

Arts Education Monitoring System: UK

Updated report
March 2012



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1. Introduction

The European Arts Education Monitoring System 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 has been produced in March 2013 as an update to our Fact Finding Mission, the first stage of the overall research programme for the UK, an initial scan of the existing data and delivery structures that exist and a revision of our initial report for the project in Summer 2010. In 2010 a new administration – the coalition government – took power in the UK, and this report demonstrates the changes to the sector as a result of their policies.

1.1 Our approach

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.

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.

- Outside of the formal school curriculum. 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.
- Training – both Initial Teacher Training (ITT), and Continuing Professional Development (CPD) for teachers and for creative professionals working in education work.

1.3 Where does arts education happen?

In the UK, arts education primarily happens in schools although there has been growing activity in out of the classroom settings, such as museums, galleries, libraries and archives.

There has been over the last twenty years, a wider drive to increase provision for access to cultural and creative education settings, especially for groups who are not usually taken (although there is little evidence that this has been effective). An increasing number of educational and outreach departments run from within these organisations.

Key sites for arts education 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. This is a significant obstacle for those collecting data on the sector as sources are often incomparable.

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).

The Henley Review¹ was an influential policy review that aimed to set the agenda for the sector in the UK. It defines “cultural education” saying: “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.” The value of ‘cultural education’ is framed in the review in terms of human resources investment for an industry sector, rather than

the lives of young people and their education, though there are some references to the latter.

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, although Arts Council England have recently attempted to establish some principles for quality, they have been lukewarmly received by the sector.

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?

¹ Henley, D. (2012). *Cultural Education in England: an independent review by Darren Henley for the Department for Culture, Media and Sport and the Department for Education*. London: DCMS. This was published after some delay on 28th February 2012.
<http://www.culture.gov.uk/publications/8875.aspx>

Figure 1 Development of terms and related policy areas

Definition	Commentary
Art Education	<ul style="list-style-type: none"> • The traditional term for arts education work. • Focus on critical studies and practice of traditional arts, especially music, visual arts, drama, and literature.
Arts Education	<ul style="list-style-type: none"> • General term, used in policy literature most commonly pre-1998. • Includes music education, visual arts, drama, and film in particular, but begins to include other fields. • Does not necessarily encompass 'creativity'.
Creative Education	<ul style="list-style-type: none"> • 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. • 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>). • Broadens the definition of arts to include a focus on creativity, consequently including heritage, architecture, etc, as well as science and technology. • Use of the term has been driven by Labour government from around 2000-2008.
Cultural Education / Learning	<ul style="list-style-type: none"> • 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. • The coalition government commissioned Darren Henley, Managing Director of Classic FM (a commercial classical music radio station) to produce "Cultural Education in England: A Review"

3. Context, structures and definitions

3.1 Polity

Polity describes the institutional and constitutional frame of the state, the civil services, including norms and values constraining the actions of people. It is the available framework of the formal and informal “rules of the game”, the institutions that direct the behaviour of the political actors.

Responsibility for cultural education in England is found in two central government departments, as well as local government. This differs in the other UK nations (i.e. Scotland, Wales and Northern Ireland) 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 (and so provides strategic guidance to) a number of specific organisations that are responsible for 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.

DCMS has suffered significant cuts to its budget and therefore its prestige under the coalition government. They now have very little involvement in the sector.

Department for Education (DfE)

DfE “is responsible for education and children's services.”

DfE run the country's schools, largely through local authorities, though this is changing with the current coalition government's policies. Contact

with culture has been believed to be part of education, especially in regards to agendas around life chances, attainment, and social cohesion. DfE 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.

DfE programmes are less easy to collect data on, as their funding is mainly channelled through schools, who make independent decisions around exactly where to direct funds – also making them less relevant for the focus of this study. 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.

Under the coalition government, there has been more a shift from arts education programmes that work across a region or nationally, (e.g. Creative Partnerships or Renaissance in the Regions) to a focus on individual schools making decisions on whether and how to spend their budgets on arts education (the Academies programme). This means that information about such work in schools will be even patchier than it has been over the past decade, and it is unclear what efforts the government or the Arts Council will be making to keep track of arts education in schools now that information will be held on an individual school basis.

DfE have made significant changes to the curriculum in schools with the implementation of the English Baccalaureate. This took the focus away from arts subjects in schools.

