



Department  
for Education



Department  
for Culture  
Media & Sport

# Cultural Education

A summary of programmes and  
opportunities

July 2013

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## Foreword by the Rt Hon Michael Gove MP and Ed Vaizey MP

The arts are the highest form of human achievement. Through art we not only make sense of ourselves and the world, we also make our lives enchanted. Art allows us to celebrate our common humanity and communicate across boundaries. Artistic endeavour marks us out from the rest of nature as creators and celebrators of beauty.

That is why no education can be complete, indeed no programme of education can even begin, without making the arts and creativity central to a child's life.

We teach children to read and write not just so they can take their place as informed citizens in a modern democracy and not just so they are equipped to succeed in the global race. We teach children to use, and enjoy, the English language because it is the medium of Shakespeare and Dickens, Derek Walcott and Arundhati Roy, Robert Burns and Elvis Costello. To know how to use the English language with facility and confidence is to be given the tools to ravish souls and move hearts. That is why our curriculum reforms emphasise the importance of learning to read early, reading widely for pleasure and writing with clarity and flair.

Our approach to English is shaped by our belief in allowing every child to become an author – of their own life story – liberated to express themselves as individuals and create things anew every day.

And that commitment to creativity permeates our whole approach to education.

England's many successful schools put culture at the heart of their curriculum and we want all schools to be able to emulate, indeed surpass, those which are currently outstanding.

In order to make that happen we need to recognise that the best schools are outstanding not because of government edict but because of great leadership from inspirational teachers. The more we can do to give heads and teachers freedom over how they organise their school day, week and year, and spend their own money, the more room there is for innovation and excellence.

But while government should not direct it can celebrate, encourage and facilitate. That is what this Cultural Education document seeks to do – not mandate like some Stalinist dream of a bureau of socialist realist production but encourage and liberate as the best teachers do.

We will encourage more schools to offer a wider spread of creative subjects with a new accountability framework for secondary schools.

We have consulted on proposals to judge schools' performance in a balanced way which gives appropriate weight to an increased uptake of arts and cultural subjects.

The best schools do not operate in isolation, and provision of a good cultural education depends on the contribution of many other partners. This document sets out the contribution that government, arm's length bodies (ALBs) such as Arts Council England, British Film Institute and English Heritage, and cultural education providers, as well as parents and pupils, can make, alongside schools.

We also recognise and applaud the huge contribution of the many charitable, philanthropic and voluntary organisations, as well as local authorities and other arts and cultural organisations, for their provision of a fantastic network of libraries, museums, heritage venues and film clubs.

There is much to celebrate in the many and varied cultural education partnerships that exist, and the new ones which are being formed. We have also put in place new ways to help schools access the excellence of our cultural organisations and professionals. In this document you will find a summary of the range of publicly funded cultural education opportunities that are already available, and those that have been introduced, inspired by Darren Henley's excellent Cultural Education Review<sup>1</sup>.

We hope that schools will be excited by these opportunities and use them to offer all children a cultural education that will engage and inspire them to take part in cultural activity throughout their lives.



**Rt Hon Michael Gove MP**  
Secretary of State for Education



**Ed Vaizey MP**  
Minister for Culture, Communications and  
Creative Industries

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<sup>1</sup> The independent Review of Cultural Education in England was commissioned in 2011 at the request of the Secretary of State for Education and the Minister for Culture, Communications and Creative Industries. The review report and the government's response are available to download from [GOV.UK](http://GOV.UK).

## Preface by Darren Henley

Ensuring that children gain an excellent cultural education matters.

The best cultural education can change a young person's sense of the wider world around them, opening up possibilities for their future that may have previously seemed outside of their grasp. What's more, the study of specific cultural education subjects, such as art and design, dance, drama, film studies and music has direct educational benefits for children, enabling young people to gain valuable knowledge and skills that stay with them for the rest of their lives.

There are additional benefits to our creative and cultural industries and to the wider economy in creating the workforce of the future in a sector that continues to help to drive forward the UK's growth agenda. There are also wider benefits to our society as a whole in developing an understanding of our common cultural heritage. And let's not forget, these subjects are rigorous and require hard work for young people to achieve at the highest level but they are hugely enjoyable too – and there should be no shame in that.

My review of Cultural Education in England for the Secretary of State for Education, The Rt Hon Michael Gove MP, and the Minister for Culture, Communications and Creative Industries, Ed Vaizey MP was published last year. I am grateful to them both for the unstinting support they have given to me throughout the process and for their thoughtful response to my recommendations.

The brief that they gave me was wide and I was keen to hear from as many teachers, cultural and heritage practitioners and bodies involved in all aspects of cultural education, as I possibly could. Evidence sessions involved individuals and organisations from areas as diverse as 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. As a result of the passionate advocacy of all those from whom I heard, I became even more firm in my view that each of these areas has an important part to play in the cultural education of England's young people.

In its initial response to my review of cultural education, the government agreed with many of my recommendations, as it did with my previous review of the funding and delivery of Music Education in England, which was published two years ago.

Following on from the two reviews, funding has been committed to the new Music Education Hubs; In Harmony has received increased support; the Music and Dance Scheme and the Dance and Drama Awards continue to be funded; the new Museums and Schools Programme, the new Heritage Schools Programme, the new National Youth Dance Company and the new BFI Film Academy have all been launched; the scale of the Sorrell Foundation's National Art and Design Saturday Clubs has been increased; work has begun on the new Cultural Passport; new qualifications are being introduced for arts

practitioners working in education; and the new Cultural Education Partnership Group means that the National Lottery funding bodies are working together in a new way.

There is still much more to do, but funding from the Department for Education, the Department for Culture, Media and Sport, Arts Council England, English Heritage and the British Film Institute is enabling excellent work to happen nationwide. Cultural organisations and venues, local authorities, charities, the Creative Industries, philanthropists and the voluntary sector all continue to play their part in supporting other highly valuable areas of cultural education. And, of course, most important of all, inspiring teachers in great schools across the country are continuing to open children's eyes and ears to cultural education subjects day-in, day-out, under the leadership of headteachers who recognise the vital importance of these subjects in the school curriculum.

I warmly welcome the publication of the government's new Cultural Education document as a result of one of the recommendations in the second review. I believe it should be seen as a companion to the government's National Plan for Music Education, which was published following the music review in 2011. The existence of these two publications underlines the significance of all of the subjects within their joint remit and affirms the importance of the contribution that cultural education subjects can make to developing a generation of well-rounded and culturally enriched young people.

My second review identified three particular elements that were common throughout the best examples of cultural education.

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

The second element of an excellent cultural education centres on the development of children's analytical and critical faculties (which additionally have a direct relevance across other curriculum subjects outside the scope of my Review). Learning how to think both creatively and critically and to express their views articulately are important attributes for any young person. Studying cultural education subjects helps to develop a child's personality, abilities and imagination.

The third element is skills based and teaches children how to participate in and to create new culture for themselves (for example designing a product, drawing, composing music, directing a play, choreographing a dance piece, or making a short film). These skills include solo activities, such as reading books, writing stories, drawing pictures, learning crafts or making music, as well as collaborative work such as singing or acting in an ensemble that helps children to learn how to join together as a team. Cultural education activities outside the school environment also enable young people to gain new perspectives on their studies inside the classroom, through visits to museums, galleries or heritage sites, or through seeing and hearing performances from professional artists.

England is highly regarded on the international stage for the quality of a great deal of our cultural education. This is something we should cherish. The government's Cultural Education document is both aspirational and pragmatic. I hope that it will prove to be a useful tool, becoming a living and breathing entity that is refreshed and added to over time. This will enable it to be useful in helping raise awareness among parents, teachers, headteachers, governors and educators from the Creative and Cultural Industries about the ambition and scope of the many programmes and projects that are taking place across the country. Partnership between a range of different individuals and organisations remains at the heart of delivering the excellent cultural education that the next generation deserves. This document serves to highlight some of the most exciting examples of outstanding cultural education currently taking place and I hope that it will be a foundation upon which we can all work together to build for the future.

A handwritten signature in black ink, appearing to read 'Darren Henley', with a horizontal line underneath the name.

**Darren Henley OBE**

Managing Director, Classic FM

# **Our ambitions for world-class cultural education**

## **1. Cultural opportunities for all pupils**

All young people should have the opportunity to access the best cultural activities we can offer.

## **2. Nurturing talent and targeting disadvantage**

Young people with exceptional talent, irrespective of background, deserve exceptional programmes to support them. We are ensuring that new and extended programmes in music, art and design, dance, drama and film are available.

## **3. A high-quality curriculum and qualifications offer in arts subjects**

Our curriculum and qualification reforms will secure high-quality teaching and qualifications in arts subjects.

## **4. Excellent teaching**

All young people should experience excellent teaching which helps them develop their cultural knowledge, understanding and skills.

## **5. Celebrating national culture and history**

All young people should know about our national icons and understand the key points in our history that have shaped our national character and culture. We will support specific programmes to commemorate the events and people that make our nation what it is today.

## **6. Creating a lasting network of partnerships to deliver our ambitions, now and for the future.**

We will encourage secure frameworks on which local provision can build and lasting partnerships can be sustained.



## Introduction

Children in England can lay claim to one of the richest cultural heritages available to any generation, anywhere. Our aim is to ensure that all of them have the opportunity to rejoice in it. We will encourage universal access to high-quality cultural education and demonstrate a stronger commitment to excellence in music, film and the arts. These commitments will be backed by £292 million of funding for cultural education activity over three years to March 2015. This funding sits alongside investment by individual schools, local authorities and arm's length bodies, as well as support from other sources.

Our ambitions are stretching. Achieving them will require the prioritisation of existing budgets and on-going contributions from non-government sources and partnerships. These partnerships will need to pool resources and expertise to design and provide a coherent cultural offer, responsive to local need. They will provide the local leadership necessary to drive improvement and to boost take-up among schools and their pupils.

This requires an organic change, with schools, local authorities, ALBs and cultural education providers working together to improve the quality of cultural education available to pupils. Schools should be empowered to use the expertise of professional cultural practitioners to develop an inspiring curriculum for their pupils to become lifelong participants in the cultural life of the country. This may be for pleasure and enrichment, or as contributors to the cultural and creative economy. Equally, we expect cultural education providers to capitalise on the opportunity to design and adapt their provision to match the needs and interests of schools and pupils.

The achievements of the best academies, outstanding maintained schools and strongest independent schools demonstrate the sort of rich cultural education that all schools should deliver. A system populated by strong schools, led by outstanding, confident leaders, will deliver the standards of excellence that we aspire to.

This document sets out our ambitions for cultural education in England and summarises the programmes and opportunities open to schools and teachers.

## Background

The Department for Education (DfE) and Department for Culture, Media and Sport (DCMS) commissioned Darren Henley, Managing Director of Classic FM, to review first music and then cultural education. The outcome of his first review was the 'National Plan for Music Education' (NPME), published in autumn 2011. His review of cultural education ([\*Cultural Education in England: An independent review by Darren Henley\*](#)) followed and was published in February 2012 along with the government's response.

One of Darren Henley's key recommendations was that the government should publish a national plan, setting out a framework of provision on which schools can draw, enabling the review's ambitions for cultural education to be realised. There is already significant mainstream support for cultural education for our children and young people. The school curriculum features English, history, music, dance, drama and art and design, while DCMS invests significant amounts of funding into our cultural sectors, which contribute to supporting the curriculum. Our museums, galleries, arts organisations and libraries offer engaging and informative education programmes and events, workshops and visits for children and young people, either as part of their school or with their families. A number of length bodies of DCMS – Arts Council England (ACE), English Heritage (EH), the Heritage Lottery Fund (HLF) and the British Film Institute (BFI) amongst others – invest their funding (Grant in Aid and National Lottery) in substantial educational activity. They fund cultural organisations that deliver educational opportunities ranging from the Imagine Children's Festival at London's Southbank Centre, to family-friendly performances at the Sage in Gateshead, to free educational visits to over 400 historic sites in England from Roman forts to Tudor castles and Victorian gardens.

## Summary of key programmes

A full explanation of our ambitions for cultural education and the range of programmes to support this are laid out in greater detail in the following sections. Here is a brief summary of the key initiatives that we are developing with our partners.

### Music education hubs

We have committed funding between August 2012 and March 2015 for a network of 123 music education hubs across England. The hubs started work in September 2012 and the network is managed on DfE's behalf by ACE.

### In Harmony

In Harmony is a national programme that aims to inspire and transform the lives of children through community-based orchestral music making. It raises the expectations and improves the life chances of children through high-quality musical education. In Harmony is jointly funded by DfE and through ACE National Lottery funding.

