

## ACTION FOR CHILDREN'S ARTS

# RESPONSE TO THE HENLEY REVIEW OF CULTURAL EDUCATION



We very much welcome the unequivocal support that Darren Henley has given in his Review for the place of culture and the arts in the education of all children and young people. The 'declaration of interest' with which he begins is one with which we are in whole-hearted agreement:

*1.2 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.*

The Review makes 24 recommendations. It includes a number of other proposals which are not presented as formal recommendations. The government's response, being confined to the recommendations, is to that extent limited.

For example, the government is silent on that part of the Review (7.1) in which Henley says: '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.'

Henley's proposals in this regard are very specific:

*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.*

These are recommendations in all but name. We are disappointed that Henley did not give them that formal status in his Review and in so doing to oblige the government to respond to them.

Throughout the Review, Henley raises important issues and makes a variety of proposals, most of which we support. His defence of Cultural Education for its own sake, as well as on economic grounds, is very welcome. For example:

*1.8 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.*

*3.18 Cultural Education subjects in schools should not be seen as an easy option and therefore for less academically able children.*

*3.36 Cultural Education is enriching both in academic and skills-based terms. But it is also fun. And we should never be ashamed of that.*

We welcome the emphasis given in the Review to the quality of children's experience of the arts.

*3.3 ...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.*

In this context, however, we think that it was remiss of Henley not to refer to the artists and companies who create work specifically for children or to the relatively low level of public funding for work aimed at young audiences. The quality of children's experience of cultural activities depends first and foremost on the skills and experience of the artists involved in creating the work to which teachers and others are able to introduce them.

We regret too that his formal recommendations did not include the need to address the issue of cost as a barrier to children's cultural experience. The justification for this is given early in the report.

*1.9 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.*

We think that it would have been better to state the real cost and to leave pragmatism to the government.

Most of Henley's recommendations are aimed at the national agencies responsible for the arts within and outside government, but he draws attention also to the contribution made to Cultural Education by the Creative and Cultural Industries.

*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.*

We think that it was remiss of Henley not to raise in this context the concern that we share with many others about the steady decline in the BBC's commitment to children. Funding for children's programmes overall is at a low ebb. Only around 1% of the programmes for children broadcast on BBC Television are made in this country. The BBC has a duty to 'educate, entertain and inform' which it owes to the country as a whole, including children. We think that the BBC has an important part to play in Cultural Education and regret its omission from the Review.

The formal recommendations made by Henley are set out on the following pages, with the government's and our responses alongside them.

What Henley said	What the government said	What we say
<p><b>Recommendation 1</b></p> <p>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.</p>	<p>We would encourage schools and colleges to use this vision to help support them in providing a full range of rich cultural experiences for all their students. The 2010 Schools White Paper “The Importance of Teaching” states that children should expect to be given a rich menu of cultural experiences. We will produce a clear statement of the national ambition for cultural education as part of our response to recommendation 3.</p>	<p>We strongly support this recommendation and the ‘vision for Cultural Education’ to which it refers.</p>
<p><b>Recommendation 2</b></p> <p>A new cross-Whitehall ministerial group on Cultural Education should be set up, under the chairmanship of the Culture Minister or an Education Minister.</p>	<p>The Department for Education and the Department for Culture Media and Sport will establish a new Board to work with sponsored bodies to help them deliver our vision for effective cultural education across the country.</p>	<p>In principle, a good idea. Whether it works in practice will depend on the commitment of all parties, not least the Minister who takes charge.</p>
<p><b>Recommendation 3</b></p> <p>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</p>	<p>We agree. The Departments will work together to develop a National Plan for Cultural Education in consultation with our key partners. This will clearly set out the Government’s aspirations and priorities in this area, and how they are delivered in the context of cultural education, with the</p>	<p>We agree too. But we are concerned that the partners identified by the government do not include any organisations representing either schools or children. Henley rightly points to the need for ‘a framework that enables these ambitions to be delivered’. That means involving in its development the teaching</p>

<p>this area, while ensuring the development of a framework that enables these ambitions to be delivered.</p>	<p>particular commitment of the Arts Council England, English Heritage, the British Film Institute and the Heritage Lottery Fund.</p>	<p>profession and organisations concerned with children's welfare.</p>
<p><b>Recommendation 4</b></p> <p>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.</p>	<p>The Government strongly agrees with this proposal and looks to the organisations named here to build this new working relationship. Partnership working will underpin our vision for the future of Cultural Education and we look forward to developing a new partnership with this group.</p>	<p>Henley's explanation of this recommendation sets out a challenging agenda for the proposed partnership, which may have unintended consequences. The other side of the coin of integration is loss of diversity. We need to understand exactly what the remit of the CEPG will be, how it will be organised (Henley says that he is 'not advocating the creation of a new standalone Non Departmental Public Body to fulfil this role') and what priorities it sets itself, before we can be certain that it has the potential to make a real difference.</p>
<p><b>Recommendation 5</b></p> <p>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</p>	<p>We think this is a valuable proposal and will support its development, in partnership with the Cultural Education Partnership Group.</p>	<p>Henley gives an example of a successful local scheme and suggests that '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.' We disagree. We think that local diversity is important in itself and as a stimulus to change. A national scheme is more likely to stifle initiative than to encourage it.</p>