Local Authorities

Local government in England is highly complex and contains some historical anomalies that make it hard to generalise. 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.

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.

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.

DfE have pushed hard at a new structure for educational provision, the Academy System. Schools can opt in to become academies (in many cases there is significant political pressure on them to do so) which gives them greater control over their own powers, within a remit set by DfE. This will exclude local government from any control over their local schools (unless they provide additional funding). It is anticipated that nearly all

schools will opt to become academies, and as a consequence local authority education departments are being significantly cut back.

3.2 Policy

Policy is used to cover the concrete content, the aims and tasks of problem solving, programs and incentives as well as governmental papers that reflect the policy setting within the legislations for public cultural organisations. It covers the output and outcome facing arts.

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 1999 the influential report *All Our Futures: Creativity Culture and Education*², 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 ran from 2002 – 2011, and received around £35m-£40m per year in funding from DCMS and DfE. It was described as 'the government's flagship creative learning programme'. CP was run by Arts Council England from 2002 – 2009, and by Creativity, Culture & Education (CCE) 2009 – 2011 and worked in just over 20% schools in England.

² National Advisory Committee on Creative and Cultural Education. (1999). *All our Futures: Creativity, Culture and Education*. London: DfEE No mention is made of this report in the current Henley Review, despite its obvious relevance.

- **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).

These projects were, sometimes, backed by a significant research emphasis to understand the impact that they had on various stakeholder groups including young people, educators, artists, parents and local communities³. It is believed by many in the sector that although mistakes were made in the implementation of some of these schemes, in general they were extremely positive developments.⁴

Priorities of the current 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.

The Conservative Party are the lead partners in the coalition. The Education Minister, Michael Gove, emphasised the need for everyone to have some sort of cultural education when the Henley Review was announced, saying:

"In order for our young people to succeed in higher education and employment we must provide them with a rigorous, well-rounded education. The best schools are already doing this."⁵

However, the reality of their actions have been dominated by the need to cut spending, rationalise the sector and promote non-instrumental forms of cultural learning:

- Budgets have been shrunk or cut. 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).
- Rationalising the sector to make it more comprehensible, although in reality this is mainly being achieved through spending cuts. For instance, through the cutting of funding to the Creative Partnerships programme run by Creativity, Culture & Education (CCE).
- Promoting non-instrumentalist forms of arts education (a return to 'arts for art's sake').
- A renewed focus on music education, led by the Henley Review of Music Education.
- A review of Cultural Education, also conducted by Darren Henley. In response to this review, the government has pledged just £15m over three years as 'pump-prime' money (although this term implies that there will be some other source of funding in future, rather than just more government funds, which is unlikely). Despite the report's recommendations about teacher training being crucial, just £300,000 has been set aside for it.

³ Creative Partnerships in particular had a relatively large research budget allocated from the start of the programme. <http://www.creativitycultureeducation.org/research-impact/exploreresearch/?q=&s=com.othermedia.cce.model.SourceTag-L-1>

⁴ This was based more on advocacy materials than firm evidence. Most programmes did include evaluations, but these were of varying quality with very few meeting the standard set by the EPPi Centre (Evidence for Policy and Practice Information and Co-ordinating Centre) in their government funded Culture and Sport Evidence (CASE) meta-review.

⁵ <http://www.education.gov.uk/inthenews/inthenews/a0076598/classic-fm-chief-to-lead-review-of-cultural-education>

- Introduction of 'Bridge Organisations' as part of the new 'National Portfolio Organisations' These organisations are getting a total of £10m per year for three years, which is a significant drop from Creative Partnerships which received over £300m over 10 years.

3.3 Politics

Politics concerns the interactions between (collective) actors within a society on issues where actors (e.g. parties & organized interests) are negotiated. It covers the process of the policy setting, reflecting the interests, discourse, conflicts and co-operations of the actors.

In the UK, politics and policy are closely meshed together. We are able to draw the following conclusions.

All political parties would have continued with the spending cuts, which are emphasised to the public as a "reality".

There was surprisingly little political concern for the cultural education cuts, often because the "big hitters" of party politics were focusing on other agendas. The current Labour party (the opposition) are forecast to win power at the next election (2015), although it is unclear what their current policies for the sector will be.