### The Music and Dance Scheme

The internationally renowned Music and Dance Scheme supports exceptionally talented young musicians and dancers to attend eight specialist institutions or the network of centres for advanced training where they receive world-class training in their chosen field alongside a good academic education.

### Museums and Schools Programme

DfE is providing funding for a Museums and Schools programme, managed on our behalf by ACE, which was launched in July 2012. It provides high-quality activities in museums, linked to the curriculum, for large numbers of pupils across England.

### National Youth Dance Company

Jointly with ACE, DfE is funding a new National Youth Dance Company to showcase and nurture young people's talent and give them opportunities to develop their skills to the highest levels.

### The Sorrell Foundation's National Art and Design Saturday Clubs

Along with ACE, DfE is supporting the expansion of The Sorrell Foundation's National Art and Design Saturday Clubs to offer talented pupils the opportunity to access additional high-quality teaching in art and design through Saturday clubs sited in local arts colleges and universities.

## **Cultural Passport**

DCMS and DfE have co-invested with ACE to develop Cultural Passports which will allow children and young people to record, share and review their cultural learning and experiences both in and out of school.

## **Heritage Schools**

We are working with English Heritage on a Heritage Schools programme to ensure that children can appreciate their local area and recognise its heritage and place in the national story.

## **BFI Film Academy**

With substantial support from the British Film Institute a new Film Academy is helping to train the next generation of talented film-makers.

## **National Youth Music Organisations (NYMOs)**

ACE and DfE jointly fund the NYMOs which offer high-quality opportunities for the most talented young musicians in the country to develop their skills and performance experience in national ensembles.

## **Music for Youth (MFY)**

MFY delivers a programme of regional and national events throughout the year which allow young people and families the opportunity to perform in and attend festivals and concerts.

## **The Shakespeare Schools Festival and RSC Shakespeare Toolkit for Teachers**

We are supporting an ambitious plan to give 50,000 children in the UK the chance to stage a Shakespeare play in a theatre by 2014. The Shakespeare Schools Festival provides schools with abridged scripts and rehearsal tips as well as finding local theatres in which to perform. The Royal Shakespeare Company will provide all state-funded secondary schools with a free copy of its RSC Shakespeare Toolkit for Teachers.

## **Poetry By Heart – a National Poetry Recitation Competition**

We want to develop enriching and inspiring poetry teaching in schools and encourage pupils and teachers to access our world-class literary heritage. The competition is promoting understanding of poetry as a dynamic art form, and enables pupils to develop self-confidence and greater cultural and creative understanding.

# 1. Cultural opportunities for all pupils

Cultural experiences and education should not just be for the privileged few. Creative expression is in our DNA and we want all children to grow up experiencing a rich cultural life, supported by high-quality and engaging opportunities available in their local area.

Every area of the country can already boast of a wealth of cultural resources. For example, Cornwall's vibrant arts offer includes 150 festivals, 300 private galleries, 10 theatre and dance companies, 72 museums and 1,000 village halls regularly used for cultural activities. In Buckinghamshire, Milton Keynes Council invested £197,000 in a 'Summer of Culture Festival' which attracted over 160,000 people to a range of arts and heritage projects, events and festivals between May and September 2012.

Local authorities invested £820 million in the public library service last year, supporting the delivery of library offers in literacy and literature, and ACE has established a £6 million fund specifically for arts-led projects in libraries. Combined with this, local authorities support a vast range of provision in museums and galleries, arts centres, archives and public art, making an extensive range of cultural experiences available to children and young people in their communities.

## The role of schools

While these resources are available to all, children have to be introduced to them and parents need to be made aware of the unique benefits that they can offer. In some areas, take-up of available opportunities can be poor; and although cultural offerings should, by nature, be diverse, the quality and fit of provision can often be improved to align better with the interests, educational needs and differing cultural backgrounds of the local population.

Schools have an essential role to play in introducing cultural experiences to their students as part of a broad and rich curriculum. They are able to draw on not just local provision, but also an exceptional existing national offer for ideas and support. This national provision is wide-ranging, with cultural organisations, large and small, offering their own unique portfolios.

It is not the case that time spent engaging with cultural activities is at the expense of the learning of core subjects. They are not mutually exclusive, and should form a holistic approach to the development of a rounded education. All schools have a responsibility to promote the spiritual, moral, cultural, mental and physical development of their pupils. In his review of Cultural Education, Darren Henley proposed a minimum level of Cultural Education that a child should expect to receive during his or her schooling as a whole (see Appendix A). While we believe schools are best placed to make decisions about cultural education provision for their pupils, they may find it helpful to consider these suggestions.

The curriculum allows schools to integrate cultural education into lessons as the school sees fit, and schools should ensure they are fully using this existing provision as part of employing a variety of teaching and learning styles. Academies and Free Schools are given even greater flexibility to organise their own curriculum to suit the needs of their pupils, although it remains the case that their curriculum must be broad and balanced and include English, mathematics, science and religious education.

#### **The Creative and Media Studio School, Kirklees**

The Creative and Media Studio School in Kirklees takes learning out of a traditional classroom setting by teaching the curriculum through real-life enterprise themed projects in the school and the surrounding community. The subjects on offer cover Creative Arts and Media, Fashion and Textiles and Performing Arts. Post-14 and 16 students benefit from studying business-friendly qualifications in an environment that allows them to apply what they have learnt in the classroom directly into real-life business situations.

#### **Dixons Music Primary – Bradford, Yorkshire**

Dixons Music Primary is the first primary school in the country with a music specialism. It believes that a firm grounding in music at a young age helps children develop a wide range of skills including listening, reading and maths, as well as growing confident learners who have a real passion for music.

In addition to having music embedded throughout the curriculum, the school uses highly skilled musicians from Learn to Rock who teach pupils in small groups. Children learn how to handle and play instruments, singing, drama skills and performance techniques. In reception, children can learn keyboards, hand bells, djembe drums and singing. As they move further up the school, they will be given choices as to which instruments they learn, including the electric guitar, saxophone and drums. Children receive expert tuition in dancing, singing, drama and musical instrument, and take part in two concerts a year.

#### **King's Leadership Academy Woolston – Warrington**

As part of the school's ASPIRE programme, all students are provided with a character development programme called 'The King's Passport'. Through participation in a diverse range of experiences every year covering all facets of school life (music, drama and sport), the local community (charities, community service), and the extended community (cultural, historic and international visits and residential) the programme aims to ensure that students become successful, confident and responsible citizens, who are able to 'sell' themselves at interview for a top university and profession.

All students are being provided with experiences such as:

- A literacy workshop led by John Harris, author of 'Geat - the story of Beowulf and Grendel'.

- An international experience where students spent a day with NASA in March 2013 and have the chance to visit the Kennedy Space Centre, Florida, in July 2013.
- A professional career experience such as completing a creative media experience leading to the production of a professional radio commercial for their open day.
- A visit to a university, including a two-day Cambridge University Residential in July 2013

A part of the programme, students have visited cultural providers such as the Liverpool Institute of Performing Arts and the World Museum, and attended a production of 'A Christmas Carol' at St George's Hall, narrated by Charles Dickens's great great grandson. The school also hosts a 'World of Work Speakers' event every fortnight with guests from different facets of business and enterprise, which has included welcoming an architectural company to inspire students to become the next generation of architects.

### **The West London Free School (WLFS) – Hammersmith and Fulham, London**

The WLFS is a music specialist school and offers pupils a classical liberal education, with a mandatory core of traditional academic subjects, complemented by art, music, drama and sport. The school also prioritises languages and history.

Years 7 and 8 pupils take an interdisciplinary approach to studying a topic such as 'The Ancient World' or 'The Renaissance'. This holistic approach enables pupils to step outside narrowly defined, subject-based viewpoints and see a topic from many different perspectives.

All pupils are offered instrumental tuition during the school day from a choice of all orchestral instruments, piano, guitar, drum and singing, with the school's aspiration being that each child passes a grade for each year they learn. There is also a strong focus on singing activities, with each tutor group spending a day with a specialist singing teacher at the start of the year to create a class song performance. The school choir, which sings a mixture of pop, spiritual and classical music, performs at major song concerts, and the school chamber choir also performs all around London.

The school also works closely with the Lyric Hammersmith whose specialist theatre staff deliver a drama programme within the curriculum. In addition to performance activities, there are opportunities to learn more about the technical aspects of theatre, such as lighting, sound and stage management.

### **Kingsbridge College South West (Devon)**

Kingsbridge College was in the first cohort of Teaching Schools, is the licence holder for National College leadership programmes in the South West, and is a founder member and Senior Partner of Challenge Partners, a network of over 200 schools nationwide

formed to provide challenge and support in improving standards. It is an Artsmark Gold College.

Kingsbridge has striven to create and promote cultural opportunities for its learners, staff and community with an ethos of sharing good teaching and learning practice. Its Arts Community Co-ordinator supports all Arts departments and forges links with outside practitioners and partners. The college works with outside providers such as The Shakespeare Schools Festival, Totnes School of Rock, The Barbican and the Theatre Royal in Plymouth, local artists and ceramicists and companies such as Rambert Dance Company. Its dance, music and media teaching expertise is outsourced to partner primary and secondary schools.

Students are encouraged to take part in a variety of enrichment activities, which have included visiting the British Empire and Commonwealth Museum to make a professional recording, investigating the Slave Trade and its links to Plymouth through a dramatic reconstruction, and the opportunity for year 9 students to see 'Doomed Youth', a play about young people in the First World War.

The college also explores the aspects of media education such as digital filming, photography and editing, and 'Abridged' – its student-edited online media showcase – has won national awards.

### **Mulberry School for Girls – Tower Hamlets, London**

Mulberry School for Girls is an outstanding Specialist Arts girls' comprehensive school for pupils aged 11 to 18. Its aim is to develop 'Confidence, Creativity, Leadership and a Love of Learning'.

There is a rich and vibrant programme of performance work at Mulberry and the school is currently in residence at the Southbank Centre, delivering an exciting programme of events. The school has close links with West End and local theatres and arts venues, and pupils have opportunities to work with artists in residence and perform at public venues. They hold an annual drama and arts festival at a theatre space of acclaim, such as the Southwark Playhouse, with 'Mulberry Theatre Company' performing original work with their resident playwright and theatre directors.

In 2009, after three years of performing original drama at the Edinburgh Festival, in competition with professionals, the school's team won a 'Fringe First' award for new work. In 2011/2012 pupils took part in the Shakespeare Schools Festival, performing 'Comedy of Errors' at the Unicorn Theatre and Southbank Centre. Other pupils won a radio play competition and performed at Rich Mix.

Artist-in-residence programmes are an integral and often inspirational part of Mulberry's work and the school has many existing links with professional dancers, directors, theatre



companies and musicians. For example, the Mulberry Dance Company has performed Shobana Jeyasingh's work at the Linbury Theatre of the Royal Opera House. Its media department has built up considerable expertise in film making and last year students worked with BBC film-maker Fiona Lloyd Davies to make a film about the Bosnian genocide, called 'Justice in Action', entailing students travelling to Bosnia and the Hague to interview survivors and those involved in bringing perpetrators to justice. The film was 'Time Out' Critic's Choice and it has been shortlisted for the People's Film Festival 2013 in New York.

Mulberry is equipped with ceramics facilities, a photographic darkroom, a fully equipped dance studio, a songwriting suite and a recording studio. A purpose-built professional theatre is scheduled for opening in July 2013.

The work is supporting rising standards from 39% 5+ A\* - C with English and maths in 2005 to 78% in 2011. In 2012, 89% of students from Mulberry Sixth Form went to university.

## **Working alongside the national offer**

To enhance the local and national cultural provision available to schools, and to help achieve a greater level of opportunity for young people, the government is supporting programmes designed to strengthen access to and take-up of provision.

These programmes complement the significant existing opportunities already funded from other public, philanthropic and private sources. Some of these existing opportunities are described as case-studies in this document to provide a fuller picture of the cultural education landscape as one which is rich in opportunity.

### **Free education visits**

Through its programme of free visits for 370,000 children per year, English Heritage inspires the next generation to care about the places where history was made. School children and teachers have free access to over 400 awe-inspiring places. They can experience life in a medieval king's court or immerse themselves in the drama of the Dunkirk evacuation at Dover Castle; re-live 1066 at Battle Abbey where the most memorable date in English history is brought to life; imagine life on a Roman frontier at Housesteads, England's most complete Roman fort on Hadrian's Wall; follow in the footsteps of Queen Elizabeth I at Kenilworth Castle; or speculate on the true meaning of one of the world's most iconic heritage sites at Stonehenge.

