
Kamal Hanif, Waverley School

Karen Brookfield, Heritage Lottery Fund
Karen Broughton, Youth Sports Trust
Karin Gartzke, Ambassadors Theatre Group
Laura Broderick, RIBA
Laura Gander-Howe, Arts Council England
Leigh Thomas, First Light
Lesley Morris, Design Council
Linda Jasper, Youth Dance England
Liz Macfarlane, Specialist Schools and Academies Trust
Lizzie Crump, Cultural Learning Alliance
Lizzie Glitheroe-West, NMDC
Lucy Compton Reid, Apples and Snakes
Maria Balermpa, Skillset
Marina Frost, Tate
Mark Crawley, University of the Arts London
Mark Fisher
Mark Higham, Film Club
Mark Taylor, Museums Association
Lord Bichard of Nailsworth, Film Club
Dr Mike Dixon, NMDC
Miranda McKearney, The Reading Agency
Dr Munira Mirza, Greater London Authority
Neil Morrison, Queen Elizabeth High School
Sir Nicholas Serota, Tate
Nick Beech, Trinity College London
Nikki Christie, British Film Institute
Patrice Baldwin, National Drama
Patricia Lankester, Cultural Learning Alliance
Paul Boyes, Lipson Community College
Paul Broadhurst, Greater London Authority
Paul Collard, CCE
Sir Paul Ennals, National Children's Bureau
Paul Kaiserman, Leeds Performing Arts Service
Paul Reeve, Royal Opera House
Paul Roberts, CCE
Pauline Tambing, National Skills Academy
Peggy Farrington, Hanham High School
Peer Chivers, Brighton Music Service
Peter Wanless, Big Lottery Fund
Phil Ward, Heston Community School
Rachael Mattey, Isambard Community School
Richard Bain, Sandhill View School
Rick Hall, Artswork/Enyan
Robin Simpson, Voluntary Arts Network
Rosy Greenlees, Crafts Council
Roy Clare, Museums and Libraries Association
Sabrina Broadbent, Film Club
Sally Bacon, Cultural Learning Alliance
Sandra Stancliffe, English Heritage
Sandy Nairne, National Portrait Gallery
Sarah Kemp, Trinity College London
Sarah Mathews, Central School of Ballet
Selinah Mehra, National Campaign for the Arts
Simon White, St Robert of Newminster RC School
Stefan Anderson, Tring Park School
Sue Horner, Booktrust
Susan John, Lampton School
Susannah Simons, BBC
Tim Hollins, RIBA
Lord Tony Hall of Birkenhead CBE, Royal Opera House
Veronica Jobbins, Trinity Laban Conservatoire of Music and Dance
Veronica Lewis, London Contemporary Dance School
Viv Bird, Booktrust

ANNEXE 4 LIST OF WRITTEN RESPONDENTS TO THE REVIEW

I would also like to thank all those individuals and organisations that submitted written responses to this Review:

Sahana Gero	51st State Band
Penny Hay	5x5x5=creativity
Steve Moffitt	A New Direction
Juliette George	A Safer Haven Just Respite
Guy Perricone	ABRSM
Adam Clarke	AC3L
Ros Partridge	Adult and Community Learning
Dos Santos Manuel	African Physical Training Organisation
Victoria	AIDF
Elspeth Goodwin	Alphington Primary School
Kaye Teale	Alternative Centre for Education
Louise Newell	Amersham Museum
Annabel Jackson	Annabel Jackson Associates Ltd
Anne McGrath	Anne McGrath Associates
Cara Courage	Architecture Centre Network
Martin Jennings	Architecture Workshops
Geoff Pick	Archives and Records Association
Fiona Pacey	ArtForms Leeds
Paul Kaiserman	ArtForms, Leeds Children's Services
Jennifer Pearcy-Edwards	Artis
Jane Harrison	Arts Educational Schools London
Catherine Rose	Arts Inform
Rosie Marcus	Arts Learning Constortium
Dienka Hines	Artsmad
Jane Bryant	Artswork
Sadie Tooley	Arun District Council
Lyn Gash	Association for Suffolk Museums
Fiona Harvey	Association of British Orchestras
Geraint Hughes	Association of Senior Children's and Education Librarians
Rachel West	Aston Hall Museum
Richard Gray	Aston Manor Road Transport Museum Ltd.
Carol Reid	Athac
Adrienne Pye	Audiences South
Jean Clayton	Australian Science & Mathematics School
Barbara Santi	Awen Productions
Melanie Atterbury	Babcock 4S
Charles Rice	Babcock 4S for LB Waltham Forest
Lucy Smith	BALTIC Centre for Contemporary Art
Sean Gregory	Barbican Centre and Guildhall School
Tom Boden	Bath Preservation Trust
Alison Hems	Bath Spa University
Fiona Hunt	Bath Spa University
Rosalie White	Battersea Arts Centre
Adrian Mills	BBC Children's and BBC Learning
Stephen Dolman	Beam
Justine Themen	Belgrade Theatre
Rachel Belringer	Belmusic
Gemma Whitwell	Beverley School for Autism
Lucy Young	Biddick School
Jacqueline Rose	Big Dance
	Bird College - Dance Music and Theatre Education
Luis De Avreu	Bird College - Dance, Music and Theatre Performance
Nikki Thorpe	Birmingham Archives & Heritage
Education Department	Birmingham Cathedral Education Department
Val Birchall	Birmingham City Council
Professor Alex Kendall	Birmingham City University
Dan Holmes	Birmingham City University - Faculty of Performance, Media & English