However, there has been strong local objection to the cuts, especially those instigated by local government. For instance, the sale of Stockwell Studios, a community arts centre in London, has even made the national press (<http://stockwellstudios.org.uk/>). Local campaigns against the cuts to libraries have also generated high-profile responses in the national press and in parliament, with the DCMS Select Committee (a parliamentary committee established to investigate cultural issues) is calling for evidence about library closures and their effect.

On a national level, the campaign against the cuts has been coordinated by the Cultural Learning Alliance. They are: "a collective voice working to ensure that all children and young people have meaningful access to culture in this difficult economic climate" and are made up of a number of the key sectoral bodies. Of most influence, they produced a document called ImagineNation: The Case for Cultural Learning, which has been backed by senior figures in the arts including David Puttnam, Kevin

Spacey, and Sir Nicholas Serota. However, although it is an impressive document it is difficult to see what impact it has made.

A final point on politics is the delay to the long-awaited Henley review. This is an important document with some proactive suggestions, but which has had publication postponed three times now. It is clear that there was some dissatisfaction with the document within government. It was finally published on 28th February 2012.

Alongside the review, the government published a response which listed a number of commitments that would be met 'immediately':

- New joint Ministerial Board
- A National Plan for cultural Education together with the sponsored bodies
- Work with Teaching Schools and sponsored bodies to improve the quality of cultural education in schools
- A new National Youth Dance Company for 30 young people per year
- National Art & Design Saturday clubs, based on those already run by the Sorrell Foundation
- Heritage Schools – providing access to local history and cultural heritage
- Cultural education passport for children aged 5 – 19 so that all children and young people can have a rich variety of cultural education . This could of course prove particularly useful when considering the monitoring of arts education in England
- Museums education to encourage and facilitate more school visits
- A new Film Academy run by BFI 'to inspire and train the next generation of British filmmakers'
- The Bridge Network – adding film and heritage to the Bridge Organisations' existing responsibilities for arts, museums and libraries

The implementation of the other recommendations will depend on the current review of the National Curriculum, but it is unclear how the review will be affected by the Henley Review with Gove refusing to speculate on

the outcomes of the National Curriculum review.⁶ The government response simply describes the Henley Review as something that would ‘feed into the consultation process for consideration.’⁷

The Arts Council also published a brief response immediately in support of the review. This included committing to working with Trinity College (current deliverers of the Arts Award, a scheme which credits young people for their cultural education achievements) on a feasibility study to develop the Cultural Education Passport scheme.

3.4 Governance

Governance is the meaning of governing arts and cultural education throughout public and private actors, including the emergence of associations, foundations and grass-root organisation. Hereby we underline the usage of the term governance in its wider sense of the development and evolution of new actors and not focusing on (state) public governance structures.

3.4.1 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 £445 million (€531m). They operate as an arms-length body from government, meaning they are independently formulated to allow for their independence.

In November 2010 Arts Council published its 10-year strategic framework, *Achieving Great Art for Everyone*, which included the goal that ‘Every child and young person should experience the richness of the arts’.

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 695 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 was £73,662,707 (€90m, 2008/09), although this will include some work with children in schools and adult education/outreach work and is likely to be significantly lower now.

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

ACE also funds some organisations that have been established with specific remits around arts education, including:

ACE Bridge Organisations

ACE has invested in 10 organisations (plus four associate organisations) to create a network of Bridge organisations. These organisations are mainly formulated as charities.

They have received £10m per year from 2012-13 – 2014-15 from the National Lottery. Their purpose is to build on the legacy of Creative Partnerships by working to improve the delivery of arts opportunities for children and young people, acting as a “bridge” between the arts and education sectors. ACE describe this as: “The Bridge network will help us to create a coherent and focused arts and culture offer for young people, by connecting the high quality work and opportunities already offered by

⁶ <http://www.guardian.co.uk/culture-professionals-network/culture-professionals-blog/2012/feb/29/henley-review-cultural-education>

⁷ http://www.culture.gov.uk/images/publications/Cultural_Education_Govt_response.pdf (p.7)

the cultural sector, and identifying where new opportunities can add value for children and families.”⁸ The work of the bridges has been, in the main, effective, although the changes in the sector have not made their job easier. They were asked to conduct a review of schools use of arts education at the start of their engagement, although it is not clear how comprehensive these studies were.

3.4.2 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.