For all of these and most other sites in the care of English Heritage, teachers can download resources and activities to help plan their visit. Resources give an overview of the property but also provide themes for cross-curricular exploration.

The next few pages describe some of the core activities funded by government which are designed to strengthen the national offer.

## **Programmes receiving support from DfE**

### **The Shakespeare Schools Festival and RSC Shakespeare Toolkit for Teachers**

2014 marks the 450th anniversary of the birth of our greatest playwright and poet and 2016 will see the 400th anniversary of his death. To celebrate these important anniversaries, DfE is supporting an ambitious plan to give 50,000 children in the UK the chance to stage a Shakespeare play in a theatre by 2014.

The Shakespeare Schools Festival (SSF), whose patrons include Dame Judi Dench, Kevin Spacey and Jenny Agutter, is receiving £140,000 towards this aim. This grant is part of a larger fund-raising exercise the SSF is undertaking under the name of 'Shakespeare Generation' as it moves to almost triple the number of schools it works with; rising from 600 (primary and secondary schools) in England (700 across the UK) in 2012 to 1,350 (1,500 across UK) by 2014. This would enable the festival to engage with 43,000 pupils in England to perform Shakespeare plays of their choice in over 160 theatres in England (50,000 pupils and 240 theatres in the UK).

Furthermore, funding from DfE will enable the SSF to provide schools with abridged scripts and rehearsal tips as well as finding local theatres in which to perform. It will also support workshops for teachers from the SSF's partner, the Central School of Speech and Drama, on directorial approaches and stage craft.

In addition to creative work with the SSF, DfE is promoting the study of Shakespeare's works. The Royal Shakespeare Company (RSC) has received £135,000 to provide all state-funded secondary schools with a free copy of its RSC Shakespeare Toolkit for Teachers. The Toolkit for Teachers gives teachers over 60 hours of teaching resources on three of Shakespeare's most studied play texts: 'Macbeth', 'Romeo and Juliet' and 'A Midsummer Night's Dream'.

### **Poetry By Heart – a National Poetry Recitation Competition**

We want to develop enriching and inspiring poetry teaching in schools and encourage pupils and teachers to access our world-class literary heritage. All pupils should have the opportunity to learn and enjoy poetry in schools and Poetry By Heart supports this aim. The competition supports improvements in pupils' access to poetry through recitation and remembering. It promotes their understanding of poetry as a dynamic art form and enables them to develop self-confidence and greater cultural and creative awareness.

Hundreds of schools and colleges across England took part in the first Poetry By Heart competition in 2013 which focused on pupils in years 10 to 13. The pupils, aged 14 to 18, chose poems from an online anthology of 130 classic and contemporary poems specially selected for the competition. These included 'Dover Beach' by Matthew Arnold,

'Ozymandias' by Percy Bysshe Shelley, and Shakespeare's clown song from 'Twelfth Night' – 'When that I was and a little tiny boy'.

The competition also gave teachers the opportunity to improve their teaching of poetry and learn a new method of promoting the skills of memorisation and performance, Workshops on teaching and learning in relation to poetry were held for teachers in nine regions where educators worked with poets.

Poetry By Heart offered pupils an opportunity to extend and enrich their knowledge of poetry and participants had to recite two poems from the specially selected anthology; one before and one after 1914. The poems were of varying lengths and offered an appropriate diversity of voice and representation, covering both the local and the global heritage of poetry in English.

School and college competition winners participated in county finals in towns and cities from Cornwall to Cumbria and 41 county winners attended the regional and national finals at the National Portrait Gallery in London in April.

The winners of seven regional semi-finals, and the best placed runner-up, competed for the title of Poetry By Heart National Champion 2013. It was won by 18-year-old Kaiti Sultana from Bilborough College, Nottingham. Kaiti recited an extract from 'Sir Gawain and the Green Knight' in the original 14<sup>th</sup> century alliterative English and Elizabeth Bishop's 'The Fish'. Judges from the worlds of poetry, education and the media, led by former poet laureate Sir Andrew Motion, were unanimous in declaring Kaiti the winner and described her performance as "simply extraordinary."

Preparations are now under way for the 2013/14 competition. We expect Poetry By Heart to continue to be an inspirational way for pupils to extend their reading and memorise beautiful and intriguing poems that will enrich their lives forever.

For more information about the competition, go to [www.poetrybyheart.org.uk](http://www.poetrybyheart.org.uk)

## **Music education hubs**

DfE has committed more than £171 million of funding between August 2012 and March 2015 to a network of 123 music education hubs across England. The hubs started work in September 2012, managed on our behalf by Arts Council England (ACE).

The hubs are partnerships between the local authority, local music education providers and schools. Their role is to improve access to music for all pupils – especially those from disadvantaged backgrounds – and to augment and broaden the range of music activities on offer.

Their remit is laid out in the 'National Plan for Music Education', published in November 2011. Hubs must ensure that every child aged 5 to 18 has the opportunity to sing and to learn a musical instrument, as well as to perform as part of an ensemble or choir. Part of

their role is to audit the needs of the local area and co-ordinate a wide range of partnerships, including schools, to support young people to take their talent further, either in local ensembles or through partnerships with nationally funded music organisations and music education institutions. They have a relationship with all local schools, identifying both the needs of schools and what a schools might offer to the wider hub network.

Hubs are already delivering innovative new projects across the country. In Coventry, the hub is working with Armonico Consort who are setting up four area choirs in the city. In Warwickshire, the hub is working with Hybrid Arts to work with 'Not in Education Employment or Training' (NEET) and excluded young people on music technology and music/media projects, as a bridge to college courses. The Royal Opera House is delivering a singing CPD programme for music teachers across Barking and Dagenham, Havering, Essex, Thurrock and Southend.

There are examples of local authorities working together, creating larger regional groupings. The Greater Manchester music hub, for example, brings together the Music services of Bolton, Bury, Oldham, Rochdale, Salford, Stockport, Tameside, Trafford and Wigan and involves the Hallé Orchestra and the Royal Northern College of Music as partners. The music education hubs of Greenwich, Lambeth, Lewisham and Southwark have formed the South Riverside Music Partnership and through an Memorandum of Understanding with Trinity Laban Conservatoire of Music and Dance (TL) and the London Philharmonic Orchestra (LPO) the partnership is developing joint activities, such as high level ensembles and the Animate Orchestra - 'a young people's orchestra for the 21st century'.

Information about the Hubs is available from the ACE website: [www.artscouncil.org.uk](http://www.artscouncil.org.uk) (search for "Music education hubs").

### **Birmingham Music Education Partnership**

Birmingham Music Education Partnership (MEP) is a strong network of music organisations, led by the music service which is now part of an independent education trust, Services for Education. Other partners are all Arts Council NPOs: City of Birmingham Symphony Orchestra, Ex Cathedra, Birmingham Contemporary Music Group and Performances Birmingham (Town Hall Symphony Hall and Birmingham Jazz). The aspiration of Birmingham MEP is to support the musical development of pupils in all the 400-plus schools in the city. There are already strong links and good communication with the majority of these schools through the Birmingham Music Service which supports over 90% of the schools.

In addition to the core roles of music education hubs, Birmingham Music Education Partnership will work to offer to all year 7 pupils in the city, whether at an LA school, academy or private school, the entitlement to attend at least one concert given by professional musicians in the world-famous Symphony Hall. Schools are only required to fund transport costs. The first special series of CBSO concerts for year 7 pupils were held

in January 2013. A representative group of school music teachers has been offering advice on repertoire, and headteachers have been kept informed through presentations to secondary forums and personal contacts from members of the Partnership.

Another strong cultural offer to schools, the Birmingham MEP vocal strategy involves every primary school in the city in Ex Cathedra's flagship Singing Playgrounds programme. Working through the 16 primary school consortia, the programme provides training and resources for teachers.

Children throughout the school are encouraged to share, create and adapt singing games, and a selected group is equipped with leadership skills as "Song Leaders" to lead other children.

### **Northamptonshire Music Education Hub**

Northamptonshire Music Education Hub will deliver the promises of the National Plan for Music Education for the children, young people and communities of Northamptonshire. The former Local Authority Music Service and Northamptonshire Music and Performing Arts Trust (NMPAT) will lead a consortium of partner organisations to be an advocate for music education, encourage participation in music making and provide innovations locally to increase participation and attainment.

NMPAT works with partners to ensure the highest quality and penetration of its provision. It delivers teaching on a range of instruments to nearly every maintained school in the county (286 out of 289 schools with key stage 2 children and above for 2012-13). All 27 infant schools are also visited as part of a recital programme. It has worked with partners to broaden the range of its activity, moving into working with young people in harder to reach settings, such as hospital schools, pupil referral units and youth clubs.

It also has links with local and ACE-funded National Portfolio Organisations, including Royal and Derngate, Corby Cube, Wellingborough Castle and the Royal Philharmonic Orchestra, delivering a range of targeted projects in areas of particular need. Continuing to identify new opportunities and grow and nurture existing partnerships are central to NMPAT's plans for developing the hub in order to provide high-quality musical opportunities for schools and children and young people living in Northamptonshire.

### **National Youth Music Organisations (NYMOs)**

Eight National Youth Music Organisations (NYMOs) are currently funded by ACE and DfE to deliver high-quality opportunities for the most talented young musicians in the country to play in national ensembles. Students are encouraged to stretch and develop their performance skills across a range of musical genres. The organisations currently funded are: National Children's Orchestra, National Youth Brass Band of Great Britain, National Youth Choirs, National Youth Jazz Collective, National Youth Orchestra, South Asian Music Youth Orchestra and Youth Music Theatre UK.

NYMOs are committed to providing equal access and equality of opportunity to young people, recruiting students from more disadvantaged backgrounds, and providing funds to help those students attend workshops, rehearsals and performances.

### **National Youth Orchestra**

The National Youth Orchestra was founded in 1948 and is an orchestra of 165 young musicians from across the UK. The members of the orchestra are all 13 to 19 years old. The players are selected in auditions which take place every autumn each year at various locations in the country. The minimum standard needed to audition is ABRSM / Trinity Guildhall / London College of Music Grade 8 Distinction – though it is not necessary to have taken any examinations.

The orchestra meets three times a year during school holidays for two-week residential courses, coached by tutors. Its repertoire includes a wide variety of works by romantic, 20th century and contemporary composers. In addition to the main orchestral activity members have time to participate in a range of activities including chamber music and workshops. The NYO gives its young musicians the opportunity to perform music from the core repertoire in professional concert conditions, venues and on tours.

Funding for the NYMOs comes from DfE and ACE and is disseminated to the NYMOs via ACE which is responsible for managing the relationships, development and funding.

### **Music for Youth**

Music for Youth (MFY) also receives funding from DfE and ACE under the NYMOs banner. DfE funding is used specifically to provide opportunities for young people who might not otherwise perform in public or attend concerts. MFY delivers a programme of regional and national events throughout the year, engaging young people and families, including those from challenging circumstances, in the opportunity to perform in and attend festivals and concerts.

The MFY Festivals support young people from all backgrounds to engage in music-making and access new musical opportunities. The School Proms, at the Royal Albert Hall, are the highlight of the performance year for thousands of young people and schools. The Festivals and Proms provide opportunities for pupils to be inspired by, and collaborate with, others.

DfE has funded MFY since 1998, contributing around 10% of the costs of running an annual series of Festival events in recent years. As a result, children and young people have been able to attend and participate in performances at prestigious venues. Funding from DfE enables schools to take pupils to events for the first time and assist those who are unable to meet the costs of taking part.

## Museums and Schools Programme

Many museums and galleries have their own education programmes designed to support schools' curriculums. ACE directly funds major education provision through investment in major partner museums. In addition, and to increase the number of young people accessing museums, the Museums and Schools Programme has been introduced to increase the number of school visits to museums and help to bring those visits to life. Up to March 2015, DfE funding of £3.6 million is supporting 10 regional museum services in partnership with National Museums, Bridge organisations (see page 57) and schools in places of greatest need across England where engagement between schools and culture has been low.

This scheme is engaging more schools to work in partnership with museums and is expected to lead to a significant increase in equality of access. Bespoke activity plans have been agreed for each location and are under way with pupils and teachers contributing to the design of the programme in each location. Arts Award and Artsmark are also included as targets and links have been made with the developing Cultural Passport and cultural education activities. Early reports show that over 4,000 visits had been made through the scheme by January 2013.

Althea Efunshile, Deputy Chief Executive, Arts Council England, said: "I am excited to see how the activities that the Museums and Schools programme will invest in can help inspire a generation to actively seek out the opportunities that museums can provide to support their education, both now and in the future."