Richard Statham	Birmingham Museums and Art Gallery
Hannah Vowles	Birmingham School of Architecture
Derri Burdon	Bolton Council and The Culture Connection
Viv Bird	Booktrust
Callum Lee	BOP Consulting
Louise Pendry	Bounce Theatre
Angela Brady RIBA FRIAI FRSA	Brady Mallalieu Architects
Lesley Killin	Braintree District Museum Service
Deborah Kermode	Bright Space
Lucy Jefferies	Brighton & Hove City Council
Sir Roland Jackson	British Science Association
Steve Little	Broadway Cinema
Dan China	Bucks County Council
Alison Sampson	Building Stories
	Burlington Magazine
Mike Townend	Burnley Borough Council
Beverley Meadowcroft	Bury Youth Service
Martha Lawrence	Buxton Museum & Art Gallery
B Hoff	Cambridgeshire Museums Advisory Partnership
Kate Brown	Cambridgeshire Museums Advisory Partnership
Matthew Gunn	Cambridgeshire Music
Alison Coghlan	Canterbury Cathedral
Aziza Mills	Cape UK
Georgina Peak	Carmel RC College
Alex Murdoch	Cartoon de Salvo
Susan Halliday	Catalyst Science Discovery Centre
Michelle Wright	Cause4
Richard Harrison	Central School of Speech and Drama, University of London
Ram Prasannan	Centre 4M
Professor Ian Cunningham	Centre for Self Managed Learning
Chris Whitney	CfBT Lincolnshire School improvement Service
Melissa Maynard	Chiltern Open Air Museum
Dilly Begum	CIDA
Rebecca Hallifax	CIDA
Robert Meadows	Citizens Acting
Steve Barker	Collingwood College
Emma King	Consultant
Victoria Pirie	Consultant - Arts and Heritage
Jackie Hall	Consultant Archaeologist
Sam Sampson	Corn Exchange
Don Henson	Council for British Archaeology
Sean Williams	Council for Dance Education and Training
Beth Gardner	Council for Learning Outside the Classroom
Andy Dawson	County Youth Arts
Mrs Emma Griffiths	Coventry Cathedral Schools' Team
Anne Hardy	Craftplay, Bilston Craft Gallery
Rosy Greenlees	Crafts Council
Clare Hudson	Creativ Leicestershire
Mr Samuel Mitchell	Creative & Cultural Skills
James Aldridge	Creative Ecology
Colin Jackson	Creative Learning Partnerships
Hannah Wheeler	Creative Partnerships
Catherine Orbach	Creative Partnerships Sussex and Surrey
Susan M Coles	Creative Ways
Caroline Pearce	Cultural Ambassadors Network
Paul Kelly	Cultural Futures
Elizabeth Crump	Cultural Learning Alliance
Anra Kennedy	Culture24
Jane Finnis	Culture24
Chris Finn	Curious Minds
Nick Ellis	CVR
Elizabeth Hill	Daisi
Rachel Brown	Dance Education Programme Board
Jennifer Gilbert-Scott	Dance4
Assis Carreiro	DanceEast
Jane Ralls	DanceXchange
John Holden	Demos
Rick Lawes	Denbury Unplugged

emma crook	Derby City Council
Sophie Powell	Derby QUAD
Bel Reed	Design Council
Helen Charman	Design Museum
Ken Parr	Devon Learning and Development Partnership (DCC)
Kate Wolstenholme	Discover Children's Story Centre
Morwenna Rae	Dr Johnson's House
Jonathan Westrup	Drake Music
Anne-Marie Quinn	Drumcroon Gallery
Richard Hay	Duchess Community High School Alnwick
Lindsay Newton	Dudley Arts Council
J Weston	Dudley Community Partnership
Kate Figgitt	Dudley Museums Service
Claire Starmer-Jones	Dudley Performing Arts
Gail Christie	Durrington High school
Dan Earley	Earley Creative Limited
Tracy Cooper	East Dorset District Council
David Mell	East Riding of Yorkshire School Improvement Service
Nina Siddall	East Sussex County Council
Christopher Lucas	Eastfeast
Dave Jordan	Education
Helen Perfect	Education CYPS
Eloise Malone	Effervescent
Georgina Egan	EGO Performance Company Ltd
Antony Thomas	EM Media
Emmie Kell	Emmie Kell Consulting
Jane Sillis	engage
Penny Jones	engage
Anne Diack	Engaging Places
Jane Sculpher	Englefield Green Infant School and Nursery
Duncan Brown	English Heritage
Mary Mills	English Heritage/NMR
Damaris McDonald	English National Ballet School
Catherine Hammond	Epping Forest District Museum
Louise McMullan	Equity
Peter Trethewey	Ex Cathedra
Melanie Williams	Fairfield High School
Virginia Haworth-Galt	Federation of Music Services
Lisa Edgar	Ffotogallery
Mark Batey	Film Distributors' Association Ltd
Sabrina Broadbent	FILMCLUB
Angela Hughes	First Light
Daniel Smith	First Light
Leigh Thomas	First Light
Jo Dunlop	First Light Movies Ltd
Jemima Waltho	First Light Movies/Bright Space/Freelance
Bridget McKenzie	Flow Associates
Ken Bartlett	Foundation for Community Dance
Samuel Connor	Framwellgate School Durham
Jayne Truran	Francis Combe Academy
Ashley Brown	Freelance
Alison Bown	Freelance - Skills in Media
Alison Blunt	Freelance artist and educator
Catherine Cartwright	Freelance artist educator
Karen Knight	Freelance heritage adviser
Glynis Jones	Friends of Key Hill & Warstone Lane Cemeteries
Naomi Anstice	Frodsham Manor House Primary
Michael Quirke	Fuse: New Theatre for Young People
Lee Horley	Future Skills Dudley
Rhian Dickeson	Gainsborough primary
Shaun Gittens/ Peter Ejedewe	GAP
Penny Egan	Geffrye Museum
John Reeve	GEM; Institute of Education
Veronica Lowe	Glosfolk, and Our Lady's, Churchdown
Heather Forbes and Jill Shonk	Gloucestershire Archives
Katie Tearle	Glyndebourne Productions Limited
Francis Gilbert	Goldsmiths
Paul Broadhurst	Greater London Authority

