

# Arts Education Fact Finding Mission: UK

## Educult

Draft report v1  
August 2010

**BOP**  
CONSULTING



# Contents

<b>1. Introduction .....</b>	<b>1</b>
1.1 Our approach .....	1
1.2 Definitional issues .....	1
1.3 Trends in arts education in the UK.....	1
1.4 Where does arts education happen?.....	2
<b>2. Defining arts education.....</b>	<b>3</b>
2.1 Common definitions.....	3
2.2 What is arts education?.....	3
<b>3. Existing research on resource mapping.....</b>	<b>4</b>

<b>4. Existing structures of arts education provision.....</b>	<b>5</b>
4.1 Governmental responsibility for arts education.....	5
4.2 Key government organisations with responsibility for arts education .....	6
4.3 Other organisations and initiatives in the sector .....	7
4.4 Understanding the sector.....	7
<b>5. Main challenges behind information finding</b>	<b>10</b>
<b>6. List of existing researchers and organisations.....</b>	<b>12</b>

# 1. Introduction

- EDUCULT’s European Arts Education Fact Finding Mission aims to develop a structural tool to gather data and information on inputs into arts education in informal settings (i.e. in cultural institutions) across Europe. This will allow accurate assessment of impacts, as well as comparisons across states.
- This report outlines the first stage of the overall research programme for the UK: the fact finding mission. It provides an initial scan of the existing data and delivery structures that exist.

## 1.1 Our approach

- For this initial scan into available data and studies, we have undertaken a broad review of available literature from academic, research and policy sources, with a focus on the governmental and government funded organisations.
- To confirm our findings, we have consulted with experts and practitioners, including:
  - Dr. David Parker and Naranee Ruthra-Rajan from the research team at Creativity, Culture & Education
  - Dr. Julian Sefton-Green
  - Dr. Kate Oakley from City University, London
  - Lydia Coelho, Education Advisor at the Commission for Architecture and the Built Environment (CABE)
  - Kirsten Gibbs, Programme Manager at the Museums, Libraries and Archives Council (MLA)

## 1.2 Definitional issues

- There is no common definition for arts education, nor is any found in any government policy documents. Consequently, in this review we

have included organisations who work in related areas, especially creative education – see section 3 for the rationale for this.

- Equally, there is no common definition on what “resources” are, although it is clear that this term almost always means financial resources. There are no standard definitions or areas of research focus relating to this.
- In this review we have used / focused on:
  - The broadest possible definition of arts education – including all forms of engagement with culture with an educational focus. This includes activities in or relating to museums, film, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music.
  - Out of school settings. although not necessarily out of school programmes or hours.
  - Major cultural institutions, although in some cases we have grouped together smaller ones.
  - Arts education for children and young people, rather than for all adults.
  - Active, managed arts education, rather than passive education.

## 1.3 Trends in arts education in the UK

- Arts (or creative) education in the UK was given significant political emphasis, backed by considerable funding, by the New Labour government that held power from 1997 – 2010.
- In 1998 the influential report *All Our Futures: Creativity Culture and Education*, emphasised the benefits that creative education had to life chances and social cohesion, linking into the government’s concerns around equality, and capitalising on their investment in education.
- Pushed by this report, arts education was effectively subsumed into “creative education” as a category: in the UK it is practical to consider them in tandem.

- This led to the development of a large number of organisations, programmes and funding opportunities to help increase the availability of arts / creative education across the country. It included the development of the following keynote programmes, policies and trends:
  - **Creative Partnerships (CP)** – a programme bringing creative professionals into schools to work with children and young people. It was founded 2002, receives around £35m per year in funding, and is at the heart of arts / creative education in the UK. CP is now run by Creativity, Culture & Education (CCE).
  - **Find Your Talent** – a pilot programme, also run by CCE, which encouraged children and young people to engage with cultural activities, try new things and develop a new talent. This ran from 2008 – 2010 and was funded with £25 million from central government.
  - **The Children's Plan**, unveiled in 2007, contained a 10-year programme to provide every schoolchild in Britain with five hours' exposure to the arts every week, in line with the time dedicated to sport.
  - **A Place for Culture: Developing a local culture offer for all children and young people**, was a government document setting out a vision that all children, no matter where they live or what their background, should have the opportunity to enjoy high-quality cultural experiences in and out of school. This built on the guarantee for five hours of culture each week.
  - **Emphasis on widening access to existing cultural resources**, for instance museums and galleries, backed by significant funding such as through the provision of free entry to museums or the Renaissance programme (see Section 4.2).