Ed Vaizey, Culture Minister, said: "By opening the doors to rich cultural experiences, we are providing, what may be for many, the beginnings of a life-long enjoyment and appreciation of the arts."

The 10 museum partnerships are:

- Brunel's SS Great Britain with the Science Museum.
- Maidstone Museum with the British Museum.
- The Jewish Museum and Valence House with the Imperial War Museum.
- Time and Tide Museum of Great Yarmouth Life with Royal Museums Greenwich.
- Peterborough Museum with the Natural History Museum.
- Coventry Transport Museum and the Herbert Museum and Art Gallery with the V&A.
- Aviation Heritage Partnership, Lincolnshire (a partnership of 11 aviation attractions) with the Royal Air Force Museum.
- Blackburn Museum and Art gallery and Lancashire Museums with Sir John Soane's Museum and the V&A.
- A consortium of Tees Valley Museums: Redcar and Cleveland Museums, Preston Hall Museum, Museum of Hartlepool and Art Gallery, Middlesbrough Museums,

Head of Steam – Darlington Railway Museum and Cleveland Ironstone Mining Museum with the National Portrait Gallery.

- Barnsley Museums and Galleries with the Wallace Collection.

### **SS Great Britain Trust and the Science Museum**

SS Great Britain Trust has partnered with the Science Museum in London and is working with the Real Ideas Organisation (the Bridge organisation in the South West) as part of the Museums and Schools Programme in Bristol. Partners have developed a programme of activity that will engage pupils with the ship, designed by Isambard Kingdom Brunel, and its collections. The programme will work specifically with key stages 2 and 3, supporting pupils during the period of transition between primary and secondary schools. It aims to see 8,100 pupils make three visits to the ship before the end of March 2015.

The programme includes walking workshops with 'Mr Brunel', following his appearance at the London 2012 Olympic Games opening ceremony. He takes pupils on an inspection of the ship at the time of her launch to help him carry out final checks on his masterpiece.

Partners are also developing a series of self-directed activities for pupils and teachers in as part of the programme. These activities will be more challenge-based for key stage 3, challenging pupils to make stronger meanings and connections with the collection and stories.

Transition events during the summer months will provide opportunities for pupils to continue learning through the holiday period with their families. Activities such as the successful 'Could it be Magic?' show will encourage audience participation and develop problem-solving skills.

The development of an online game will also encourage students to follow up their visits with a virtual one. Players will be able to unlock levels and codes to discover more information and enable the museum to monitor successfully numbers of repeat visits.

Already, a short time into delivery of the project, the partnership is well established and the sharing of expertise between all has been of great value.

### **Library cards for school pupils**

DfE, DCMS and ACE are testing schemes to enable automatic library membership for children and young people. Pilot projects are being run in 22 local authorities with the aim of increasing the use of local libraries, and stimulating more reading for pleasure.

Through these projects children and young people will be encouraged to use their libraries now and in the future, and develop a real love for learning and a natural curiosity in the world around them.



## Book-gifting

Book-gifting is one approach DfE is supporting to promote proficient, prolific reading by all children. Since 2004 DfE has grant-funded Booktrust to deliver book-gifting programmes for babies, toddlers and children to improve literacy and promote a love of reading. The scheme provides quality books from respected authors and illustrators, with a title selection process that draws upon the judgement of independent experts in the field of children's literacy and literature. There are titles suitable for children with additional needs and accessible supporting materials are provided for parents so that they can share books, rhymes and stories with their children in the home.

In 2010-11, the funding enabled Booktrust to deliver gifts of books to all children in five age cohorts (9 to 12 months, around 24 months, 3-4 years, reception year and year 7). Additionally, since April 2012, all schools with year 7 pupils have been offered a pack of books for their library; and at 375 schools with a large gap in outcomes between their disadvantaged and other pupils, year 7 pupils were offered an individual book gift.

DfE has awarded Booktrust a new grant of £12 million to March 2015 to continue book-gifting programmes for babies, toddlers and children, and to deliver a new programme that will target the most disadvantaged two-year-olds.

## Cultural Passport

The 'Cultural Passport' is being designed as an online service for children and young people between the ages of 5 and 25. Cultural activities in and out of school can be recorded using the Passport and then shared with others. Young people will be able to review and compare activities with their peers and find inspiration for new activities in the process. The scheme will also encourage links between in and out of school cultural activities and encourage parents to engage with their child's cultural participation.

Developed by ACE and Trinity College London, the Cultural Passport will embrace specific schemes such as the Summer Reading Challenge, as well as participation in programmes organised through the music education hubs. It will also be linked to the Arts Award framework. The Passport is being tested with 300 young people in 20 schools during the 2013 summer term, before a national rollout from September 2013. DfE is supporting this project with funding of £240,000 over three years, in addition to a £240,000 contribution from ACE.

## Examples from the national offer

### **CBSO Stay Tuned programme in partnership with Deutsche Bank, Birmingham**

The City of Birmingham's Symphony Orchestra's (CBSO's) Deutsche Bank Schools Partnership is funding 12 secondary schools in Birmingham and a schools concert held at Symphony Hall. The schools have been selected by the CBSO, one of the Arts Council's funded organisations, and the Birmingham Music Service to address music

provision needs across the city. This takes into account the levels of deprivation and the lack of opportunities for young people in the areas, and the schools' interest in providing greater music opportunities. The programme has been made possible through a funding partnership with Deutsche Bank.

Each school receives:

- Two interactive small ensemble performances by CBSO ensembles, performed in each school for the whole school (for example, string quartet, brass quintet etc).
- Player residencies, with two players visiting on four separate occasions. On each occasion delivering two workshops with 30 students in each. Some schools have chosen song writing or composition workshops whereas others are developing music playing skills. At the end of the residencies the players support the young people sharing work created with their peers and families.
- Each student taking part in the residencies also experiences two live orchestral concerts at Symphony Hall. One of these was the schools concert which was held in January 2013.

The programme is allowing the CBSO to look at new ways of working with schools and has been timely for many of the schools who have been looking at how to address the balance of the curriculum and provide their students with broad cultural experiences. Three out of the 12 schools have not had a music teacher or music curriculum delivery for over three years.

Rosie Martin, Head of Art at Kings Heath Boys Mathematics and Computing College, said: "It was interesting to hear historical facts about the instruments... [Brass Explosion's concert has] given [the pupils] a new and valuable experience. Broadening their cultural range – inspiring and interesting... thank you."

### **The Roundhouse – London**

The Roundhouse began life in 1846 as a steam-engine repair shed, and is now home to a year-round schedule of creative projects for 11 to 25 year-olds in 24 state-of-the-art studios, where facilities include TV, radio and music production, media suites and rehearsal rooms for music and performance. The Roundhouse is a charity supported through ACE funding. It also generates income from private/corporate hire and from generous individuals, trusts, corporate sponsors and public funders, who help raise the £3 million they need each year to support their work with young people. Making short films, creating a show for the Glastonbury festival, producing a radio show, or learning street circus acrobatics are just a few of the creative projects typically available to young people who want to work in the music, media and performing arts industries.

### **The Young Vic Schools and Colleges Project – Lambeth and Southwark, London**

The Young Vic, supported by ACE, involves local young people in all aspects of their work; both in the audience and on the stage. The Schools and Colleges Project enables a diverse group of young people to experience all aspects of theatre-making and theatre-going, opening up the theatre and ensuring that the next generation are welcomed as both practitioners and audience.

The Young Vic collaborates with local schools to enhance the students' experience of theatre, providing them with direct access to practitioners and expanding their creative palette. Working with schools and colleges in their neighbouring boroughs of Lambeth and Southwark, they offer the following:

- funded tickets for all productions, often for young first-time theatre goers;
- in-school workshops with the assistant director exploring a particular aspect of the creative process;
- onstage workshops which provide the rare opportunity to experience how a piece of theatre is put together. By shadowing the team they get to really engage with the nuts, bolts, sights and smells backstage in an auditorium;
- schools' theatre festivals are produced with a full creative team with the same high production values that we place on our professional work; and
- specialist projects for young people with special education needs and at pupil referral units.

Participation in these projects enables young people to have a real insight into the creative process at a producing theatre. Alongside the development of soft skills, such as speaking and listening, team work and improved self-esteem, the Young Vic is able to provide the experience in a professional environment which raises the aspirations of young people. Teachers and students are encouraged to see theatre as a means of people unlocking their potential and becoming themselves. Many of the school students continue to take part in Young Vic programmes, and some become their most promising emerging theatre-makers.

Ultimately, the offer they make to schools is in their capacity as experts in their field, inspiring creative confidence and passing on skills, knowledge and motivation that teachers and students can take back to the classroom.

### **The Spark Festival Children's Art Festival – Leicester**

The Spark Festival, supported by ACE, aims to inspire, empower and educate children aged up to 13 years as audiences, learners and creators of their own art. The 'At Your School' programme brings exceptional live performances into local schools via a host of national and international artists, supporting and enhancing the national curriculum from early years to key stage 3, with online resources available to teachers.

Through performances and workshops the programme encourages children to explore their own identity, creating a rich sense of themselves and the community around them. Children also explore social conflict and moral dilemma, with participants encouraged to see themselves as active agents of change. Children are also encouraged to learn how to empathise with others and make decisions.

As the work is taken into the school or nursery setting it enables increased access for children who otherwise may not attend arts events due to social, cultural or economic barriers. In 2012, 3,500 children experienced live performances in their school hall. A total of 46 performances and workshops took place in 18 schools, children's centres and nurseries.

"I have been fortunate enough to access Spark events for children. The quality is good, the experiences vital to encourage a cultural dimension to education/learning." – Participating teacher in 2011, quoted in De Montfort University research report.

The Spark also develops relationships with the commercial sector through its Adopt a School scheme which is designed to encourage partnerships between local businesses and schools in the city by helping to subsidise theatre trips, enabling children to experience the best national and international arts events on offer during The Spark festival.

Outside the festival, The Spark works in partnership with local organisations and agencies to improve the quality of the cultural and education offer for children in the city. They lead the Leicester Early Arts Partnership, brokering opportunities for schools to engage with Arts Award and Artsmark through their relationship with The Mighty Creatives (Bridge East Midlands) and providing (through the festival) a context for commissioning new work for children.

## 2. Nurturing talent and targeting disadvantage

We recognise the importance of showcasing and nurturing young people's talent. Pupils with exceptional talent should have the opportunity, irrespective of background, to develop their skills to the highest levels.

We are working with arm's length bodies and world-class cultural organisations to deliver a range of new programmes designed to support this. These programmes will improve access for all children and young people to high-quality cultural education and develop the potential of the most talented to achieve excellence.

### A new National Youth Dance Company

Darren Henley recognised that despite the magnificent talent in this country in both contemporary and classical dance, there was no centrally funded National Youth Dance Company. He recommended the formation of a new, permanent, youth dance company to offer talented young people from all backgrounds the chance to develop the high-level performance skills needed for a professional career in dance.

Working with ACE, a new National Youth Dance Company has been set up, managed by Sadler's Wells Trust Ltd. Each year, it will provide 30 talented performers aged 16-19 with intensive training and performance opportunities, led by world-leading choreographers. The first cohort of dancers has been recruited and, following a residential in April 2013, the company's first performance at Sadler's Wells took place on 8th June.

All of the dancers will be supported to gain their gold Arts Award. DfE and ACE are each providing £200,000 annually, giving total funding of £1.2 million up to 2014-15. To find out more visit:

**[www/sadlerswells.com/page/national-youth-dance-company](http://www.sadlerswells.com/page/national-youth-dance-company)**

Alistair Spalding, Sadler's Wells Artistic Director and Chief Executive, and former Chair of Dance UK, says: "I am thrilled that Sadler's Wells has been selected to form the new National Youth Dance Company. This is an important step in putting dance on an equal footing with other art forms in education terms, and in supporting future generations of performers.

"Nurturing dance and choreographic talent at key stages is a prime focus at Sadler's Wells. Through NYDC we will offer a bespoke, holistic programme supporting the physical, artistic and personal development of talented young dancers at a critical age of 16 to 19 years, over a three-year period. Our relationship with world-class artists and companies offers the young NYDC dancers exposure to an extremely rich and diverse spectrum of artistic experience, alongside access to world-class facilities, expertise

across in-house resources, our partnerships within the dance sector, and extensive experience of delivering projects for young people, of the highest quality.”

## **Sorrell Foundation’s National Saturday Art and Design Clubs**

DfE is providing funding of £395,000, with a further £90,000 from ACE, to support the expansion of The Sorrell Foundation’s National Art and Design Saturday Clubs. These clubs give young people aged 14 to 16 the unique opportunity to study art and design every Saturday morning at their local art and design college or university, for free.