Helen Matthews	Greenwich FLLN team
Jo Hall	Greenwich Foundation for the Old Royal Naval College
Martin Gosling	Grimspound Border Morris
Dave Jones	GW Theatre Company Ltd
Tertia Sefton-Green	Hackney Music Development Trust
E Shelbourne	Halewood Centre for Learning
Richard Hallam	Hallam Creative Enterprises Ltd
Marc McKiernan	Haltwhistle Film Project
Helen Wheeler	Hampshire County Council
Melanie Saunders	Hampshire County Council
Janete Mein	Hampshire County Council CCBS
Felicity Crabb	Hampshire Museums and Galleries Trust
Sophie McLean	Hampshire Museums and Galleries Trust (The EDGE Project)
Emma Hart	Hampshire Musuems Service
S Nettleton	Hampton Hill Juniors
Marcus Clarke FRSA	Hands Up Puppets
Joanne Salway	Hartlepool Borough Council
Lisa Newton	Hartlepool Borough Council
Jo-Anne Cole	Hartlepool Cultural Services
Shona Carnall	Hartlepool Cultural Services
Philip Halstead	Hastings and St Leoanrds Excellence Cluster
Sarah Gouldsbrough	Head of Steam - Darlington Railway Museum
Guy Eades	Healing Arts
Amanda Hay	Heath Mount School
Sarah Arrowsmith	Hereford Cathedral
Claire Adler	Heritage Learning Consultant
Jo Reilly	Heritage Lottery Fund
Helen Wyglendacz	Heston Community School
Grazyna Ciuksza	Horniman Museum and Gardens
Janet Leifer	Immanuel College
Michelle	Imperial Society of Teachers of Dancing
Henry Vann	Incorporated Society of Musicians
Keith Stubbs	Independent Arts Education Consultant
G Waters	Independent Education and Heritage Consultant
Liz Moorse	Independent Education policy consultant
Kristian Forster	Innes Architects
Sara Clifford	Inroads
Kev Curran	Inspired Youth
Mike Corbishley	Institute of Archaeology
Alan Grinyer	Intensive Placement Team
Philip Chapman	Isle of Wight Music Service
Gregory Apostolidis	Italia Conti Acadmey of Theatre Arts
Kate Lightman	JCoSS
Zoe Bremer	Joint Councils' RPM Committee
Jon Paul Martin	KCAP ARTS
Timothy Brittain-Catlin	Kent School of Architecture, University of Kent
Jim Butler	Keystone Consultancy
Dea Birkett	Kids in Museums
Joanne Catlow	Kirklees Museums & Galleries
Camilla Campbell	Lancaster Girls' Grammar school
Suzie Parr	Langley Academy
Jane Sedgewick	Learning Service: West Sussex County Council
Hannah Farley	Leeds City Council
Sue Davies	Leeds Museums & Galleries
Janet Ingram	Leicester Cathedral
John Meredith	Leicester College
Glenys Willars	Leicestershire County Council
Susan Bastone	Licensed Victuallers' School
Gill Nicol	Lightsgoingon
Lindsey Kennedy Smith	Lindsey Kennedy Portfolio
Helen McCall	Liquid Spoon
Sarah O'Donoghue	Liverpool Cathedral
Joanne Knowles	Liverpool John Moores University
Maxine Ellis	Liverpool Theatre School
Cynthia Griffin	London Borough of Havering - Culture Officers
Anne Markey	London Metropolitan University
Victoria Sharp	London Music Masters
	London Schools Arts Service