## Priorities of the new government

- In May 2010, a new Coalition government made up of both the Conservative Party and the Liberal Democrats took charge of the country, bringing with them an emphasis on educational attainment

(rather than a broad range of skills and experiences) tempered by the need to cut public spending.

- In one of their first acts, they shelved the Find Your Talent pilot, cut some of the public bodies that fund arts education (such as the Museum, Libraries and Archives Council (MLA), which funded arts education through museums). Early signs suggest that they will focus on:
  - Rationalising the sector to make it more comprehensible.
  - Promoting non-instrumentalist forms of arts education (a return to 'arts for art's sake').
  - A renewed focus on music education.

## 1.4 Where does arts education happen?

- In the UK, arts education primarily happens in schools. Government initiatives such as Extended Services have emphasised that schools should be open longer, and available for more out-of-school cultural activities.
- As part of the drive to widen access to cultural facilities, and broaden the range of experiences accessible by all children and young people, education has increasingly taken place in out-of-school settings, such as cultural organisations and cultural institutions.
- This drive has included both an increase in provision for trips to these settings for existing groups, but also an increasing number of educational and outreach departments run from within these organisations.
- Key areas include: theatres and orchestras; museums, galleries, libraries and archives; built environment settings, including public spaces and heritage settings; youth clubs and organisations, often facilitating access to cultural settings.

# 2. Defining arts education

## 2.1 Common definitions

- There is no common definition for arts education, in either common academic use or in any government policy documents, providing a significant challenge for those collecting data on the sector.
- Related terms are highly politicised, and have strong links to particular government policies. See Figure 1 for more details.
- There has been a slow progression in policy literature away from arts education, towards creative education, and now towards cultural education. This has had implications for the sorts of programmes funded, and so the potential comparability with other countries.
- In the UK, arts education as a term is now too specific to encompass most of the major programmes. The inclusion of programmes related to creative education and cultural education helps to avoid this and achieve a more comprehensive understanding of the sector (although it remains important to recognise the distinctions between the terms).
- There is also no common definition or standard for understanding the resources that are used in arts education, although it is clear that in most cases this means financial resources. Others include contact / teaching hours, participation, qualifications, etc. Outside of these definitions no measures of quality are used.

## 2.2 What is arts education?

- The broadest definition includes the use of or engagement with museums, film, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music.
- However, the quality of engagement, and what precisely arts education involves, is still under debate. For instance, is arts

education participation, observation, participating in decision making, consuming, producing, or owning?

Figure 1 Development of terms and related policy areas

Definition	Commentary
Art Education	<ul style="list-style-type: none"> <li>• The traditional term for arts education work.</li> <li>• Focus on critical studies and practice of traditional arts, especially music, visual arts, drama, and literature.</li> </ul>
Arts Education	<ul style="list-style-type: none"> <li>• General term, used in policy literature most commonly pre-1998.</li> <li>• Includes music education, visual arts, drama, and film in particular, but begins to include other fields.</li> <li>• Does not necessarily encompass 'creativity'.</li> </ul>
Creative Education	<ul style="list-style-type: none"> <li>• The term was promoted in the influential report by the National Advisory Committee on Creative and Cultural Education, <i>All Our Futures: Creativity Culture and Education</i> (1999) as a response to rigidity of the arts curriculum.</li> <li>• Brings 'creativity' as a skill into the curriculum, as an "amalgam of several historically discrete traditions: art /arts learning, self-management, and creative thinking" (Sefton-Green, 2008, <i>Creative Learning</i>).</li> <li>• Broadens the definition of arts to include a focus on creativity, consequently including heritage, architecture, etc, as well as science and technology.</li> <li>• Use of the term has been driven by Labour government from around 2000-2008.</li> </ul>
Cultural Education / Learning	<ul style="list-style-type: none"> <li>• This term has been used most recently by politicians, especially by the new government which looks to indicate a return to less instrumentalist uses of the arts.</li> </ul>