In addition to 30 weeks of inspiring classes in areas ranging from drawing and sculpture to printmaking and stop-frame animation, club members visit London’s best museums and galleries and exhibit work in their own summer show at Somerset House. They will have the opportunity to attend an inspirational masterclass with one of the UK’s foremost artists or designers. Masterclass leaders have included Thomas Heatherwick, Peter Randall-Page, Daljit Singh and Betty Jackson.

There are 100 colleges and universities with art and design courses that could run Saturday Clubs. Clubs have run in 26 locations around the UK in the 2012 to 2013 academic year, reaching 900 young people from over 200 schools; it will now scale up over the next three years to provide opportunities and offer inspiration for many more young people.

More information is available at <http://thesorrellfoundation.com/saturday-club.php>

### **National Art & Design Saturday Clubs**

By targeting young people who would not have access to paid extra-curricular cultural activities, the Saturday Club provides routes into education and employment in the creative industries for young people from a range of backgrounds.

Saturday Clubs are designed to supplement Art and Design, and Design and Technology teaching offered within the curriculum. They provide 100 hours of additional tuition and are proving especially supportive for young people opting to focus on traditional core subjects at key stage 4.

The Saturday Club is developing cultural partnerships as it grows: 11 museums and galleries supported the London Visit in November 2012, and last year both the Tate and the V&A became associates. They are developing more regional cultural partnerships, and are hosting special events and CPD for tutors and teachers with existing partners. Many club members had never visited a museum or gallery before so the London Visit provides an additional opportunity for young people to gain cultural awareness. Club members are also encouraged to work towards their Bronze or Silver Arts Award. Four colleges are already Arts Award centres.

## British Film Institute Film Academy

Film can transform the way in which children and young people understand the world and can help them to look at the world through a different lens. There are already more than 7,000 film clubs in English schools. Through the BFI Southbank and in regional cultural cinemas and film archives all across the country, young people can explore the world of contemporary world cinema, as well as local film and moving image heritage.

In a unique partnership with the BFI, DfE is investing £3 million over three years to develop the innovative BFI Film Academy specifically for 16 to 19 year-olds. Its aim is to give a diverse group of young people from all backgrounds the ability to be part of the film industry by providing them with opportunities to develop new skills and build their careers. This work extends the BFI's existing Education Scheme for 5 to 19 year-olds and will be the first fully integrated, nationally co-ordinated, programme of developing young film talent ever established in the UK.

From January 2013, 24 of BFI's regional partners – which include a diverse range of film and media training organisations, university and delivery experts in the cultural and education sector – have brought rich learning experiences to over 400 16- to 19-year-olds across England. The partners have delivered stimulating and exciting three-month courses, each providing a full overview of all film aspects: practical and theoretical; cultural and commercial. In addition, participants were given the chance to meet and hear insights from leading industry practitioners including writers, directors, producers, film critics, technical experts, craftspeople and studio executives and were given invaluable advice on how to develop their careers and the different types of jobs and paths they could pursue.

### BFI Film Academy regional partners 2012 to 2013

<b>East</b> University of Hertfordshire School of Creative Arts Culture Works Foundation City Screen Cambridge	<b>East Midlands</b> Broadway Media Centre CfBT Education Trust	<b>London</b> CTVC Eastside Educational Trust Met Film School Revolver Entertainment The Film And Video Workshop Young Film Academy
<b>North East</b> Arpeggio Films Tyneside Cinema	<b>North West</b> Cornerhouse (Greater Manchester) FACT	<b>South East</b> Screen South Resource Productions Film Oxford
<b>South West</b> The Watershed Arts Trust Bristol Old Vic Theatre School Somerset Film and Video Ltd	<b>Yorkshire and Humber</b> The Sheffield Media & Exhibition Centre Reel Solutions	<b>West Midlands</b> Thomas Adams School

In March 2013, 54 of the most talented and committed young people from the regional programme attended a residential experience at the world-class National Film and Television School, to develop their skills and signpost further education and training opportunities, and future employment within the film industry. Participants on this course each choose a specialism, such as directing, producing, editing, cinematography or sound recording, and form teams that are tutored by film industry experts to make short films using the school's film studios and world-class teaching facilities.

After completing their BFI Film Academy courses, young people will progress to a range of opportunities, including apprenticeships and employment in the film sector and further learning through higher education. The BFI Film Academy is also being run in partnership with BAFTA, Creative Skillset and Pinewood Studios.

Further information on the academy can be found at [www.bfi.org.uk/bfi-film-academy](http://www.bfi.org.uk/bfi-film-academy) while information on the BFI's broader education programme can be found at [www.bfi.org.uk/education-research](http://www.bfi.org.uk/education-research)

## **Music and Dance Scheme (MDS)**

The internationally renowned Music and Dance Scheme (MDS) provides support for exceptionally talented young musicians aged 8 to 19 and dancers aged 11 to 19, alongside a rigorous academic education. DfE is providing £28.1 million for 2013-14 to enable 2,300 pupils to benefit from this inspirational programme this year. The MDS was introduced during the early 1970s and since then has enabled thousands of exceptionally talented children and young people to benefit from the world-class training available through either the eight specialist institutions or the network of centres for advanced training (CATs). Under the scheme, any child offered a place at one of these schools or CATs is eligible for a means-tested DfE grant. The scheme also supports around 100 choristers aged 8 to 13 from low-income families each year in their choral training and academic education at any of the 36 independent cathedral or collegiate choir schools available, helping to maintain Britain's renowned choral heritage.

MDS music pupils have regularly been finalists and winners in major competitions, such as the BBC Young Musician of the Year and composition competitions (including film scores). For example, Peter Moore, a 12-year-old trombonist on the MDS scheme, was the youngest ever winner of the 2008 Young Musician competition and both runners up in the 2012 competition, Charlotte Barbour-Condini (recorder) and Yuanfan Yang (piano) are MDS students. Royal Ballet School MDS students regularly win major competitions such as Young British Dancer of the Year and the Lausanne International Ballet Competition in Switzerland.

## **Dance and Drama Awards (DaDA)**

The Dance and Drama Awards are scholarships offering income assessed support for tuition fees and living costs at 20 leading private dance and drama schools in



England. Awards are given to the most talented students, who must be aged 16 or over to apply for a dance award and aged 18 or over to apply for an acting course, who are judged at audition to have the most potential to succeed in the profession. The amount of support they are eligible to receive is assessed by the school, using nationally agreed criteria and income thresholds, based on their household income. The total DaDA budget is just over £14 million with DfE providing nearly £7 million and the Department for Business Innovation and Skills around £8 million in 2013 to 2014. About 500 new awards are made each year and (including existing learners) a total of around 1,500 awards are in place at any one time.

## In Harmony

In Harmony is a national programme that aims to inspire and transform the lives of children through community-based orchestral music-making, using the principles of Venezuela's El Sistema. It raises the expectations and improves the life chances of children through high-quality musical education.

In Harmony projects seek to engage all children in a school or community, and are open to all. They involve children playing instruments and learning together several times a week from an early age. The children are encouraged to express themselves through music and this is balanced by a rigorous approach so that progression is embedded from the start of the project.

The projects are mutually supportive and generous in sharing learning, experience and expertise. They seek to develop models that can be replicable, sustainable and adaptable in different social contexts. The government's 'National Plan for Music Education' said: "it has provided an intensive music experience for around 1,000 children in some of the most deprived wards in the country". In Harmony is jointly funded by DfE and the National Lottery through ACE.

DfE and ACE are continuing to fund two of the original projects, in Lambeth and Liverpool for three years from 2012 to 2015. In May 2012 an expansion of the scheme was agreed for four additional projects from September 2012 to March 2015, again, jointly funded by DfE and ACE. Following an application process, ACE announced the following additional projects:

- **North Music Trust:** The focus of the project is on Hawthorn primary school and Ashfield Nursery, which have 54% of pupils eligible for free school meals (FSM). Northern Sinfonia, Orchestra of The Sage Gateshead, will be central to this project. There will be ensemble opportunities and plans to develop a philanthropic model with an income generation proposal.
- **Opera North:** Opera North will work with Windmill Primary school in Belle Isle, South Leeds, where 60% of pupils are eligible for FSM. Years 1-6 will play in the Harmony Leeds Orchestra, and links are being forged with the local Academy and Leeds University.

- **Nottingham City Council:** Nottingham Music Service and Sinfonia Viva are working with four primary schools in the 20th most deprived district in the country, and aim to tackle the lack of progression through grades. There will be links to local area bands, and the project will have sponsorship from several local businesses.
- **Telford and Wrekin:** The music hubs of Telford and Stoke and Staffordshire are working with Manchester Camerata and the City of Birmingham Symphony Orchestra (CBSO). The project is focusing on two schools: Old Park Primary School and Heron Cross Primary Schools both of which are in deprived wards.

Each project is delivered primarily to children in areas of exceptional deprivation. In Harmony projects are also expected to work in partnership with a professional orchestra, to take part in a national evaluation, and to secure their own long-term sustainability by exploring independent income generation opportunities.

In Harmony is managed by ACE, and jointly funded – to a total of £1.5 million from September 2012 to March 2015 – by DfE and ACE. ACE is also giving an additional £75,000 to provide a musical instrument for each child.

#### **In Harmony case study**

In Harmony Nottingham is a partnership between Nottingham City Music Service, which is the lead partner in the Nottingham Music Education Hub, Sinfonia Viva, four primary schools and University of Nottingham Music Department.

Core activity is taking place in and around four schools in Nottingham where the proportion of children on free school meals ranges from 31% to 47%. Schools have been chosen due to their geographic spread across the city and a track record of positive engagement with Nottingham Music Education Hub.

Delivery started in January 2013 through a combination of staff from Nottingham City Music Service and Sinfonia Viva musicians. Student mentors from the university are supporting activity, benefiting both the young participants and their own professional development.

Activity includes: curriculum time music provision for all years; ensemble experiences and area bands; peer-to-peer learning; community provision (including family group tuition, and informal performances by Sinfonia Viva); inspirational performance events (at least termly); joint projects between schools; holiday courses; and CPD for teachers.

The partnership with Sinfonia Viva will mean that children are involved in a programme with regular opportunities to play with, and learn from, professional musicians performing with them and listening to the professional ensembles performing in their own communities. The immersion of the whole school in the In Harmony programme is enabled only by a firm commitment from the headteacher, all staff, parents/carers and the children themselves.

The inclusion of Nottingham University students in the programme as mentors is a new way of working for Nottingham Music Education Hub. The students will be key role models and enhance aspirations of participating children and, in turn, will experience exciting learning and development opportunities.

In addition, this partnership will improve the sustainability of the programme by piloting the use of volunteer mentors to support the activity as well as integrating the programme into the work of the widening participation team at the university.

## Examples from the national offer

### Ministry of Stories – London

Based in east London, Ministry of Stories (MoS), an Arts Council funded organisation, has a shop front known as 'Hoxton Street Monster Supplies', which provides bespoke products catering for the daily needs of every imaginable monster. Behind a door lies the main centre, a space where young people aged 8 to 18 can benefit from workshops, drop-in sessions and one-to-one mentoring with writers, artists, local people and teachers – all of whom offer their time, skills and talent for free. The volunteers support children and young people to engage with the craft of writing. As an example, in October 2011 MoS launched 'The Awfully Bad Guide to Monster Housekeeping', written by 150 local primary school children, with help from five talented poets and five leading children's book illustrators. It was a four-volume anthology with sections on Fashion and Grooming, the Alphabet, Food and Recipes, and Home and Recreation.

During 2012 to 2013, MoS aimed to reach over 2,000 primary and secondary school children, reflecting their belief that sustained engagement with fewer children leads to a deeper and more long-lasting impact. MoS designs a varied programme for children and young people in Hackney, Islington and Tower Hamlets and is developing plans to extend its reach across London, and replicate the model in other regions of the UK.

### Apples and Snakes – London

Established in 1982, 'Apples and Snakes' is the leading national agency for performance poetry and spoken word. It is an Arts Council National Portfolio Organisation and one of their Bridge Organisations

'Shake the Dust' was an 18-month programme of professional development, performances, workshops and infrastructure development for the live literature sector involving 36,000 young people, 1,080 teachers and several hundred artists. Nine regional heats culminated in a sell-out national 'SLAM' final at the Southbank Centre featuring international star Saul Williams.

Broad national engagement was achieved through five in-depth participatory workshops for young people in each of the nine regions with performances and taster workshops

engaging 360 young people who experienced the full workshop programme, and 78 young people in the national final – all participating children were new to performing.