Tina Speed	London Sinfonietta
Denise Taylor	Lord Lawson of Beamish School
Caroline Frith	Luton Culture
Eleanor Markland	Luton Culture
Monika Henshaw	Lyme Youth Theatre
Pam Elliott	Manchester Cathedral
Cultural Strategy Unit	Manchester City Council
Emily Crompton	Manchester School of Architecture Projects Studio
Pam Cosh	Meath School
Ikky Maas	Millennium Performing Arts
Steph Brocken	Minerva Arts
Jonathan Cliffe	Mitchell Arts Centre
Keith Ellis	Movingsounds
Jo Rooks	Museum of East Anglian Life
Mark Taylor	Museums Association
Chris Fardon	Museums Libraries and Archives Council
Sue Pope	Museums Worcestershire
Jessica Ward	Music & Dance Excellence Schools (MADE) Consortium
Deborah Annetts	Music Education Council
Robin Heyworth	Music Village
Darren Northcutt	NASUWT
John Coe	National Association for Primary Education
Mr Sion Humphreys	National Association of Headteachers
Pete Bryan	National Association of Local Government Arts Officers
Sarah Kekus	National Association of Music Educators
Selina Mehra	National Campaign for the Arts
Ian Kellgren	National Council for Drama Training
Veronica Jobbins	National Dance CATs
Julia Williams	National Dance Teachers Assocaition
Patrice Baldwin	National Drama
Carol Rogers	National Museums Liverpool
Liz Smith	National Portrait Gallery
Dr J Steers	National Society for Education in Art & Design
	National Theatre
Hannah Holohan	National Trust
Stephanie Twilley	National Trust
Helen Evans	National Waterways Museum
James Mackenzie-Blackman	National Youth Theatre of Great Britain
Dean Veall	Natural History Museum
Kate Drummond	Nature in Art
Anna Jefferson	New Writing South
Vanessa Trevelyan	Norfolk Museums & Archaeology Service
J Griffiths	North Devon Theatres' Trust
Chris Johnson	North East Lincs Music and Performing Arts Service
Stuart Wood	North Somerset Council
Anna Fitzjohn	Northampton Academy
Robert Hunter	Northampton Academy
Timothy Shea	Northampton academy
Caroline Richardson	Norwich Playhouse
Ian Woods	Norwich Puppet Theatre
Denny Plowman	Nottingham City Museums and Galleries
Andrew Breakwell	Nottingham Playhouse
Paul Harrison	Ofsted, HMCI's Delivery Unit
Fiona MacDonald	Open-City
Rebecca Walsh	Opera North
Rachel Payne	Oxford Brookes University
Christine Lawson	Oxfordshire LA
Allegra Galvin	Parabola Arts Centre
Karen Byrne	Parent & Primary School Governor
Mandy McKnna	Paston 6th Form College
Dominic Harper	Pearson Education Limited
Jan Barley	Penn Hall School
Catherine O'Donnell	People's History Museum
Katy Archer	People's History Museum
Cathy Bereznicki	Performing Arts Labs
Grace Coomer	PGCE student
Eleanor Sier	Phoenix Cinema Trust
J Gough	Phoenix School

Ratna Jan Bibi	Photoworks
Clarinda Fidler	Port Sunlight Museum
M. Wright	Portland College
Catherine Brentnall	Portsmouth Music Service
Lynne Rowland	Portsmouth Music Service
Patrick Nicholls	Portsmouth Music Service
Sarah Carr-Archer	Potters Gate School
Trish Madigan	Preston Manor City Learning Centre
Jeremy Newton	Prince's Foundation for Children and the Arts
Stephen Kendall	Private Artchitectural Practice
Ross Harvie	Proteus Theatre Company
Quentin Budworth	Quentin Budworth
Judith Spilsbury	RAB
Joce Giles	Rambert Dance Company
Tim Brown	Raw Material Music and Media
	RBSA Gallery
Emma Lee	Reading Museum
Alex Woodall	Renaissance East Midlands
Prof Alan Thorpe	Research Councils UK
Margaret Griffiths	Retired
Val Denning	Retired English teacher/uni lecturer
Gillian Allen	Richmond upon Thames College
Robert Atkinson	Richmond upon Thames College
Lindsey Milnes	Rochdale Arts & Heritage Service
Jeremy Kimmel	Royal Engineers Museum, Library & Archive
Dr Rita Gardner	Royal Geographical Society (with IBG)
Will Fox	Royal Institute of British Architects
Jo Smith	Royal Opera House
Paul Reeve	Royal Opera House
Jacqui O'Hanlon	Royal Shakespeare Company
Sarah Rickett	Salisbury Cathedral
Victoria Briggs	Salisbury Playhouse
Greg Childs	Save Kids' TV
Jackie Goodman	School of Art and Design, Hull College
Sian Toogood	Science Museum
Jean M. Franczyk	Science Museum, National Railway Museum & National Media Museum
Sophie Weeks	Scott Polar Research Institute
Erica Ramsay	Self employed
Nicola Smith	Self employed music education consultant
Ruth Brock	Shakespeare Schools Festival
Fiona Banks	Shakespeare's Globe
Jamie Arden	Shakespeare's Globe
Hollie McNish	Shape East
Ruth Force	Shinewater Primary School
Emily Bignell	Shooting Fish Theatre Company
Rajnish Madaan	Showroom Cinema
Beth Walker	Sir John Soane's Museum
Kate O'Connor	Skillset
Subhadassi	Sole trader artist
Brendan Hockey	Somerset Music
Richard Whitelaw	Sound and Music
Alice Lingwood	Southbank Centre
Rosie Luff	Southbank Centre
Rosemary Pennington	Southend Borough Council
Alexandra Carton	Southwark Cathedral Education Centre
Emma Anderton	Southwell Minster
Elaine Humpleby	Sprowston Community High School and Specialist Arts College
Michaela O'Sullivan	Square Chapel Centre for the Arts
Gwen Russell	St Elphege's School
Eve Wilson	St. Gabrial's Catholic Primary School
	Staffordshire County Council
Tony Horitz	State of Play Arts
John Beeley	Stockton on Tees Museum Service
Lucy Medhurst	Stour Valley Arts
Tania Wilmer	Stratford Circus
Dan Thomas	Student
Elizabeth Burns	Student
Aimee Fairhurst	Surrey Arts