<p>secondary school from a variety of different feeder primaries, each of which has a slightly different programme of Cultural Education.</p>		
<p><b>Recommendation 6</b></p> <p>A single destination website should be created, bringing all Cultural Education resources together in one easily accessible place online.</p>	<p>Improved access to online resources would enable schools and colleges across the country to easily access details of local cultural education opportunities for their students and signpost them to funding opportunities to support them. We look to our sponsored bodies to examine this proposal in more detail and will work with them in support of its development through the new Ministerial Board.</p>	<p>Henley says this ‘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’. We think he has underestimated the scale of the task and the cost of keeping such a website relevant, up-to-date and responsive. He gives examples of existing websites and suggests that integrating them all will produce a better result. We disagree, believing that, in this area as in others, diversity of provision is to be preferred.</p>
<p><b>Recommendation 7</b></p> <p>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 channelled. The government agreed with the recommendation in its response to my Review and the National Plan for Music Education</p>	<p>The Government fully supports the principle of greater partnership working between cultural organisations and schools, such as the effective spread of resources, expertise, and ideas. Local areas may want to build on the work of music education hubs and the Bridge networks across the country.</p>	<p>Henley goes on to say that he is ‘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.’ We agree with the principle of local partnerships and think that the government is probably right to want to see such partnerships developed locally and to sidestep Henley’s suggestion that the government should ‘identify the exact model for the delivery of Local Cultural Education Partnerships, as part of the development of</p>

<p>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.</p>		<p>the National Plan for Cultural Education.'</p>
<p><b>Recommendation 8</b></p> <p>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</p>	<p>There are many fantastic examples where this partnership is already happening between schools and cultural organisations but it is for the school leadership and governing body to determine how these responsibilities are delegated. We will talk further with our sponsored bodies about what more they might do to encourage the organisations they fund to support this recommendation too.</p>	<p>We think that Henley is right to advocate for this and that the government is right to say that it is a matter for individual schools and cultural organisations to decide for themselves. Such partnerships need the genuine commitment of all partners if they are to succeed.</p>

<p>in England to be adopted by a cultural organisation to build meaningful long-term bonds between the two entities.</p>		
<p><b>Recommendation 9</b></p> <p>Greater priority should be given to the importance of Design as a curriculum subject within schools.</p>	<p>Within the current National Curriculum, design straddles Art &amp; Design and Design &amp; Technology. The Government has already signalled that English, mathematics, science and PE will continue to be part of the National Curriculum at each key stage, and the review is considering the position of all other subjects - including both Art &amp; Design and Design &amp; Technology, which are currently part of the National Curriculum up to Key Stage 3.</p>	<p>Henley's reason for raising this issue is that 'it ties directly into the current drive to help foster economic growth.' The government's response is not to address this issue directly but to refer to the on-going curriculum review. While not disagreeing with Henley's recommendation, we think that he should have broadened his argument to include other factors.</p>
<p><b>Recommendation 10</b></p> <p>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.</p>	<p>The Department for Education is currently reviewing the National Curriculum, and this recommendation will feed into the consultation process for consideration.</p>	<p>We share Henley's concern 'that Dance and Drama remain Cinderella subjects in schools', but we think that the issue deserves more than a brief paragraph expressing that concern. In particular, it would have been relevant to link it to the issue of the English Baccalaureate. We hope nevertheless that the recommendation will be given serious consideration, along with the recommendation for Design, in the National Curriculum review.</p>
<p><b>Recommendation 11</b></p> <p>Most children and young people should be encouraged to take part in the Arts Award and Junior Arts Award, which should be regarded</p>	<p>We welcome this recommendation.</p>	<p>So do we. In particular, we welcome the development of the Junior Arts Award, making this successful scheme available to younger children.</p>

<p>as a valuable qualification.</p>		
<p><b>Recommendation 12</b></p> <p>The scope of the Artsmark Award should be widened to include all areas of cultural education covered by this Review.</p>	<p>We welcome this recommendation and are very much encouraged by the high percentage of Teaching Schools who hold the Artsmark Award.</p>	<p>We agree that widening the scope of the Award would be a positive contribution to its continued development.</p>
<p><b>Recommendation 13</b></p> <p>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.</p>	<p>We will work with Ofsted, sponsored bodies and Teaching Schools to look at how best to improve awareness of effective engagement between cultural organisations and schools.</p>	<p>We have serious reservations about this recommendation. Henley’s argument for it is flimsy, consisting of just one paragraph: ‘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.’ This begs so many questions that we think the government’s cautious response is sensible.</p>
<p><b>Recommendation 14</b></p> <p>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</p>	<p>(a) We will discuss this proposal with Ofsted and we will respond in due course.</p> <p>(b) Ofsted’s new school inspection framework was launched in January 2012. The new framework considers how schools meet the needs of the range of pupils, and pupils’ spiritual, moral, social and cultural</p>	<p>We welcome this recommendation and the government’s response to it.</p>