The legacy of this project is very wide ranging and includes a consortium of SLAM producers continuing to meet after 2012, thousands of children and young people enthused by possibilities of spoken word performance, a much-enhanced profile for live literature post-Olympics, and hundreds of artists trained in working with schoolchildren to enhance performance and creative writing skills.

### **3. A high-quality curriculum and qualifications offer in arts subjects**

It is essential that all children and young people have access to a high-quality curriculum in which learning and the enjoyment of cultural subjects form an integral part of their education. Our curriculum and qualification reforms therefore aim to secure a curriculum of the highest quality, leading to worthwhile and rigorous qualifications in the arts and creative subjects that support future aspirations.

#### **The new National Curriculum**

The new national curriculum sets out the essential knowledge that all children and young people should know between the ages of 5 and 14. Our new draft programmes of study are both challenging and ambitious, focusing on the fundamental building blocks of study, so that every child has the knowledge and understanding to succeed (see Appendix C). The programmes of study of art and design, music, design and technology and PE have all been significantly slimmed down so that unnecessary prescription about how to teach has been removed. Teachers will be better able to use their creativity and judgement in teaching these subjects. For example, in art and design there is a stronger emphasis on drawing skills, and in music a stronger emphasis on learning about music through music-making activity.

The new national curriculum will be in schools this autumn for first teaching in 2014. Creating a slimmer, high-quality curriculum in these subjects will improve cultural education as schools and teachers use their new freedoms to design and adapt their provision to match the needs and interests of their pupils. A high quality cultural education should ensure that all pupils have the chance to read books, sing, make music, film or animation, dance, draw, design, perform and be given opportunities to attend art galleries, museums, see film including world cinema, and go to theatre and concert performances.

International surveys of pupils' performance show that a number of jurisdictions consistently outperform England in reading, mathematics and science. For example, in the Programme for International Student Assessment (PISA), we are behind high-performing jurisdictions in reading, with an above-average spread of attainment between pupils who do well and those who do not. Our performance in mathematics in the Trends in International Mathematics and Science Study (TIMSS) for pupils at the age of 10 has not improved since 2007. Furthermore, TIMSS science results show a drop in performance.

Such evidence indicates the need for reform in the core subjects to ensure that we remain competitive in the global market. Our reforms extend to the whole curriculum, so that schools pursue excellence in all subjects including the arts. Our reforms to slim the curriculum and give greater autonomy to teachers will also mean that schools will need to

take greater responsibility for setting out the detail for all subjects, including in the arts, publishing their school curriculum online for each subject and each year group. Qualification reform will mean the suite of GCSEs in the arts and creative subjects at key stage 4 will also focus on excellence, so that we can be confident our examination system is truly rigorous and comparable with the best in the world. Finally, our reforms to the accountability system for secondary schools will include a new measure that encompasses qualifications in the arts so that there are no incentives for schools to focus only on core subjects.

## **Reforming GCSE qualifications**

In addition to reforming the national curriculum, we need to ensure that our pupils have access to qualifications that set expectations which match and exceed those in the highest performing jurisdictions. GCSEs will be comprehensively reformed with more challenging subject content and more rigorous assessment structures. They will remain universal qualifications that are accessible, with good teaching, to the same proportion of pupils as currently sit GCSE exams at the end of key stage 4. The changes will initially apply to subjects like English Language and Literature but changes to other subjects, including other cultural subjects, will follow as soon as possible after that, with the aim that new qualifications are in place for teaching from September 2016. As with recent changes to the content of the ICT curriculum, we will be encouraging organisations in the cultural sector to play an active role in reforming GCSEs. ACE is already undertaking work to review curriculums and qualifications in arts subjects, and we will be working with them and other arts and cultural organisations as they review the curriculums and assessment methods for those subjects to ensure that they are comparable, relevant and rigorous in the future.

We have already taken steps to improve vocational qualifications. Following on from the Wolf review we have ensured there is proper assessment and tighter quality control on vocational courses. Professor Wolf's review helped us identify valuable vocational qualifications that provide a foundation for progression.

Pupils and parents need to have confidence that the qualifications they choose will lead to progression and high quality outcomes at every level. The changes outlined above, together with reforms to apprenticeships and A levels, will ensure that young people who choose vocational qualifications linked to the creative and cultural industries can be confident that they are following rigorous programmes of study that lead to clear paths in education and employment.

### **Employment-based learning opportunities for young people**

The Creative Employment Programme (CEP) is a collaboration between ACE and Creative and Cultural Skills Sector Skills Council which provides employment-based opportunities for young people. The CEP aims to get 6,500 young people into the creative industries via work experience, paid internships and 2,900 Apprenticeships. ACE is investing up to £15 million in the CEP. The programme offers attractive incentives for employers to take on young people.

The CEP also receives investment from the National Apprenticeships Service via 'Apprenticeship Grants for Employers (16-24)'. These are grants of £1,500, which are designed to support smaller employers with up to 1,000 employees taking on apprentices aged 16-24, who have not taken on an apprentice in the previous 12 months. Employers can claim for up to 10 new apprentices.

The National Skills Academy is the national delivery partner for the programme, working in collaboration with the National Apprenticeship Service and the Job Centre Plus network to make sure that young people and employers across England can get involved in the programme.

In addition to the CEP there are opportunities in the creative digital sector. Ahead of London Fashion Week, the sector marked the opening of applications for Creative Skillset's new Higher Level Apprenticeship in Fashion and Textiles and there is also a Higher Apprenticeship in Advertising and Marketing Communications, and Advanced Apprenticeships in Creative & Digital Media, Fashion & Textiles, Set Crafts and Photo Imaging.

Also, as the creative industries were identified as a growth sector in the industrial strategy, some local authorities and Local Enterprise Partnerships are offering higher wage subsidies to creative sector businesses to take on apprentices.

## **Accountability**

We have consulted on new proposals to improve the way in which secondary schools are held accountable. The proposed changes will mean a more balanced and meaningful accountability system that encourages a broad and balanced curriculum at key stage 4. The new performance measures system will strengthen the place of cultural subjects in the school curriculum by giving recognition to a broader range of pupil achievement across more subjects. In addition to the percentage of pupils in each school reaching an attainment threshold in the vital core subjects of English and mathematics, we are proposing to introduce a progress measure based on a points score across a suite of eight qualifications. The eight qualifications counted in the measure will enable the arts subjects to receive full recognition in secondary school accountability. This new approach will provide a strong incentive for schools to offer a broad and balanced curriculum to all their pupils, including subjects such as art and design, music, drama, dance and the expressive arts. This new progress measure across eight qualifications incentivises

schools more strongly to improve their teaching across the full curriculum. By measuring average point scores rather than the single cut-off point of the 'C' grade, the new measure will also ensure that the achievement of all students is recognised equally, including both low attainers and high flyers.

Taken together, these reforms will ensure that our curriculum and qualification system can compete with the best in the world in all subjects.



## 4. Excellent teaching

Nothing has more impact on a child's achievement than the quality of teaching they receive. Performance management and professional development both underpinned by clear unequivocal Teachers' Standards improve the quality of the profession.

We are raising the bar for new teachers and supporting existing teachers to improve and, with the new appraisal and capability arrangements, making it easier for head teachers to identify and tackle underperformance. The new Teachers' Standards came into effect in September 2012 and a National Scholarship Fund for teachers has been set up to help existing teachers in England deepen their subject knowledge.

### Professional Development (PD)

Professional development is important to ensure that teachers' knowledge is up to date, and that they improve their skill in making their teaching engaging and relevant to their pupils. Evidence gathered from the world's best-performing school systems shows teachers learn best from other professionals, such as through observing teaching, being observed, and receiving feedback. Our approach to teachers' professional development focuses on improving the capacity for schools to take the lead in the training and development of teachers and creating more opportunities for peer-to-peer learning. A network of teaching schools is already in place, each specialising in particular subjects and school improvement. The intention is to build up to a national network of about 500 teaching schools by 2014 to 2015.

We are supporting a network of teaching schools which specialise in the cultural aspects of the curriculum to play a leading role in developing and disseminating professional development materials and resources for teachers. More information on this project is provided in the next sub-section.

#### **SPTA – Yorkshire and Humberside – Doncaster**

School Partnership Trust Academies (SPTA) encompasses 40 primary and secondary academies across the North of England totalling over 20,000 young people aged from 3 to 19 from a diverse range of social, religious and cultural backgrounds. The SPTA has appointed a Director of Arts to lead and oversee cultural education within and across these schools.

Over the past eight years the SPTA, with financial support from ACE, has successfully delivered the Garforth Arts Festival. This is a programme of cultural education bringing together, through effective partnerships, young people, artists, arts organisations and school communities. This all-year-round provision creates exciting and rich cultural learning opportunities for all young people through and beyond the curriculum, and provides a comprehensive programme, methodology and supporting PD materials for teachers.

The many achievements of the 2012 programme in delivering a high-quality educational provision include:

- engaging over 3,000 young people in performances;
- involving 22 schools;
- working alongside 11 arts organisations;
- creating 23 additional educational projects;
- creating CPD models, methods and materials to support the delivery of cultural education;
- providing an additional 276 participatory arts sessions;
- supporting over 100 artists;
- creating 70 professional artist performances to nearly 5,000 people, with a further 10,000-plus accessing through alternative methods including the website, radio and media coverage; and
- developing strong artistic links with Mzuvele High School in Durban, South Africa, through a music exchange project.

Headteachers have a responsibility to provide a broad and balanced curriculum for the pupils in their school, and to promote their cultural development. It is equally important that they ensure that their teachers have the necessary skills and knowledge to deliver the curriculum. When planning their curriculum, schools should consider how they can incorporate cultural education as an integral part of their offer throughout the year, making sure that cultural opportunities are not limited to particular subjects. A high-quality cultural education will only be achieved where it is integral to a school's ethos.

“Headteachers remain an incredibly important force for ensuring that Cultural Education remains a thriving part of every school's life. During the course of this Review, I was greatly heartened to meet a large number of headteachers and to hear from a further significant group who took part in roundtable discussions. They all underlined the important role that they felt that Cultural Education played in each of their schools”.

Darren Henley, Review of Cultural Education

## **Cultural education support for teachers and schools**

From February 2013, DfE is funding 10 Teaching School Alliances (TSAs) to develop a broad package of CPD resources and activities for cultural education subjects designed to support schools in improving their planning and delivery of a coherent and high-quality cultural education. The department is providing £300,000 over three years as part of this work, which started in February 2013.

TSAs are ensuring that the types of support they provide are diverse, focus on a wide range of cultural experiences and cultural education providers; and consider the curriculum experience of cultural subjects, not just extra-curricular experiences. Resources and activities will encourage effective partnership working between schools

and cultural education providers to become embedded, including working with their relevant Bridge organisation within ACE's Bridge network.

TSA's are building partnerships with cultural education providers to ensure they have a clearer understanding of how to provide opportunities that meet the needs of schools. They will be extending their learning to other Teaching School networks across the country.

## **Cultural education providers supporting teachers' PD**

Cultural education providers can support schools and teachers by designing their activities to match the school curriculum, and by providing an array of age-appropriate experiences for children at different phases of education. The strongest offers are those which have been developed through partnerships with schools so that they enhance what is being learned in the classroom.

"It is important that schools and the cultural organisations working with schools have a meaningful two-way dialogue. The cultural organisations need to ensure that the programmes and activities they provide are fulfilling the requirements identified by the schools; the schools themselves need to articulate their requirements clearly to the cultural organisations. Quality, standards and learning outcomes should be the watchwords for all cultural organisations' engagement with schools."

Darren Henley, Review of Cultural Education

Many of the cultural education providers already work with schools and teachers to help them develop their skills in making the most of the resources and opportunities on offer, for example by providing lesson plans or training.

### **National Archives PD offer**

The National Archives Education Service offers a professional development programme which gives teachers access to their unique collections and supports them in developing new source-based activities. Alongside their academic partners, they offer the choice of working online, on an accredited Master's module or with teachers from overseas. Their flexible programme combines the expertise of their education team with that of university academics and record specialists. The National Archives bring history to life through their award-winning programme of taught sessions and online resources.

### **English Heritage support for teachers**

Each year English Heritage introduces a new generation of teachers to heritage sites as outdoor classrooms which provide the most memorable learning experiences that children will have. Over 1,000 teachers a year already participate in Initial Teacher

Training programmes or PD delivered in partnership with teacher education providers and teaching schools; and often in heritage properties.