Helen Miah	Swindon Borough Council
Jenny Williams	Take the Space
Ann Stott	Tales and Tunes
Alison Kennedy	Tate
Ally Davies	Tate Britain
Jane Gray	Tees Valley Arts
Kristine Sommerlade	Tees Valley Dance
Psyche Hudson	Telford & Wrekin Council
Delphi Tatarus	Thackray Museum of Modern Medicine
Robin Johnson	The Arc School
Helen Horler	The Bishop's Palace in Wells
Mel Weatherley	The Black Country Living Museum
Roger Walshe	The British Library
Department of Learning, Volunteers and Audiences	The British Museum
Sarah Delaney	The Cheltenham Ladies' College
Hannah Guthrie	The Cuming Museum
Katherine Ford	The Devon Carousel Project
Kate Cross	The Egg
Mike Brogan	The English Martyrs School & VI Form College
Gill Hart	The Fitzwilliam Museum
Gill Hart	The Fitzwilliam Museum
Tony Harrington	The Forge
Sarah Durrant	The Hammond
	The Hammond
Emma Robinson	The Heritage Alliance
Lucinda Hall	The John Moore Museum
Teresa Bradley	The Lights
Natalie Davies	The Lowry
Laura Crossley	The Mo: Sheringham Museum
	The National Archives
Honor Gay	The Natural History Museum
Kate Ashcroft	The Oxford School of Drama
Malcolm Caston	The Pen Room Museum and Learning Centre
Janice McLaren	The Photographers' Gallery
Ian Martin	The Pound Arts Trust Ltd
Linda Saunders	The Public
Emily Cleevely	The Publishers Association
Miranda McKearney	The Reading Agency
Mrs Sheila Pickering	The Sacred Heart Language College
Katherine Zeserson	The Sage Gateshead
Christine Harmar-Brown	The School Creative Centre
Tom Holland	The Society of Authors
Ellen Bianchini	The Spark Children's Arts Festival
Brian Attwood	The Stage
Emmajane Avery	The Victoria and Albert Museum
Katherine Barker	The World of Glass
Elisabeth Salmen	The World of James Herriot
Rhiannon Ellis	Theatre Royal Wakefield
Tess Alps	Thinkbox
Mark Robinson	Thinking Practice
Sarah Masters	Thomas Deacon Academy
Karen Brock	Tower Hamlets Arts and Music Education Service (THAMES)
Maureen Hanke	Traded Teaching and Learning Services
Julia Taylor	Training and Development Agency
Rachel Rist	Tring Park school for Performing Arts
Stefan Anderson	Tring Park School for the Performing Arts
Sarah Kemp	Trinity College London
Mirella Bartrip	Trinity Laban Conservatoire of Music and Dance
Alan Mottershead	Trinity School
Karen Eslea	Turner Contemporary
Bill Griffiths	Tyne & Wear Archives & Museums
Paris O'Donnell	UCL and LSHTM
Celine West	UCL Museums & Collections
Sally MacDonald	UCL Museums and Collections
Iain Borden	UCL, Bartlett School
Caz Brader	UFA
Rosy Prue	UKCCA

