



department for  
culture, media  
and sport

# CULTURAL EDUCATION IN ENGLAND

The Government response to  
Darren Henley's Review of  
Cultural Education

Whoever neglects the arts when he is young has lost the past  
and is dead to the future.  
**Sophocles**

Learning about our culture and playing an active part in the cultural life of the school and wider communities is as vital to developing our identity and self-esteem as understanding who we are through knowing our history and the origins of our society.

Enjoying and participating in cultural life should be available to all children and young people: it must not be restricted to those children whose families already participate in cultural activities. All children and young people no matter what their background or family circumstances should have the opportunity to develop their creativity, their relationship with society and to contribute to the economy in ways that are beneficial to them as individuals and to society.

Once again we would like to record our grateful thanks to Darren Henley for his ambitious approach to undertaking a review of this scale across such a divergent sector. His vision for excellence in cultural education, to enable children from all backgrounds and every part of England to have the opportunity to experience and enjoy the best that our unique cultural heritage has to offer, is one that we share.

We would also like to express our gratitude to the cultural education sponsored bodies; Arts Council England, British Film Institute, English Heritage and the Heritage Lottery Fund, who have risen the challenges posed in the report and who have found a way to work together to address those challenges. We look forward to continuing to work closely with them, and to their increasing support for schools.

The Department for Education is committing £15 million until 2015 to pump prime initiatives that will inspire children and young people and schools to take part in cultural activities to enrich their learning and play their part in helping the cultural arts industries to continue to flourish.

However this is not just about creating opportunities; the real and lasting impact only occurs when those opportunities are enjoyable, challenging, of high quality, and when the young people are appropriately supported to achieve.

We set out below those issues that we will address 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
- National Art & Design Saturday Clubs
- Heritage Schools - providing access to local history and cultural heritage

- Cultural education passport – so that all children and young people can have a rich variety of cultural education
- Museums education – to encourage and facilitate more school visits to museums and art galleries
- Film education - to inspire and train the next generation of British filmmakers
- The Bridge Network bringing heritage and film as well as arts, museums and libraries closer to every school.

We have set out our immediate responses to the review’s recommendations overleaf and will of course develop these further in the National Plan for Cultural Education.

<b>Michael Gove Secretary of State for Education</b>	<b>Ed Vaizey Parliamentary Under Secretary of State for Culture, Communications and Creative Industries</b>

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

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

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.

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

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

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.

### **Recommendation 3: A New National Plan**

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

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 particular commitment of the Arts Council England, English Heritage, the British Film Institute and the Heritage Lottery Fund.

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

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

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.

#### **Recommendation 5: A Cultural Education Passport**

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

We think this is a valuable proposal and will support its development, in partnership with the Cultural Education Partnership Group.

#### **Recommendation 6: A Cultural Education Website**

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

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 them in support of its development through the new Ministerial Board.

### **Recommendation 7: New Local Partnerships**

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

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.

### **Recommendation 8: Managing Closer Partnerships**

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

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.

### **Recommendation 9: Design in the Curriculum**

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

Within the current National Curriculum, design straddles Art & Design and Design & 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 & Design and Design & Technology, which are currently part of the National Curriculum up to Key Stage 3.

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

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

The Department for Education is currently reviewing the National Curriculum, and this recommendation will feed into the consultation process for consideration.

### **Recommendation 11: The Arts Award**

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

We welcome this recommendation.

### **Recommendation 12: Artsmark**

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

We welcome this recommendation and are very much encouraged by the high percentage of Teaching Schools who hold the Artsmark Award.

### **Recommendation 13: New guidance from Ofsted**

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

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.

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

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

(a) We will discuss this proposal with Ofsted and we will respond in due course.

(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 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



### **Recommendation 15: Connecting teachers to industry**

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

We welcome this proposal.

### **Recommendation 16: Training Teachers**

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

We agree. We will work with the Cultural Education Partnership Group and Teaching Schools to develop a broad package of CPD support for teachers

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

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

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 Cultural Skills on developing a suite of professional qualifications to consider what might be done to expand this important piece of work.

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

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

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.

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

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

We agree. This is a valuable proposal, and we will work with Arts Council England to take this recommendation forward together.

#### **Recommendation 20: Dance and Drama Awards**

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

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 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.

#### **Recommendation 21: Downing Street Medals**

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

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.

#### **Recommendation 22: National Schools Culture Week**

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

We would support proposals from interested sponsors.

#### **Recommendation 23: Royal Patronage**

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

We welcome this proposal and look forward to discussing its potential with the Royal Household and Arts Council England.

#### **Recommendation 24: Cultural Education Ambassadors**

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

We agree. We will provide further information on how we will progress this proposal in due course.



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