Source: BOP Consulting

# 3. Existing research on resource mapping

- There is no research into the resources going into the arts education sector.
- There is not even any comprehensive mapping of the sector to start with, so researchers and policy makers are often unaware of the number of initiatives, programmes and organisations in existence.
- BOP's own, unpublished work on mapping and characterising the sector for CCE appears to be the closest approximation. This was an incomplete and unscientific mapping of the cultural education sector, and revealed the difficulty in assessing budgets and funding of the different delivery and funding organisations.
- Despite this, financial information is exactly the sort of data that most cultural and arts education organisations collect rigorously and methodologically, so data should be available; all organisations will have a budget.
- There is also a significant body of evidence on the impact of arts education (including evaluation reports from most major programmes) and theoretically we should be able to work back from this to understand the resources used. Most evaluations will note and assess the resources devoted to a programme.
- Consequently, we should not discount the significant existing research work that has focused on the sector, such as the [CASE study](#) or the [Impacts Database](#). More work is needed to know whether this is practicable or not – and it will only provide a patchy answer.

# 4. Existing structures of arts education provision

## 4.1 Governmental responsibility for arts education

- Responsibility in England is found in two central government departments, as well as local government. This differs in the other UK nations which have their own organisations that fulfil these roles. For simplicity, we have adopted the English scenario for the following section.

### Department for Culture Media and Sport (DCMS)

- DCMS's stated aim is "to improve the quality of life for all through cultural and sporting activities, to support the pursuit of excellence and to champion the tourism, creative and leisure industries."
- It funds a number of specific organisations that also deliver arts education, including Arts Council England. DCMS directly funds 21 sponsored cultural organisations that all deliver arts education and publish these figures e.g. The National Gallery, which spends £1.4m per year on educational activities.

### Department of Education (DofE)

- DofE "is responsible for education and children's services."
- DofE run the country's schools. Contact with culture has been believed to be part of this, especially in regards to agendas around life chances, attainment, and social cohesion. DofE has historically contributed funding to a number of organisations and programmes to

ensure access for children. This has given them significant clout, although they have shown little leadership in the area.

- DCSF programmes are less transparent, as their funding is mainly channelled through schools – also making them less relevant for the focus of this study. They do run some programmes, such as the Sing Up project (£10m / €12m over four years).
- Other UK departments have funded specific arts education programmes when the benefits of the programmes help them to achieve goals that fall within their own remits. e.g. Department for Business has funded the Music5Good apprenticeship scheme
- There is an increasing emphasis in government on improving transparency and accountability that has provided some useful tools for researchers. The Combined Online Information System is a database of UK Government expenditure provided by government departments, and some government departments now publish any spending over £500. However, in both cases this is not yet comprehensive or detailed enough to make an assessment on, but does indicate a promising trend.

### Local Authorities

- Local government in England is highly complex and contains some seemingly impenetrable historical anomalies. It also varies across the four UK nations. Local government usually provides some specific services with a role in arts education:
  - **Local education authorities**, which fund schools and, as such, they often take provision for extra-curricular arts education.
  - **Culture and leisure services**, which fund services such as libraries, leisure centres and, often, museums and galleries. In particular, many run music services which provide lessons and opportunities for rehearsal and performance for children and young people.
  - **Youth and care services**, which will often run extra-curricular arts education services, including for those who have special-educational needs, or are from disadvantaged areas.

- Note that the structure of the provision of these services in each authority will vary hugely.
- There is some research into local government's spending on arts education. In particular, the National Association of Local Government Arts Officers (NALGAO) make an annual estimate of local authority arts spending in their Local Authority Budget Settlement Assessment Report (2008 / 09):
  - 70% of arts services support children and young people's services and education, accounting for an average of 27% of arts spend – or approximately £5.8m (€7m).
  - 73 authorities responded, representing around 18% of all authorities in England and Wales.
  - However, it is unclear how this meets the definition of arts education in institutions - much of this may take place in schools.
- Some data is available for some individual local authorities; but this is incomplete and hard to assess. There are some common areas that may help assess spending, such as Local Authority Music Plans.