Catherine Greenwood	Unicorn Theatre
Michelle Henning	Univeristy of the West of England
Luis Diaz	University of Brighton
Myles Eastwood	University of Cambridge
Sarah Hennessy	University of Exeter
Dr Noha Nasser	University of Greenwich
Cheryl Reynolds	University of Huddersfield
Bekky Moran	University of Reading
Paula Goodale	University of Sheffield
Georgia Steele	University of the Arts London
J Deeble	University of Winchester
Linda Scott	University of Worcester
Craig Phillips	Urdang Academy
Oliver Sumner/Hilary Gresty	VAGA, the Visual Arts and Galleries Association
Ian Jones	Volunteer Cornwall
Kate Wafer	Wafer Hadley Ltd
Ali Bullivent	Wakefield Cathedral
Stephen Ellis	Wandsworth Borough Council
Diane Slater	Warks County Music Service
Andrew Atkins	Warwickshire County Music Service
Jeremy Dibb	Warwickshire County Music Service
Jasmine Wilson	Wayne McGregor | Random Dance
Tom Hughes	Weaver Hall Museum
Hannah Baker	Wellcome Trust
Susan Gainsborough	Wem Town Hall
Nigel Godfrey	West End in Schools
Noel Dunne	West Midlands Creative Alliance
Clare Halstead	West Sussex County Council
Jorge Raedo	WHAT IS A? Arts education for children and youth
Mrs J Sherratt	Wheelock Primary School
Linda Phillips	Whittingham Community Primary School
Elizabeth McCall	Wigmore Hall
Laurel Miller	Wiltshire and Swindon History Centre
Colin Simpson	Wirral Museums Service
Jo McGuire	Wirral Museums Service
Peter Smith	Wolf and Water Arts Company
Corinne Miller	Wolverhampton Arts + Heritage
Stephen Belinfante	Worcestershire Arts and Music education service
Linda Jasper	Youth Dance England
Jon Bromwich	Youth Music Theatre UK
A Allen	
Allan Beavis	
Aman Sohi	
Andrea Corbett	
Andrew Murch	
Andrew Wallace	
Asafo	
Benan & Juliet Clancy	
Bethan Danks	
Betsy Fowler	
Bob Knowles	
Catherine Thomson	
Cathi Baker	
Cathy Harvey	
Charlotte Edmonds	
Cherry Crooks	
Chris Edwards	
Christopher Barker	
Claire Alsop	
Cristina	
David Eaton	
Doris Lockhart Saatchi	
Dr Sue Horner	
Elizabeth Kennet	
Felix Taylor	
Gill Graham	
Ginette Nye	
Gloria Clarke	

Grace Spring	
Hadiya Morris	
Hannah Quigley	
Ian Byrne	
Ian Waring Green	
J. Almeida	
Jan Cockburn	
Jane Frederick	
Jonny Roberts	
Josephine Buffery	
Kate Fellows	
Kelley Connolly	
Kim Conway	
Laura Dean	
Leonard Marlow	
Lilly Armstead	
Lisa Parish	
Louise Sessions	
Lucy Edwards	
Lyndsay Gibson	
Maria Chacon	
Mark Emanuelson	
Martin Lightfoot	
Martin Thomas	
Michael F Stanley	
Mrs J Ford	
Nick Taylor	
Nick von Behe	
Olive White	
Peter Quinnell	
Phil Barrett	
Rachel Ling	
Sarah Brigham	
Simon Unwin	
Siobhan Campbell	
Sophie Sirota	
Sophie Wilson	
Steve Bassett	
Steve Geliot	
Stuart McKenzie	
Susan Humphreys	
Victor Scott	
W. Pym	

ANNEXE 5 ROUNDTABLE CONSULTATION GROUPS

I am also grateful to the Cultural Learning Alliance, the National Museums Directors' Conference, Arts Council England and English Heritage for organising roundtable consultation groups. The results of these sessions were fed into the Review, enabling me to hear the ideas, views and arguments expressed by the widest possible group of individuals and organisations. I would like to thank all those listed below, who took part:

Music Headteacher Steering Group
Mr Gary Lobbett, Callington Community College
Mr Ian Ayre, Addington School
Mr Christopher Curtis, St Bede's School
Mr Stephen Wilks, Oaks Park High School
Mrs Julia Harley, Northampton School for Girls
Neil Blundell, Bristol Cathedral Choir School
Mr Paul Danielsen, Highworth Grammar School for Girls
Judith Masters, SSAT
Chris Howarth, SSAT

Arts Headteacher Steering Group
Mrs Catherine McCormack, South Wirral High School
Mr Phil Ward, Heston Community School
Rachael Mattey, Isambard Community School
Mr Neil Morrison, Queen Elizabeth High School
Dr Christopher Reynolds, St Benedict Catholic School & Performing Arts College
Mr John Pout, Rainhill High School
Mr Richard Bain, Sandhill View School
Mrs Peggy Farrington, Hanham High School
Mr Paul Boyes, Lipson Community College
Mr Graham Browne, Tor Bridge High School
Ian Thompson, University of the Arts London
Ms Liz Macfarlane, SSAT
Ms Charlie Bunker, Arts Council England
Ms Kate Attard, Arts Council England

Funders User Group
Hang Ho, JP Morgan
Isabel Lucena, Gulbenkian Foundation
Jane Steele, Paul Hamlyn Foundation
Jo Reilly, HLF
Regis Cochefert, Paul Hamlyn Foundation
Sally Bacon, Clore Duffield Foundation
Anne Appelbaum, Arts Council England

South Camden Community School Arts Development Group
Colleen Maybin, Arts College Manager, SCCS
Dana Hadri, Art Co-ordinator, Argyle Primary School
Pete Bains, Deputy Head: Community Learning Partnerships, SCCS
Richard Harrison, SCCS Governor / School & Community Liaison Officer, London College of Fashion
Sian Thurgood, Community & Families Learning Officer, London Transport Museum
Tiah Clarke, Arts College Administrator, SCCS
Tina Speed, Participation & Learning Manager, London Sinfonietta