### **The Hepworth Wakefield**

The Creative Learning Network is a PD and networking opportunity for teachers and artists to share ideas and experiences. Run by Theatre Royal Wakefield and The Hepworth Wakefield, an ACE National Portfolio organisation, and supported by Cape UK (a Bridge organisation), the network offers five artist-led sessions each focused on a specific issue relevant to creative ways of teaching and learning, and a sixth reflective session.

The network aims to cover issues ranging from Philosophy for Children and encouraging children to ask questions, drama and in-role approaches cross-curriculum, trails and den-building, to exploring how you achieve a good Ofsted whilst still being creative. Each session will be facilitated by an artist with practical hands-on opportunities.

For artists, this is a great opportunity to meet teachers and get a greater insight into some of the issues faced by schools that can be addressed by creative projects. For teachers, this is an opportunity to meet artists and discuss possible programmes, gain new skills and meet other teachers and share ideas.

### **The Royal Shakespeare Company**

Developing the skills of teachers to engage their pupils with Shakespeare through active approaches in the classroom is a key priority for The Royal Shakespeare Company (RSC). Their work is inspired by the artistic practices of the company and the way that actors and directors unlock Shakespeare's language in rehearsals. The company creates a rich PD programme for schools across the country, working with over 2,500 teachers each year in the early years to those teaching 'A' level. The PD programme includes: introductory one day courses, week long level intensives and courses accredited at post graduate level; Teaching Shakespeare, a ground breaking online platform; high quality teaching materials such as The Shakespeare Toolkit for Teachers and digital resources featuring actors working with text such as Shakespeare Unlocked created with the BBC.

## **Initial Teacher Training**

The vision of the future of initial teacher training (ITT) is for the best schools in the country to be partnering the best ITT providers - which will increasingly be the schools themselves - to recruit and train the next generation of teachers, ensuring that they are equipped with the right skills and capabilities to deliver improved outcomes for pupils and thrive in a self-improving profession.

Through School Direct, schools are able to take the lead in recruiting, selecting and training their future teachers, with more opportunities for trainees to learn in the classroom. School Direct allows schools to work with the accredited teacher training provider of their choice, and to tailor the course to suit their own needs. We are also expanding School Centred Initial Teacher Training (SCITT) which allows schools to come together to form partnerships to deliver ITT and offer trainees accredited training working alongside some of the best teachers in schools. We are also making it easier for schools to become accredited ITT providers themselves.

### **Arthur Terry School, Birmingham**

Arthur Terry leads an alliance of 12 secondary and 12 primary schools from across Birmingham, Warwickshire and Staffordshire. It was recently accredited as a SCITT offering PGCEs in drama, chemistry, maths and physics, with trainees able to follow one of two routes validated by Birmingham City University. The 38-week programme is divided between structured training sessions and teaching experience in schools, with support from a school-based learning coach as well as SCITT subject leaders.

All ITT students get placements in at least three schools across the alliance and Arthur Terry has developed a 'pair and share' model for placements, where pairs of trainees work alongside an outstanding teacher.

The alliance has 18 School Direct places in 2012 to 2013, offering PGCEs in music, English and biology, and 38 places for next year, covering a wide range of subjects.

It is important that schools and their partners who are involved in ITT have a clear understanding of the content and expectations of the new national curriculum.

As part of a school-led system, DfE has set up autonomous expert groups in each of the primary national curriculum subjects, including art and design, music and design and technology. The groups are formed of subject associations, subject specialists, higher education ITT providers, teaching schools and school based ITT providers. These opportunities will identify existing resources to support ITT for the new national curriculum and identify any gaps.

## **Certificate for Music Educators**

Music education is unique in that schools often employ external tutors to teach pupils how to play an instrument to complement classroom lessons. The Henley Review of Music Education recommended that a qualification specifically for musicians should be developed so that peripatetic music teachers and musicians who work with children and young people as part of their portfolio careers should be able to gain a new qualification.

ACE, working with Creative and Cultural Skills (CCS), experts in music education, and higher education providers, have led work to develop this qualification, the Level 4 Certificate for Music Educators (CME).

The CME has been developed by the music education sector for musicians who are involved in musical learning activities for children and young people. It is designed to encourage music educators, from those who are new to the workforce to those who are highly experienced, to develop new skills, consolidate their understanding of the purposes of music education, and encourage best practice in their contribution to children and young people's knowledge, skills and understanding of music. The CME will be formally accredited by Ofqual and available to music educators in autumn 2013.

## The role of Ofsted

Ofsted has a lead role in ensuring that teaching is of high quality. Since Sept 2012, a new grade, 'requires improvement', replaced the 'satisfactory' grade. Ofsted is building on its successful approach to turning around 'failing' schools by using targeted monitoring by experienced inspectors to challenge and support schools that are not yet good.

Whilst Ofsted does not inspect individual curriculum subjects, it is required to report on whether the curriculum offered by the school is broad and balanced and promotes the spiritual, moral, social and cultural development of pupils. It also carries out a rolling programme of curriculum subject surveys and each has a triennial report which can be found on the Ofsted website: [www.ofsted.gov.uk](http://www.ofsted.gov.uk).

### Ofsted surveys

An Ofsted survey published in April 2012 examined art, craft and design education in schools and colleges. Inspectors looked at inspections of colleges and visited primary and secondary schools, special schools and a sample of art galleries and museums to identify examples of highly effective and innovative practice. The report, 'Making a mark: art, craft and design 2008-2011', lists the main characteristics of good or outstanding lessons in schools and colleges, and is available at:

[www.ofsted.gov.uk/news/making-mark](http://www.ofsted.gov.uk/news/making-mark)

When inspecting the quality of teaching, Ofsted inspectors will look at all areas of teachers' planning and implementing of learning activities across the whole curriculum, not just core subjects.

In assessing leadership, inspectors will consider the extent to which the curriculum promotes the spiritual, moral, social and cultural development of all pupils. When considering leadership and management in a school, inspectors evaluate the extent to which the curriculum is broad and balanced and meets the needs, aptitudes and interest of its pupils. Inspectors will also look at how effectively the school promotes the confidence and engagement of parents and works in partnership with other schools, external agencies and the community to improve the school, extend the curriculum and increase the range and quality of learning opportunities for pupils.

The inspection of a school provides an independent external evaluation of its effectiveness and a diagnosis of what it should do to improve against a national

framework. These inspections provide parents with an expert and independent assessment of how well a school is performing and help their choice of school. They also provide information to the Secretary of State for Education and to Parliament about the work of schools and the extent to which an acceptable standard of education is being provided, and promote the improvement of individual schools and the education system as a whole.

## 5. Celebrating national culture and history

British culture is unique: our language has produced some of the greatest writers and poets the world has known, and our distinctive fashion and renowned designers are admired the world over. Our history has often inspired the most poignant and triumphant art and poetry.

We want children to grow up with a sense of real pride in their local area, founded on a deep understanding of its heritage and its place in the national story. All children and young people should know about our national icons and understand the key points in our history that have shaped our national character and culture.

### The Heritage Schools programme

With investment of £2.7 million up to March 2015, English Heritage is working with schools to help them make effective use of their local historic environment and bring the curriculum alive. Two thousand teachers will participate in training programmes to support their development, across 190 schools.

Pupils will spend more time learning outside the classroom, making use of heritage resources like local history societies and archives as well as their local museums. Schools will also receive additional funding to ensure that pupils who are least likely to visit heritage sites have the chance to do so. The programme aspires to ensure that:

- children are proud of where they live;
- children understand their local heritage and how it relates to the national story;
- teachers are more confident in making effective use of local heritage resources in delivering the curriculum;
- local historic context is embedded in the school's curriculum;
- heritage providers are more connected to the needs of local schools;
- parents are engaged in their children's learning; and
- communities are more deeply involved in the life of the school.

In addition to working directly with schools, the programme will also support heritage organisations without education staff to make their work accessible to teachers and pupils.

The programme is producing materials and support for teachers so that the model can be disseminated to all schools. These materials will provide practical ideas for teachers in any part of the country to make better use of the heritage on their doorstep.

Heritage Explorer provides thousands of images grouped by theme, a vast range of inspiring teaching activities for all ages, ready-made whiteboard lessons and toolkits for teachers to create their own activities. The site is continually updated with images from the English Heritage Archive and provides a fascinating glimpse of the past to which pupils can easily relate.



In addition to its image library and activities on Heritage Explorer, English Heritage also provides a wealth of other resources from Geocache trails to teachers' guides as well as information and activities to support visits to English Heritage properties. Over 100,000 resources are downloaded annually.

More information about Heritage Explorer is available at: [www.heritage-explorer.co.uk](http://www.heritage-explorer.co.uk)

### **Heritage School – Frome Vale Academy, Bristol**

Frome Vale Academy, a primary academy in Bristol, began working with the Heritage Schools project in September 2012. After just three terms, they felt ready to develop new local history enquiries across the whole school which have had significant impacts on the staff, pupils and the local community.

They began term four with an inspirational day of interactive theatre provided by the acclaimed Desperate Men theatre company which acted as a stimulus for a series of enquiries throughout the school. Reception pupils looked at what play was like a long time ago and involved families in exploring all sorts of play from the past.

Years 1 and 2 pupils asked 'When did our school begin?' and invited past pupils and staff members to explore the area around the school and to use local web resources. The skills to use these kinds of resources had been developed as part of the PD provided by English Heritage.

Years 3 and 4 pupils looked at the story of the estate on which the school is situated. They had a visit from a local historian and the local Architecture Centre and worked with a local photographer to record the estate today. Teachers commented that this was one of the most empowering and stimulating sessions they had ever attended and the respect and appreciation shown by the children for their own community was palpable.

Years 5 and 6 pupils explored how reporting of events has changed since a notorious air crash near the school in the 1950s. The children conducted their own research using a range of sources including maps and archive news stories and concluded with an evocative day in the woods near the crash site with a local storyteller.

Across the school, teachers are reporting a significant impact on writing and other areas of the curriculum. Rosamond Farrell, the Principal, commented: "We have found this project has helped us work towards one of our core aims: getting involved with the community. We have worked on it as a whole academy with all classes this term. We have had superb support from English Heritage and also from local people with storytelling and visits."

## Commemoration of the centenary of the First World War

One of the most significant events in our history is the First World War. In commemoration of its centenary, we are planning a lasting educational legacy in remembrance.

We will run a flagship scheme to give thousands of schoolchildren and teachers the opportunity to visit the Great War battlefields. Pupils will learn about the sacrifices made and the personal stories of those involved. Children who do not visit will also benefit when those who have taken part pass on what they have learnt from their experience. Schools will be encouraged to establish commemoration projects such as collecting photographs and uncovering local stories. This project will ensure a lasting legacy of this signal event in our history and culture.

A range of other activities is planned as part of the commemoration, many delivered through the organisations in the Cultural Education Partnership Group (including ACE and EH – see page 55). For example:

- the BFI's digitisation programme will prioritise making available a selection of films from its First World War selection.
- EH and DfE's Heritage Schools project, which aims to ensure that school children develop an understanding of their local heritage, will focus on heritage sites with connections to the First World War so pupils can learn the stories of how the war affected local communities.
- the Imperial War Museum (IWM) is playing a leading role in the commemoration and will co-ordinate a programme of activities from 2013 to 2019 in the UK and internationally.
- the Heritage Lottery Fund (HLF) is supporting a wide range of heritage and community-led projects to commemorate the First World War and to explore its relevance for contemporary society, with grants available from £3,000 upwards.
- the Commonwealth War Graves Commission is developing a complete digital record of both world wars. As part of this it will review its educational materials to make them more accessible.
- ACE is working closely with IWM and HLF to support a range of museum and arts activity, and a potential children's competition linked to the centenary.
- the War Memorial Trust is supporting communities to photograph memorials as part of a legacy programme. They are also engaging with young people to explain the importance and history of local memorials.

### **First World War – engaging young people across the United Kingdom**

In October 2012, the Prime Minister, David Cameron, set out the UK Government's commitment to mark the centenary commemoration of the First World War. As part of his announcement, he highlighted the new programme from the Heritage Lottery Fund which will complement other initiatives such as the government's Battlefield Tour project for schools. From May 2013 grants of between £3,000 and £10,000 will be available for projects that engage young people and their communities with the centenary of the First World War.

HLF has committed a minimum of £1 million per year for six years for the programme which will encourage young people to explore, learn about and conserve their local First World War heritage. A wide range of projects will be considered including: researching, identifying and recording local heritage; developing new interpretation through media such as exhibitions, trails, smartphone apps; writing and performing creative material based on heritage sources; conserving a war memorial; and creating a community archive or collection.