## 4.2 Key government organisations with responsibility for arts education

- Outside of central and local government, there are a number of public bodies that have responsibility for delivering some form of arts education. Of particular note is the main funding body for the sector:

### Arts Council England (ACE)

- ACE is "the national development agency for the arts in England, distributing public money from the Government and the National Lottery." They have an annual budget of around £575 million (€700m).
- ACE, funds individual programmes as well as national and local organisations. In most cases, these organisations have an educational remit. ACE England gives regular grants to 880 arts organisations in England, from the Royal National Opera to niche film makers such as B3 Media. Spending in these organisations is

regularly assessed and monitored. Spending on education is £73,662,707 (€90m, 2008/09), although this will include some work with children in schools and adult education/outreach work.

- BOP's own research into resources of ACE RFO organisations used ACE data to map the provision for music education in regularly funded organisations, and included data from other sources (Youth Music, and quantitative information from other key non-Arts Council supported music providers and initiatives). It may provide a tester for the type of methodology that could be adopted for the whole sector (albeit with significant alterations). The report is available online at: [www.artscouncil.org.uk/media/uploads/Music\\_RFOs.pdf](http://www.artscouncil.org.uk/media/uploads/Music_RFOs.pdf)
- ACE also funds some organisations that have been established with specific remits around arts education, including:

### Creativity, Culture and Education (CCE)

- CCE is a "national organisation created to generate transformational cultural and creative programmes for children and young people across England to enhance their aspirations, achievements, skills and life chances." Note the distinctions between CCE's remit to focus on creative education, against our definition of arts education.
- CCE deliver the Creative Partnerships programme, which brings creative workers such as artists, architects and scientists into schools to work with teachers to inspire young people. Their annual budget is around £50 million (€61m),

### Youth Music (YM)

- YM is a "young persons music charity set up in 1999 to promote music making opportunities and to provide advice to those with the least access." Their annual budget is around £10m (€12m).
- Youth Music supports music projects, develop music programmes and provide music-making opportunities for young people across the country, through a mixture of funding and running programmes themselves.

### Museums, Libraries and Archives Council (MLA)



- MLA is the strategic body for museums, libraries and archives and promotes best practice, including around arts education in its services. MLA's annual budget is around £68m (€82m).
- MLA runs two major funding programmes – Renaissance and Strategic Commissioning - that provide support for organisations that are providing educational programmes.
  - Renaissance, which included large contributions for education delivery within the sector (e.g. 2002-06, £2.2m (€2.7m) from DoFE (formerly Department for Education and Skills). 50% of the overall programme was intended for education outputs. This may not be exclusively arts education, however, and there will be a significant amount spent on other subjects, such as science.
  - This should have been quite easy to assess, as all funding came from Museum Education Strategy Fund (2006/7 - 2007/8). However, museums were not required to submit annual accounts.
  - Strategic Commissioning is another major strand of activity, runs a number of education programmes. However, it primarily focuses on providing models of engagement with culture (such as new lesson plans) and improving the skills of teachers and educators. It is unclear how to assess these contributions within the remit of this research.
- The MLA is still operating, but its abolition has been announced. It is unclear what will replace it.
- Also worth noting is that other organisations working in the sector tend to map and understand the marketplace before they develop their offer. For instance, CAFE and Architecture Centre Network has commissioned mapping of built environment education in some UK regions that included funding.
- Note that in the other UK nations different bodies fulfil these responsibilities – see section 6 for further details.

## 4.3 Other organisations and initiatives in the sector

- There is a huge range of different organisations and initiatives working in the sector. Major contributions are believed to come from:

### National Lottery

- Project based funding for specific projects come from either the Big Lottery Fund or the Heritage Lottery Fund. We have found no overall assessment of their contribution to arts education, but all their funding decisions are published so this should be possible. For instance, we know from their published evaluations that the Young Roots project receives a grant of £5m per year which supports around 70 heritage projects working with young people.