3.4.3 Understanding the sector

In reality, these different groups will almost always work closely together in order to deliver any programme and this can get extremely complex. Henley drew attention to the issues with this complexity, explaining that investment by funders such as Arts Council England, British Film Institute, the Big Lottery Fund and the Heritage Lottery Fund has potential to be effective at both national and local levels, but ‘currently there is an absence of strategic oversight of how this money is being spent in its totality.’⁹

Figure 2 is designed to help demonstrate how the sector works, including the major funding streams. **Figure 3** outlines the roles of each category, along with some example organisations.

⁸ Arts Council Bridge organisations briefing 18/07/11
http://www.artscouncil.org.uk/media/uploads/pdf/briefing_bridge_organisations_180711.pdf

⁹ Paragraph 2.7 – Henley, D. (2012). *Cultural Education in England: an independent review by Darren Henley for the Department for Culture, Media and Sport and the Department for Education*. London: DCMS

Figure 2 Heuristic of the delivery structure for arts education

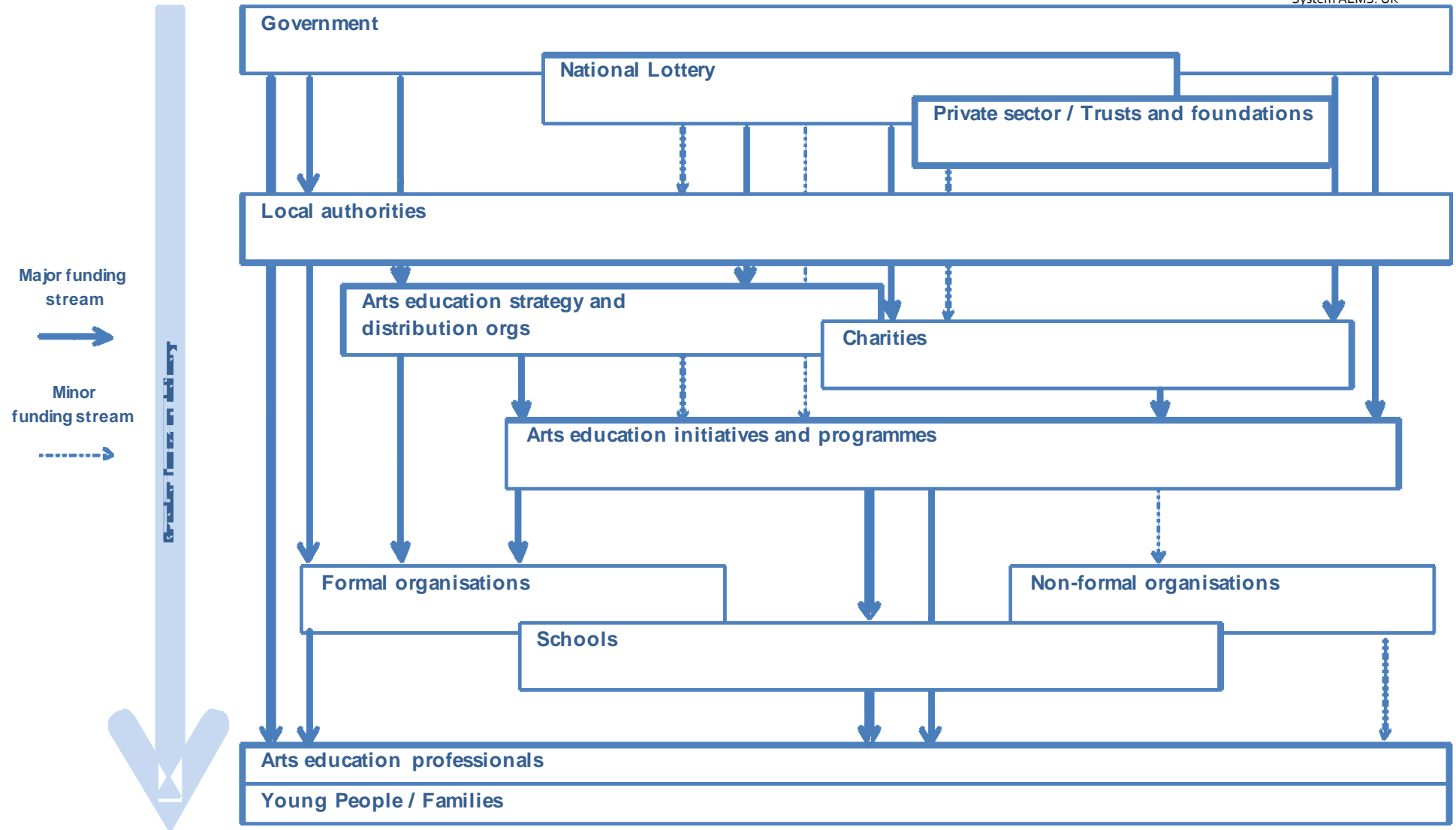


Figure 3 Details of organisations and programmes

Type of body / organisation	Role	Examples
Government	Funding and strategy	DCMS; DfE
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	Arts Council Bridge Organisations
Charities	Funding and delivery	engage, National Literacy Trust, Youth Music, Youth Dance England, National Youth Theatre, Cine Club
Arts education initiatives and programmes	Delivery; often time-limited	Artsmark, Musical Futures, Film Club, Sing Up. These are often run by larger organisations.
Formal Organisations	Delivery	Various museums, galleries, theatres
Non-formal organisations	Delivery	Local societies and clubs. Informal provision. Community groups/ supplementary schools
Schools	Delivery and funding	Local authority run schools, free schools, academies, independent schools.
Arts education professionals	Delivery	Mediate all engagement. May include private lessons e.g. music tutoring.

Source: BOP Consulting

4. Cultural Institutions

Broadly, the main cultural institutions involved in the provision of cultural education in the UK are:

- Museums and galleries, for whom provision tends to be visual arts focused and creative. For instance:
 - National Gallery, who run a full programme of school visits and additional programmes such as 'Take one Picture', a national scheme aimed at primary schools. Every year the Gallery focuses on one painting from the collection to engage learners in cross-curricular work in the classroom. The scheme aligns closely with the DCSF Primary National Strategy: Excellence and Enjoyment.
 - Tate - Includes CPD events, online resources, web quest and case studies
- Theatres, for whom cultural education provision tends to be highly interactive and often reliant on outreach. For instance:
 - The Old Vic, who run community engagement programmes to provide access to their rehearsal and performance spaces.
 - Bigfoot Theatre - Bigfoot Arts Education. "Bigfoot are extremely proud of the way in which we share knowledge and skills to teachers and practitioners. Our goal is to help as many people as possible be confident and able to deliver high quality arts programmes to their students."
- Heritage buildings and institutions, whose work tends to be focused on supporting the curriculum's existing history premium. These are often creative learning style events. For instance:
 - Haart in Norwich, who work with local young people to engage them with the heritage of their city through roleplay and drama.

4.1.1 Other Civil Organisations

In addition to cultural institutions there are a range of other bodies with involvement, these include:

- **Sector lead bodies** who direct and support this activity, including:

- British Film Institute. Includes resources, CPD events and Research into teaching and learning. They provide some direct education work in their main film centres on London's Southbank.
- English Heritage. Provide a bi-annual magazine and teaching resources, as well as support for work in their network of heritage institutions (e.g. castles, historic buildings).
- **Strategic organisations with focused roles**, including:
 - Culture24 – Who provide information on Ideas & Resources, Visits & Outreach, Training & CPD
 - Film Education - Training and Practical resources for teachers, including 'Using Film in School' and other practical resources.
 - Architecture Centre Network - Network launches teacher training offer. Centres collectively and individually deliver extensive 'built environment education' programmes to and with schools and teachers.
 - engage - Watch this Space - Galleries and schools in partnership. Watch the Space handbook is for teachers, artists and gallery education professionals wishing to work in partnership to deliver exciting education projects in galleries. It contains case studies by participants in the Watch this Space Programme, 2004-2008,
 - engage - Towards an inspired future: Creative Partnerships and gallery education. Artists, teachers, gallery educators and colleagues working in Creative Partnerships reflect on the potential for collaborations between galleries and schools to enhance teaching and learning across the curriculum.

4.1.2 Co-operations between Cultural Institutions and Schools

Many schools prefer to develop long-term relationships with cultural institutions and for many, but engagement tends to be low level and reliant on annual visits, rather than being fully integrated. There are some exceptions with individual artists who may be embedded in schools for longer-term projects, often in exchange for studio space, access to materials, or other benefits.