Southbank Centre Roundtables
Adam Cooper, 21st Century Film Literacy Strategy
Anne Appelbaum, Arts Council England
Becky Swain, Arvon Foundation
Bridget McKenzie, Flow Associates
Cara Courage, Architecture Centre Network
Catherine Greenwood, Unicorn Theatre
Christina Coker, Youth Music
David Souden, Historic Royal Palaces
Douglas Archibald, Whole Education
Dr John Steers, National Society for Art and Design Education
Felicity Woolf, Freelance Consultant
Gina Koutsika, Imperial War Museum
Helen Chambers, National Children's Bureau

Henry Vann, Incorporated Society of Musicians
Hilary Gresty, VAGA
Irene Kirkman, TDA
James Garnett, National Association of Music Educators
Jamie Arden, Globe Education
Jane Bryant, Artswork
Jane Sillis, engage
Jean Franczyk, Science Museum
Jeanette Siddall, Youth Dance England
Jillian Barker, National Gallery
Jocelyn Cunningham, RSA
Judith Bennet, National Governors Association
Julia Potts, Action for Children's Arts
Michael Simons, English and Media Centre
Patrice Baldwin, National Drama
Paul Reeve, Royal Opera House
Pauline Tambling, National Skills Academy, Creative & Cultural
Ros Asher, Education Advisor
Sally Bacon, Clore Duffield Foundation
Selina Mehra, National Campaign for the Arts
Sion Humphreys, National Association of Headteachers
Sue Jones, The Reading Agency
Vicky Ireland, ACA
Virginia Hayworth-Galt, Music Education Council

Youth Music Early Years Group
Ben Sandbrook, Youth Music
Bernadette Duffy OBE, Thomas Coram Centre / DfE Foundation Years Co-production Steering Group
David Parker, CCE
Nick Howdle, Youth Music
Ruth Churchill Dower, Earlyarts
Stephanie Brandon, The Sage Gateshead
Sue Owen, NCB

Birmingham Royal Ballet Roundtable
Patricia Lankester, CLA
Anthony Ruck, MADE
Cathal Lynch, Arc School
Cynthia Knight, Birmingham Children's Centre
Debbie Kermode, Bright Space
Georgina Biggs, Town Hall Symphony Hall
Helen Rudeforth, Holte School
Janet Brisland, Birmingham Library & Archive Services
Joyce Rothschild, Solihull LA
Keith Youngson, Fox Hollies School
Leslie Hampson, BCCSIP
Pearl Chesterman, Birmingham Royal Ballet
Robin Johnson, Arc School

Sage Gateshead Roundtable
David Priestley, Greenfield Community Arts College
Diane Fisher-Naylor, Creativity, Culture & Education
Ednie Wilson, Gateshead Council
Holli McGuire, Tyneside Cinema
Jeanne Hale, Newcastle City Council
Katherine Pearson, Ninedots, Centre for Creativity & Learning, University of Sunderland
Kylie Lloyd, Northern Stage
Lisa Moll, Seven Stories
Mike White, Centre for Medical Humanities, Durham University
Miles Wallis-Clarke, Hotspur Primary School
Morag Macpherson, Tyne & Wear Archives & Museums
Nicholas Baumfield, Arts Council England
Paul James, Live Theatre
Pauline Moger, PMC
Rachel Adam, Newcastle Gateshead Initiative
Wendy Doyle, The Sage Gateshead

Bath Spa, 5x5x5 Roundtable
Anna Ledgard, Arts and Participation Consultant
Elaine Bates, Manchester City Museum
Hannah Entwistle, Head of Education and Outreach, The Egg
Karl Bevis, Bath Festivals
Katy Bevan, Crafts Council
Louisa Clarke, Arts Education Manager, Wave Arts Education Agency
Louisa Kile, Batheaston Primary School

Lynn Yau, The Absolutely Fabulous Theatre Connection Hong Kong
Marie Huxtable, B&NES
Ruth Jones, Arts award
Steven Wilson, Arts Development Officer, Worcestershire County Council

Tate Liverpool Roundtable
Angela Ball, Knowsley MBC
Bec Fearon, The Bluecoat
Chris Finn, Curious Minds
Claire Eddleston-Rose, Arts Council England
Elizabeth Harding, North West Regional Youth Work Unit
Emma Bush, Create The Change
Gerrilyn Smith, Alderhey Children's NHS Foundation Trust
Judith Mawer, Mersey Care NHS Trust
Louise Sutherland, Manchester City Galleries /Renaissance
Rachel Rogers, Merseyside Dance Initiative
Simon Taylor, Knowsley LA
Sue Roe, Wirral Libraries
Tracey Brown, Liverpool Community College

Gallions Primary School Roundtable
Lesley Burgess, Institute of Education University of London
Shelagh Wright, Independent Consultant
Karen Brock, London Borough of Tower Hamlets
Deborah Weston, LONSAS
Joe Duggan, National Youth Theatre of Great Britain /Ideas Tap
Lucy Crompton-Reid, Apples and Snakes
Paul Jackson, Gallions Primary School
Jane Hackett, Sadler's Wells
Lindsey Pugh, Arts Council England
Marcella Hughes, Young Vic
Vicky Brightman, Horniman Museum and Gardens
Nicola Baboneau, Freelance Consultant
Holly Donagh, A New Direction
Steve Moffitt, A New Direction
Rebecca Branch, A New Direction
Mary Igoe, Columbia Primary School