### Trusts and Foundations

- There are nearly 8,000 trusts and foundations in the UK. The major ones are listed in section 6, but it is not feasible to expect all contributions to be measured. There has been no research into their contribution as a whole.

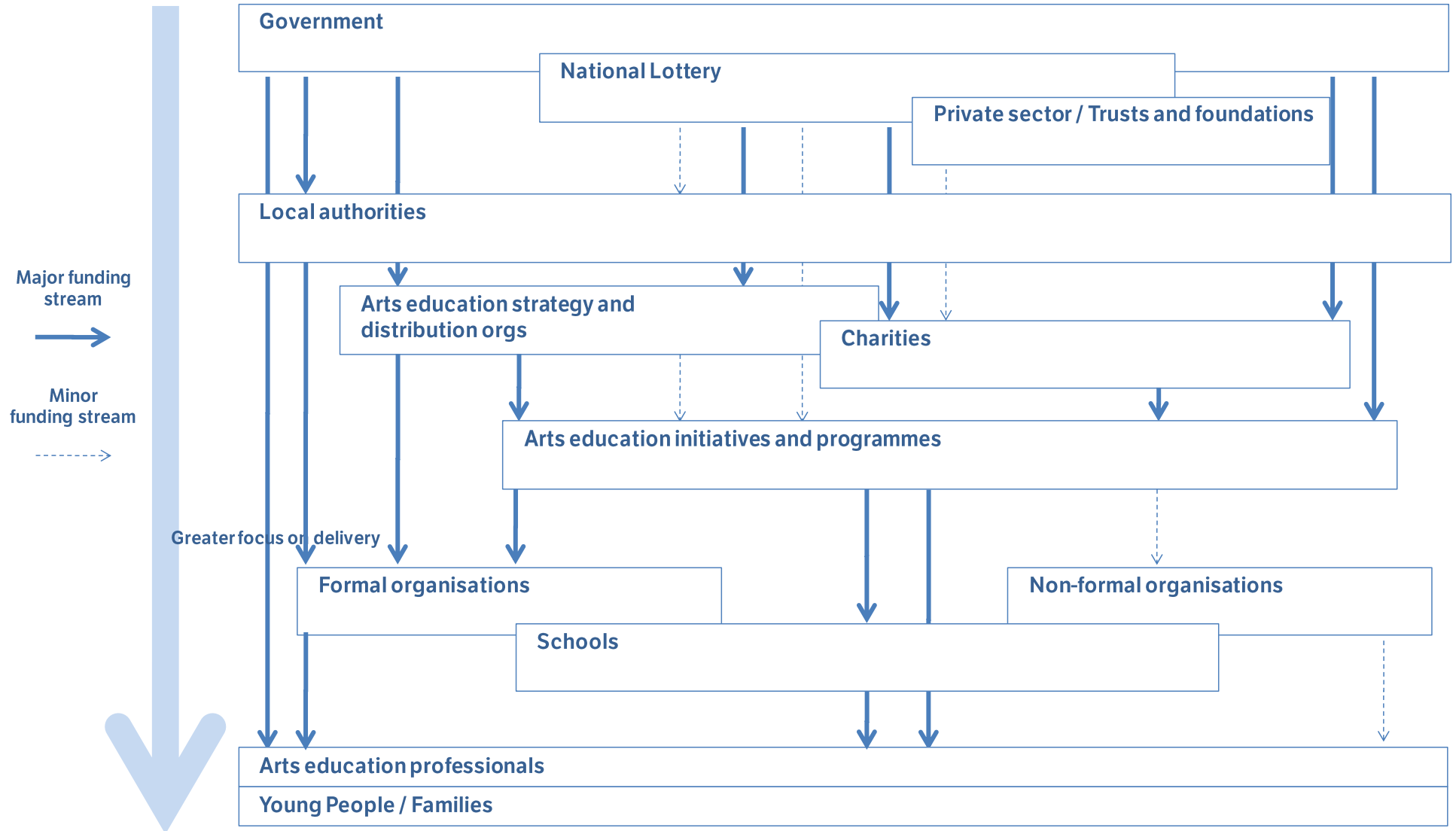
### Charities

- A large number of charities also operate in the sector, and they are required to publish accounts online with the Charity Commission, which monitors their activities. Most publish breakdowns of their spending.