5. Human Resource Education and Training for Arts Educators

5.1.1 Workforce in the Sector

Two specific groups work in the cultural education sector:

- **Trained teachers.** To work in a school in the UK, participants have to be qualified, usually with a degree and a postgraduate teacher training qualification. Research emphasises both the importance of teachers in promoting cultural education opportunities to young people and also the difficulty that the sector has in reaching the teachers. The pressure of the curriculum means teachers are often focused on attainment, rather than more complex and rounded educational provision. Finding motivated teachers to lead on cultural education from within schools is seen as a priority for the sector.
- **The cultural education workforce.** This consists of artists and practitioners, cultural organisations education officers and staff, and a variety of other mediators (e.g. recruitment agents who broker the relationship between schools and artists). There is no requirement for formal training to be a part of this workforce, although participants are likely to require an official criminal records check. There has been an increasing effort to formalise the qualifications, though the need for accreditation varies and is the subject of debate.¹⁰

5.1.2 Employment Contracts and Environment

¹⁰ Kate Oakley refers to efforts made in relation to the cultural sector in general in her literature review 'Art Works' – cultural labour markets: a literature review (2009) (published by CCE) – see pp.62-63

Issues of note include:

- **Low salaries.** Low pay is widely recognised as a major problem for the sector. To address this issue the Museums Association has produced salary guidelines, originating from the MA's 2004 survey into pay in the sector.
- **Widespread but unstructured CPD Programmes.** CPD opportunities are offered for the workforce by a significant number of organisations, both public and private, but there is a lack of coherency in the sector. There are few formal accreditation systems.
- **Need for formal accreditation.** Many commentators (and the Henley Review) mention the need for a formal accreditation for cultural education providers. The absence of any quality assured standard means that many teachers are reluctant to trust their students with providers and feel they need to control or steer sessions, which can be time and effort consuming.

5.1.3 Carriers in the Sector

As with any sector, there are a wide variety of deliverers. Some current examples that demonstrate this variety are:

- Cine Club¹¹ is the young filmmakers network. It trains teachers to set up and run filmmaking clubs in school using low budget equipment and free software. It also equips young people (from 7 years and up) with the skills to make and share their films with their peers. It is a membership scheme with support from various funders, with some one-off workshops on offer as well.
- 'Take One Picture' is the National Gallery's countrywide scheme for primary schools. Each year the Gallery focuses on one painting from the collection to inspire cross-curricular work in primary classrooms. During a one-day Continuing Professional Development course at the Gallery teachers are given a print of a painting. The challenge is then for schools to use the image imaginatively in the classroom, both as a stimulus for artwork,

¹¹ <http://cineclub.org.uk/about/>

and for work in more unexpected curriculum areas. National Gallery Education then displays a selection of the work in the annual 'Take One Picture' exhibition at the National Gallery, and on this website.¹²

- The Mighty Creatives¹³ are the 'Bridge Organisation' for the East Midlands. They were responsible for Creative Partnerships previously. In addition to this, they have run programmes including 'Igniting Ambition' a five year programme of summer festivals and events leading up to the Olympics in 2012; and a Learning Service for schools interested in developing 'creative child-centred learning'. Their focus is on young people's creativity and innovation, often but not exclusively in relation to the arts.
- Youth Music¹⁴ focuses on 'using music to transform the lives of disadvantaged children and young people.' One of their programmes is called 'Sing Up' a National Singing Programme in schools started under the previous government which is now becoming a membership scheme in response to funding cuts.¹⁵

5.1.4 Training and Qualification of Mediators/ Professionals

Training and qualification programmes focus on two levels:

- CPD (or throughout the career)
- ITT level (or new entrants to the workforce)

There are a number of ways of formalising this:

- Qualifications assured by higher education bodies
 - NSEAD (Warwick University) - Artist Teacher Scheme Evaluation 2006. This is the final report of an evaluation of the Artist Teacher Scheme commissioned by the Management Group and undertaken

by Sheila Galloway, Julian Stanley, Steve Strand of the University of Warwick.