<p>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.</p>	<p>development. In looking at this area, inspectors consider the extent to which pupils respond positively to a range of artistic, sporting and other cultural opportunities, including, for example, developing an appreciation of theatre, music and literature</p>	
<p><b>Recommendation 15</b></p> <p>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</p>	<p>We welcome this proposal.</p>	<p>We would have welcomed this recommendation more warmly if Henley had dealt with it more thoroughly than by giving just one example of a practical initiative (the James Dyson Foundation's 'DT Ambassadors') and the suggestion that '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.' Such an important and far-reaching proposal deserves more thoughtful and detailed analysis.</p>

<p>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.</p>		
<p><b>Recommendation 16</b></p> <p>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.</p>	<p>We agree. We will work with the Cultural Education Partnership Group and Teaching Schools to develop a broad package of CPD support for teachers.</p>	<p>Henley is right to identify this as an issue affecting primary schools, where the demands on teachers to cover the whole curriculum are especially challenging. The government's statement of intent is welcome and we look forward to its implementation.</p>
<p><b>Recommendation 17</b></p> <p>New qualifications aimed at cultural practitioners who also work in the education field should continue to be developed, as</p>	<p>We agree. In developing the National Plan for Cultural Education we will discuss this recommendation with Arts Council England which is already working with Creative and</p>	<p>This will be a welcome development, for which Henley makes a succinct but strong case in his Review.</p>

<p>these qualifications professionalise and give greater recognition to this part of the workforce.</p>	<p>Cultural Skills on developing a suite of professional qualifications to consider what might be done to expand this important piece of work.</p>	
<p><b>Recommendation 18</b></p> <p>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.</p>	<p>The Government recognises that small and specialist institutions, including those specialising in the arts may face additional and unavoidable teaching costs. Ministers have asked the Higher Education Funding Council for England to recognise these costs in the allocation of the teaching grant.</p>	<p>Whilst supporting this recommendation and welcoming the government’s response, we regret that Henley did not make specific mention of the development of courses focusing specifically on artists whose creative practice is aimed at children. Cultural education, especially the education of young children, depends on the growth of a vibrant children’s arts sector. Henley’s support for the children’s arts courses which already exist in a few HE institutions and for the development of new ones would have been welcome.</p>
<p><b>Recommendation 19</b></p> <p>A new permanent national youth dance company should be created and funded under the auspices of the Music and Dance Scheme.</p>	<p>We agree. This is a valuable proposal, and we will work with Arts Council England to take this recommendation forward together.</p>	<p>We welcome the government’s response to this recommendation, which will not only benefit the young people who take part but will help to raise the profile of dance for children and young people.</p>
<p><b>Recommendation 20</b></p> <p>The government should continue to fund specialist training in Dance and Drama. However, it should ensure that any future</p>	<p>The Department for Education (DfE) and the Department for Business Innovation and Skills (BIS) are working with the Young People’s Learning Agency (YPLA) and the Skills Funding Agency (the Agency) and the sector</p>	<p>We support this recommendation and, in particular, its emphasis on equality of opportunity and access.</p>

<p>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.</p>	<p>to develop a long term solution to provide support for the most talented young people and adults to access specialist dance and drama provision. While we are developing new arrangements, students will continue to be supported through the Dance and Drama Awards (DaDAs). DfE and the YPLA are also keen to consider the role that those involved in the performing arts industry might play in nurturing talent and supporting young people to be trained to meet their requirements.</p>	
<p><b>Recommendation 21</b></p> <p>The government should consider the creation of Downing Street Cultural Education Medals, presented by the Prime Minister or the Deputy Prime Minister.</p>	<p>The Government believes that it is important that we recognise excellence in cultural education achievement and will therefore explore further the possibility of establishing a new award scheme.</p>	<p>Although we agree with the principle underlying this recommendation and welcome the government’s response, we wonder whether there is an overlap with the existing Arts Award and in what way the proposed new award would differ. There may be a risk of invidious comparisons being made between the two.</p>
<p><b>Recommendation 22</b></p> <p>In partnership with commercial sponsors, the government should consider the introduction of a National Schools Culture Week across England.</p>	<p>We would support proposals from interested sponsors.</p>	<p>We question the validity of this recommendation, the argument for which consists of three short sentences. Henley gives the example of ‘the recent Lloyds TSB National Schools Sport Week’ but provides no information about that event. Given such cursory treatment, we wonder why the government felt able to give this recommendation its unquestioning support.</p>

<p><b>Recommendation 23</b></p> <p>Arts Council England should consider requesting Royal Patronage for the Arts Award.</p>	<p>We welcome this proposal and look forward to discussing its potential with the Royal Household and Arts Council England.</p>	<p>This recommendation, like the last, is not argued for in the Review, merely presented as a good idea. The statement that ‘royal patronage from among one of the younger members of the Royal Family could make the Arts Awards more relevant to young people’ is at least arguable.</p>
<p><b>Recommendation 24</b></p> <p>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.</p>	<p>We agree. We will provide further information on how we will progress this proposal in due course.</p>	<p>This is another recommendation that we would have been happier to support if it had been argued for in the depth and detail that it deserves.</p>