## 4.4 Understanding the sector

- The following diagram – Figure 3 - is designed to help demonstrate how the sector works, including the major funding streams. Figure 4 outlines the roles of each category, along with some example organisations.

Figure 2 Heuristic of the delivery structure for arts education



**Figure 3 Details of organisations**

Type of body / organisation	Role	Examples
Government	Funding and strategy	DCMS; DoE
National Lottery	Funding	Big Lottery Fund; Heritage Lottery Fund
Private sector / Trusts Foundations	Funding and some strategy	Sainsbury's Centre; Paul Hamlyn Foundation
Local Authorities	Funding, strategy and delivery	Local Authority Music Services
Arts education strategy and distribution organisations	Funding, strategy and some delivery	CCE, MLA, UK Film Council
Charities	Funding and delivery	engage, National Literacy Trust
Arts education initiatives and programmes	Delivery; often time-limited to address particular issues	Youth Music, Artsmark, Musical Futures, Film Club. These are often run by larger organisations.
Formal Organisations	Delivery	Various museums, galleries, theatres
Non-formal organisations	Delivery	Local societies and clubs. Informal provision.
Schools	Delivery and funding	n/a
Arts education professionals	Delivery	Mediate all engagement. May include private lessons e.g. music tutoring.

Source: BOP Consulting

# 5. Main challenges behind information finding

- Aside from the lack of available data, further challenges to finding data are:

## Terminological issues

- As recognised in Section 2, there are terminological issues around the research, especially the use of the arts vs. creative education. Other issues include:
  - The need for distinction between arts education and arts outreach
  - Distinction between arts education and participation in the arts for pleasure (see also Section 2.2)
  - Passive and active participation in arts education, and individual learning in institutions (e.g. visiting an institution and using an audioguide)

## Complexity of the current system

- The government minister with responsibility for arts education, Ed Vaizey, has recognised the current complexity within the system, describing a ‘blizzard of initiatives’.

## Changes in the current system

- There are likely to be changes to the sector to make it more “coherent” and to make funding cuts as a result of the recent ‘austerity budget’. This has been demonstrated already in the removal of funding from the Find Your Talent programme. We are likely to see the

amalgamation of some organisations, and the abolition of others, so any research programme will have to work hard to keep up.

## Blurry line between in- / out-of-school provision

- There are blurry lines between the in- and out-of-school provision of arts education. For instance:
  - Out of school settings, such as museums, are often used for arts education that is part of the school curriculum. This includes school trips or out of school activities that is led and organised by schools.
  - Much arts education, thanks to a scheme called Shared Services which has opened up schools for community use, now takes place in school settings. This may be run by the school itself (for profit) or by other organisations.

## Isolating specific spending on arts education work

- Many organisations accounts show what is spend on arts education, but will give an imprecise definition of precisely what the money is used for.
- For instance, we know that the Arts Council’s regularly funded organisations contribute about £74,000,000 (€89,000,000) in spending to education (2008/9) but it is unclear how much of this is in schools or out of schools, or even used for training of ‘educators’
- Match funding is nearly always required for project work, which opens up difficulties around double counting.

## Challenge of estimating private contributions and in-kind resources

- Although public organisations will usually publish accounts, it is near impossible to guess the contribution of private donations or contributions to the sector. These might include:
  - Individual donations for purchase of equipment / materials
  - Support of a large number of volunteers or organisations who give time and resources without it being paid for or quantified

- Use of equipment or room hire for free or token charges
- In kind contributions (such as time volunteering, unbudgeted supplies, or use of facilities etc )Research focuses on impact or outputs
- As the majority of research is commissioned by organisations seeking to estimate their own contribution, it tends to focus on impacts. This preoccupation is rightly recognised by the research itself.