- Programme led CPD programmes (i.e. unqualified). These are widespread and are run by cultural institutions, sector bodies, and private training providers.
- Informally professional accredited scheme, such as:
 - Museum Association CPD Plus – Scheme. Continue professional development which is accredited by the MA in a locked-room scenario. This is a highly exclusive way of accrediting provision and has been widely criticised.
 - NSEAD - Artist Teacher Scheme. The Artist Teacher Scheme (NSEAD) is an expanding programme of continuing professional development courses devised by partnerships between galleries or museums and university schools of fine art and design to enable teachers to regain or develop their personal practice as artists in the context of the contemporary visual arts.

¹² <http://www.takeonepicture.org/about/index.html>

¹³ <http://www.themightycreatives.com/>

¹⁴ <http://www.youthmusic.org.uk/musicispower/index.html>

¹⁵ www.singup.org/

6. Evidence, Statistics and Financial Resources

Our initial review suggests that there are few existing resources that give a pan-sectoral approach. This has been, to an extent, confirmed by the Henley Review which also did not recognise any specific research or data.

6.1.1 Statistics

The wider sector bodies have some data publicly available about the resources going into cultural bodies for education. This includes the main cultural funding streams:

Arts Council: Regularly funded organisations grants 2011/2012 annual submission

- Outlines the key headline funding statistics given to these groups.

Other data mentioned in our original report is no longer available or collated.

6.1.2 Governmental Budgets

DCMS and DfE do not have available records on the budgets given over to cultural education.

6.1.3 Studies

We are not aware of any relevant studies.

7. 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)
- A lack of distinctions with regards to the training of arts educators, in particular the distinction between arts teachers and arts educators within cultural institutions.

Changes in the currents system

There are likely to be further changes to the sector as the impact of the new funding cuts and policy changes are played out.

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'.

Whilst most (larger) museums and arts organisations provide educational activities of some kind and provide information on their own activities, the variety of different offers and individual approaches make it more challenging to get a comprehensive, overall picture of the types of available activities and their results. Some form of sampling will be needed.

Focus of activity

Arts education is usually aimed at a local audience and frequently focuses on specific target areas (such as areas of disadvantage, excluded young people etc) rather than reaching 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.

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

There are blurry lines between the in- and out-of-school provisions 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.
- Many museums and arts organisations also offer educational activities aimed at children and young people in a family setting, ie 'father and son-day' or similar, which need to be distinguished from the activities offered within a formal education framework.

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.

Often, statistical information such as spending on arts education will not distinguish between adult and CYP education.

Training of arts educators

There is limited available information on formal education for arts educators. Whilst there are a variety of courses and training options for teachers, from ITT to CPD, only very sporadic information is provided on training of arts educators within museums (both initial and CPD). Little research seems to be done in this field.

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 from the survey of Arts Council's regularly funded organisations that they contributed about £74,000,000 (€89,000,000) in spending to education (2008/9) but it is unclear how much of this was in schools or out of schools, or even used for training of 'educators'. This is the same for museums and arts organisations themselves; for example, the National Gallery in 2010/11 spent £1.7m on 'Educational activities', which, judging from their annual report, includes both working with schools and students. However a closer look at individual organisation 's responses reveals a number of inaccuracies in terms of who stated they did and didn't do education work. This raises issues in how this data source can be used.

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.

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 (and fund) each set of programmes, and which are applicable in each area.

8. 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

Learning and Skills Council

Scottish Arts Council

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

Creativity Culture & Education (CCE)

Cultural Learning Consortium

Engage

National Society for Education in Art & Design

National Foundation for Educational Research

National Association of Local Government Arts Officers (nalgaoo)

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

ipp

Arts education strategy and distribution organisations

Film Club

Youth Music

Film Education

RSA
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
Public broadcasters (BBC, ITV, C4)

The Bridge Organisations (and annual budget)

East: Norfolk and Norwich Festival (£500,000)
East: Royal Opera House (£730,000)
East Midlands: Mighty Creatives (£900,000)
London: A New Direction (£1,100,000), working with four 'Associate Bridge organisations':
Sadler's Wells (£75,000)
Roundhouse (160,000)
Apples and Snakes (£55,000)
Lyric Hammersmith (£160,000)
North East: The Sage Gateshead (£483,000)
North West: Curious Minds (£1,351,000)
South East: Artswork (£1,526,000)
South West: RIO (£880,000)
West Midlands: BCCSIP (£1,124,000)
Yorkshire: Cape UK (£1,018,000)

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

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

www.creative-partnerships.com/data/files/creative-learning-booklet-26.pdf