ENYAN Roundtable
Alice Young, Trinity College London
Alison Speechley, Youth Justice Board
Dan Ellitts, Arts Award
Jay Michelle Mendivil, ENYAN
Jennie Godsalve, Engagement Manager Creative and Cultural Skills
Kate Attard, Arts Council England
Mary Lowe, England Co ordinator, Voluntary Arts England
Mat Hay, Arts Award
Toby Retallick, Youth Music
Yen Yau, Second Light and Chair of ENYAN

NMDC Roundtable
Sandy Nairne CBE, National Portrait Gallery
Emmajane Avery, V&A
Jean Franzyck, NMSI
Sarah Lockwood, National Maritime Museum
Morag Macpherson, Tyne & Wear Archives & Museums
Sophie Martin, Wallace Collection
Xerxes Mazda, British Museum
Liz Smith, National Portrait Gallery
Suzie Tucker, NMDC
Beth Walker, Sir John Soane's Museum
Roger Walshe, British Library

ACE Roundtable
Representatives from:

- Curious Minds
- Norfolk and Norwich Festival
- Royal Opera House
- The Mighty Creatives
- A New Direction
- The Roundhouse
- Apples and Snakes
- Lyric Hammersmith
- Sadler's Wells
- North Music Trust

Curious Minds
Artswork
Real Ideas Organisation CIC
BCCSIP
Cape Uk
The Forge
The Custom's House
Seven Stories
National Centre for Early Music
Theatre hullabaloo
Phoenix Dance Company
Harrogate Theatre
Northern Centre for Architecture
Pilot Theatre
Coventry Transport Museum
The National Archives
National Museums Directors' Conference (NMDC)
Creative and Cultural Skills (CC Skills)
Collections Trust
Director, Culture 24
National Literacy Trust (NLT)
Worcestershire County Council
York Theatre Royal
darts (Doncaster Community Arts)
English Touring Opera
Clerkenwell Parochial Primary School Islington Primary School
The Duke of Edinburgh's Award
Dreamfired Productions
Renaissance Southwest
Akademi
Naturespacecreative

English Heritage Roundtable
Fran Lashmar, English Heritage
Sandra Stancliffe, English Heritage
Jim Burt, Natural England
Beth Gardner, Council for Learning Outside the Classroom
John Harmer, Heritage Education Trust
Anne Diack, Engaging Places
David Souden, Historic Royal Palaces
Suzie Batchelor, Historic Royal Palaces
Susan Allen, Royal Botanical Gardens, Kew
Roger Walshe, British Library
Andrew Payne, The National Archives

In addition, the Cultural Learning Alliance ran a workshop with approximately 15 London Teachers at **A New Direction** schools event and also consulted with a group of young people at a **Youthforia** event in Runcorn.

ANNEXE 6 BIOGRAPHY OF DARREN HENLEY

Darren Henley is the Managing Director of Global Radio's national classical music station, Classic FM. He joined in 1992, first as a journalist and then as a programme producer. In 2000, he was appointed Managing Editor, with responsibility for all of the station's on-air programming. Four years later, he was named Station Manager with a brief that was widened to include all aspects of Classic FM's business. He was promoted to Managing Director in 2006. He sat on the board of Independent Radio News Ltd from 2008-12 and has been Director of Government Liaison for Global Radio, since 2009.

Since the beginning of 2007, he has worked closely with music educators, ministers and civil servants, as Chairman of the Music Manifesto Partnership and Advocacy Group from 2007-10 and as Chairman of the Tune In Legacy Group from 2009-10. He served on the DCSF/DCMS Music Programme Board from 2007-10 and on the In Harmony Steering Group from 2008-11. He also sat on the Shadow Culture, Media & Sport Independent Review of the Creative Industries in 2009. He authored an independent Review for the DfE and the DCMS into the funding and delivery of Music Education in England (February 2011), which resulted in the government publishing England's first National Plan for Music Education. He is currently a member of the DfE/DCMS National Plan for Music Education Monitoring Board.

A Vice-President and board director of the Canterbury Festival, he is also a member of the Media Board of the Prince's Foundation for Children & the Arts and a Patron of the Mayor of London's Fund for Young Musicians. He was formerly a trustee of the music education charity Future Talent, a member of Arts Council England's South East Regional Council, a member of the Philharmonia Orchestra's Business Development Committee and a member of the Broadcast Journalism Training Council.

He is the author of twenty-one books about classical music and musicians, including the first official history of the Royal Liverpool Philharmonic Orchestra (published by Liverpool University Press). His series of classical music audiobook histories for children (published by Naxos Audiobooks) has won awards on both sides of the Atlantic, including receiving a Grammy Award nomination. The Sony Radio Academy Awards and the New York International Radio Festival have honoured his radio programmes. He was named Programmer of the Year at the Arqiva Commercial Radio Awards in 2009.

Darren studied Politics at the University of Hull. He is a Fellow of the Royal Society of Arts, a Fellow of the Radio Academy, an Honorary Fellow of Canterbury Christ Church University, an Honorary Fellow of Trinity Laban Conservatoire of Music and Dance, and a Companion of the Chartered Management Institute.



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