### Focus of activity

- Much arts education is focused on target areas (such as areas of disadvantage, excluded young people etc) rather than universally across the UK. This means taking a ‘sample’ e.g. focusing on resources in a specific area and hoping to extrapolate to gain a national figure, is very challenging.

### Adult arts education

- This report, and the sector, primarily focuses on arts education for children and young people. Investigation into the full sector would include adults, and opens up new avenues for investigation, including adult education, universities and colleges, and further private institutions.

### Distinction between UK nations

- From a pragmatic point, it is worth noting that the UK consists of four nations, all with different systems and measurement, however, the provision in each of these nations is largely the same. The differences are focused on the organisations that run each set of programmes, and which are applicable in each area. The main distinctions are outlined in Figure 4 below, but this also means there is a different research and evidence base for each nation.

**Figure 4 Differences across UK nations**

Nation	% of UK population	Main arts funder
<b>England</b>	83	• Arts Council England
<b>Scotland</b>	9	• Creative Scotland
<b>Wales</b>	5	• Arts Council of Wales
<b>Northern Ireland</b>	3	• Arts Council of Northern Ireland

Source: BOP Consulting

# 6. List of existing researchers and organisations

Research work in the sector is characterised by a lack of coordination, but some excellent practice. Organisations involved in the sector, and whose work should be reviewed under the full study, include:

## Government

### *Central*

Department of Culture, Media and Sport

Department for Education (formerly DCSF)

Department of Business (formerly BIS)

Department of Communities and Local Government (CLG)

### *Other UK government*

Scottish Assembly

Welsh Assembly Government

Northern Ireland Assembly

### *Non-departmental public bodies*

Arts Council England

English Heritage

Museums, Libraries, Archives Council (MLA)

Learning and Skills Council

Creativity Culture & Education (CCE)

Learning and Skills Council

Scottish Arts Council

Partnership for Schools

Higher Education Funding Council for England

Commission for Architecture and the Built Environment (CABE)  
National Endowment for Science, Technology and the Arts (NESTA)

## Lottery

Heritage Lottery Fund

Big Lottery

## Private sector / Trusts & Foundations

Clore Duffield Foundation

Calouste Gulbenkian Foundation

Esmée Fairbairn

Foyle Foundation

Northern Rock Foundation

Paul Hamlyn Foundation

Wellcome Trust

## Charities

Cultural Learning Consortium

Engage

National Society for Education in Art & Design

National Foundation for Educational Research

National Association of Local Government Arts Officers (nalgao)

National Literacy Trust

Booktrust

National Youth Agency

## Academic institutions and think tanks

Centre for Literacy in Primary Education

NIACE

Institute of Education, UCL

RAND Europe

Demos

ippr

## Arts education strategy and distribution organisations

Film Council

Film Club  
Youth Music  
Film Education  
RSA  
Film Council  
Film Education  
British Film Institute  
Arts & Business  
Group for Education in Museums (GEM)  
English National Youth Arts Network  
Sackler Centre for arts education at the V&A  
National Literacy trust  
Youth Dance England  
Music Standards Fund  
Partnership for Schools  
Public broadcasters (BBC, ITV, C4)

### **Arts education initiatives and programmes**

Music Manifesto  
Film Club  
Learning Outside the Classroom  
First Light  
Mediabox  
In Harmony  
U.DANCE  
Arts Awards  
Artsmark  
Music Standards Fund  
Creative Partnerships  
Find Your Talent (funding withdrawn)  
Reading Matters

### **Formal organisations**

*Major organisations with involvement in arts education include:*

Tate  
National Gallery  
British Museum

British Library  
Natural History Museum  
Science Museum

### **Research outlining the context for the sector includes:**

Ken Jones (2009) *Culture and creative learning: a literature review*, available online at:

[www.creativitycultureeducation.org/data/files/cce-lit-review-83.pdf](http://www.creativitycultureeducation.org/data/files/cce-lit-review-83.pdf)

Julian Sefton-Green (2009) *Creative Learning*, available online at:

[www.creative-partnerships.com/data/files/creative-learning-booklet-26.pdf](http://www.creative-partnerships.com/data/files/creative-learning-booklet-26.pdf)