This new small grants programme underlines HLF's recognition that the First World War centenary will be of great interest and significance over the coming years – including for young people. There has already been interest: since April 2010, across all of its grant programmes, HLF has invested more than £12 million in over 70 projects marking the centenary, many of which have directly engaged young people in their development and delivery.

### **Accrington PALS**

With a HLF Young Roots grant, young people researched the poignant story of the Accrington PALS regiment, which recruited hundreds of men from the Lancashire town at the start of the First World War. They produced and acted in a short film recounting the beginnings of the battalion and the attack on Serre in 1916 which claimed the lives of most Accrington soldiers and had a devastating impact on their families. The film was shown at community venues in the town to help others learn about this local heritage. See page 56 for more on Young Roots.

## **Read for My School**

Read for My School is a national competition, run by Booktrust and the Pearson Foundation and supported by DfE. It is aimed at children in years 5 and 6 in its first year, designed to motivate children of all abilities with a variety of interests to read for pleasure.

The competition is intended to introduce children to a wide a variety of genres including Historical Hits (tales to take you back in time); It's a Mystery (thrillers, whodunits and spooky stories); Keep it Real (books to fill your brain with facts); Laugh out Loud (rip-roaringly funny reads); Out of this World (titles with a touch of sci-fi, fantasy or magic);

Stars of the Screen (books featuring characters from film and TV); Thrill Seekers (amazing adventure stories); and Wild Thing (tales of animal antics).

Pupils choose from recommended titles or make their own choices as readers. The competitive element of the programme motivates children of all abilities with a variety of interests to read for pleasure. Pupils entered into the competition read their way to rewards for themselves and their schools.

For more information about the competition go to [www.readformyschool.co.uk](http://www.readformyschool.co.uk)

## The Charles Dickens bicentenary

We have already taken opportunities to celebrate our national icons, including on 7 February 2012, the bicentenary of the birth of Charles Dickens. Then Minister of State for Schools, Nick Gibb MP, took the opportunity to speak to staff and pupils at Stockwell Park High School on that day about the joy of reading.

In his speech he said: “Dickens was an author who read voraciously and he would be delighted to know his books are being read, re-read, shared, enjoyed and annotated until their pages yellow. The great irony of course, is that when Dickens was writing, few were reading. Fewer than half of children attended early Victorian schools, industrial revolution brought terrible poverty and hardship. Literacy was a gift for the few.”

## Examples from the national offer

### **Buckler’s Hard – Hampshire**

Buckler’s Hard is an 18th century shipbuilding village on the banks of the Beaulieu River which offers a range of award-winning educational programmes. The Village, re-displayed Maritime Museum and historic cottage interiors are the focus for educational programmes on shipbuilding and 18th century social and domestic life.

Role-play tours allow children to take the part of 18th century visitors to see the village where ships for ‘Nelson’s navy’ were built, including his favourite Agamemnon. Children can learn about Nelson, the Adams family and the cat-o-nine-tails, and life in the 18th century village where three of the ships which took part in the battle of Trafalgar were built. There are opportunities to find out how the ships were constructed and to see the launchways where they were built; and to discover what life at sea was like for those who took part in the battle.

### **The Fashion Museum – Bath**

The Fashion Museum in Bath hosts a world-class collection of contemporary and historical dress, and offers educational activities from key stage 1 through to A level.

Activities linked to the national curriculum allow children to learn about clothing past and present, exploring different types of dress, fabrics and patterns. There are opportunities within the key stages to explore fashion from the 20th century based on special displays, or to explore the last 400 years of fashion, linking costumes from the past with the latest fashions from the 'Catwalk'. Activities incorporate creative opportunities such as producing a fashion design using collage, shoe designing, sketching, drawing and taking photographs, either individually or within groups.

### **The Chalke Valley History Festival**

The Chalke Valley History Festival was set up in 2011 to support enjoyment and understanding of our rich and varied history, with all profits going to the Chalke Valley History Trust, which was established to promote the understanding and importance of history to all ages and, in particular, to school children. The Festival combines literature with 'living history' displays, and plays host to high-profile guest speakers. In 2013 the Festival will run a new schools programme featuring a wide range of curriculum based subjects.

### **English Heritage Discovery Visits**

What was Darwin really like? How do we know about Anglo-Saxon history? Could you handle life as a servant in the Royal Household? Each year over 30,000 children experience history at first hand as part of English Heritage's acclaimed Discovery Visit programme. The hands-on experiences are led by actors, writers and volunteers and draw on the invaluable expertise of the staff at the properties. The programme has received numerous awards for the quality of the educational experience provided. As well as running facilitated sessions which any school can book, English Heritage is committed to developing its educational expertise through partnership projects with schools and other education providers. Such partnerships have resulted in the creation of stories inspired by the paintings at Kenwood House, a quest-based computer game inspired by the atmospheric Belsay Hall, the creation of modern-day folk ballads composed and performed by schools and community members as part of a geocache trail around the heritage sites of Ironbridge Gorge. This work forms a vital part of the development of English Heritage staff expertise but also in leading the development of heritage education practice, both for heritage providers and for teachers in schools.

### **National Schools Culture Week**

One of Darren Henley's recommendations in his Review of Cultural Education in England was the development of a National Schools Culture Week which would be 'a celebration of all aspects of Cultural Education in schools and could include performances, exhibitions, workshops, visits from cultural professionals, visits to cultural venues and sites. In short, it would provide a focus on all areas of cultural learning, activities and experiences.'

The Prince's Foundation for Children and the Arts is well placed to deliver such an initiative and it has committed to developing, planning and delivering a national initiative which celebrates cultural education and learning in organisations and schools.

This project is still in the very early stages of development but its objective is for there to be a national celebration of cultural education which culminates in a week-long festival, which also:

- complements existing schools' initiatives, whilst encouraging engagement with cultural education from schools and organisations that are not currently involved;
- involves children in the planning and development;
- promotes the benefit of cultural education within the context of cross-curricular teaching and learning;
- highlights the impact of cultural education; and
- inspires a national debate about its significance within current educational thinking.

The Prince's Foundation for Children and the Arts will take the lead in finding potential sponsors and developing partnerships and relationships with a wide range of cultural organisations, to ensure that this initiative is inclusive and relevant. It aims to launch the initiative later this year.

## 6. Creating a lasting network of partnerships to deliver our ambitions

Darren Henley's Review concluded that despite some excellent examples of collaboration between arts organisations and schools, a more systematic approach was necessary to develop a coherent and educationally sound cultural offer for young people. Some schools can be overwhelmed by the provision on offer, whilst some may struggle to find support that meets their needs.

A cross-government group has been set up to oversee progress in this complex field of activity. The group brings together ministers from DfE and DCMS, ALB delivery partners and school representatives to support and challenge the development of the national cultural education offer.

### Cultural Education Partnership Group (CEPG)

Following publication of 'Cultural Education: an independent review by Darren Henley (February 2012)', Arts Council England, the Heritage Lottery Fund, the British Film Institute and English Heritage have come together as the Cultural Education Partnership Group.

The group is working to address and implement a number of the recommendations. They are committed to working together to ensure priorities for cultural education cohere so that they are more than 'the sum of their parts'. Together, they aim to use their respective resources to maximise the number of high-quality cultural education opportunities for children and young people, both in and out of school. A significant first step to a more coherent offer for schools, delivered to a standard in which they can be confident, is that film and heritage opportunities will be available to young people as part of the Artsmark programme.

They have identified three geographical areas where they will test a shared approach and greater alignment of activities and resources: the City of Bristol; Barking and Dagenham; and Great Yarmouth. A number of developments have been identified through which greater collaboration can benefit more young people such as development of a Cultural Passport and the Schools and Museums programme.

#### Great Yarmouth Cultural Education Partnership Pilot

The Great Yarmouth Cultural Education Partnership Pilot (CEPP) brings together organisations that have a shared goal and vision to provide high-quality cultural and education provision for children and young people. Cultural organisations, local authorities and schools are working together to increase young people's engagement with culture. Cultural organisations and schools are also planning and working in partnership to ensure that the programmes cultural organisations deliver meet the needs of schools and pupils.

The cultural organisations will share their plans of activity with each other to ensure that there is an exciting, rounded cultural education offer for young people in Great Yarmouth and develop a shared platform for the communication of those opportunities.

By ensuring activity is well considered, excellent and engaging, the CEPP aims to increase the aspirations of children and young people in an area of considerable deprivation, and subsequently develop a sense of local pride in the cultural offer available on their doorstep.

### **Bristol Cultural Education Partnership Pilot**

The Bristol CEPG pilot's Travelling Light's T-Lights drama outreach project for children aged 5 to 7 in areas of multiple deprivation in Bristol focuses on personal, social and emotional skills. In partnership with a primary school they have run a weekly hour-long after school drama club for 16 children aged five to seven teaching basic skills for drama and performance. The workshops focus on developing co-operative and imaginative play with an embedded personal development programme to encourage teamwork, resilience, sharing, communication and confidence.

### **Young Roots**

The Heritage Lottery Fund (HLF) currently distributes over £400 million each year to projects that make a real difference for heritage and people across the UK. Young Roots is HLF's grants programme targeted at young people over 11 years old and provides participants with active roles in planning and delivering their own heritage projects.

The programme, with an annual budget of £4 million, awards grants of between £10,000 and £50,000. Bringing together heritage and youth organisations to work in partnership, Young Roots creates opportunities for young people to learn about heritage, develop new skills and to share their achievements with the wider community.

HLF has invested over £27 million in more than 1,300 Young Roots projects. It has showcased a wide range of activities, including exploring and documenting cultural and music traditions; undertaking nature conservation work; restoring a vintage motorbike; and curating a digital trail through a museum collection.



### Seaside Memories

Twenty young people drawn from two schools in Suffolk researched their local seaside heritage with the help of Media Projects East, Lowestoft Heritage Centre and the East Anglian Film Archive. They learned how to record oral history interviews, devised their own 'end of the pier' show in the tradition of Pierrot mime and created a film based on their learning, gaining Open College Network credits along the way.

"The team spend all week at school talking to their friends about the work they are doing here. It's amazing the positive impact it is having on their school work." - Teacher

Find out more about these types of projects and how to apply to Young Roots at [www.hlf.org.uk/youngroots](http://www.hlf.org.uk/youngroots)

## A National Bridge network

ACE has established a national network of 'Bridge organisations' whose role is to improve the delivery of arts opportunities for children and young people by bringing together schools and cultural organisations. Bridge organisations will encourage consistency and coherence across an often complex arts and education landscape, helping young people and local communities to benefit from the wide range of high-quality creative and artistic experiences that are on offer.

Bridge organisations:

- Analyse and understand the local cultural education landscape.
- Build new partnerships between schools, cultural organisations, local government and communities to build a stronger cultural education offer for children and young people.
- Create and facilitate networks across arts, culture and education to ensure an ongoing dialogue.
- Enable schools to identify and access appropriate arts and cultural opportunities, and bring their views into local cultural planning.
- Drive engagement in Artsmark and Arts Award.

With additional DfE investment of £4,265,000 over three years, Bridge organisations will increase engagement of schools (particularly Teaching Schools) and partnerships with a wider range of cultural organisations encompassing the arts, museums, libraries, film centres and heritage sites.

Bridge organisations are working with Teaching Schools and other cultural organisations to develop criteria for educationally sound cultural activities and resources and guidance for teachers. This package of support will then be disseminated by the Teaching Schools and Bridge organisations to their networks.

You can find out about your local Bridge by following visiting [www.artscouncil.org.uk](http://www.artscouncil.org.uk) and typing 'Bridge organisations' in the search box.

### **Bridge case study**

A New Direction is the lead Bridge organisation for London, funded by ACE.

At A New Direction we believe London has a real opportunity to build on the wealth of cultural organisations, artists and other assets in the city to become one of the best places in the world to have a cultural and creative education. We want every young person to be able to engage effectively with the cultural opportunities the city has to offer.

Since April 2011 our work has focused on understanding the needs of schools and how they are sustaining cultural engagement whilst navigating significant structural change. This is helping us provide information for cultural partners on how best to engage with schools and helping schools navigate a complex range of offers.

We have been working with the Mayor's Office in London on their inquiry into education in London. The inquiry panel have produced a watershed report, assessing the state of schools in the capital and suggesting priorities for action going forward. Within this framework we have been working with them to explore the notion of a 'London Curriculum'. This proposal forms the centrepiece of the Inquiry's report to the Mayor and the GLA is committed to taking this forward.

The London Curriculum is a set of resources, materials, ideas and targeted support which schools can draw on to enrich their existing programme. It invites schools and teachers to think about the history, culture and geography of the city as a resource for learning.

We see the London Curriculum as a great way to engage and connect schools with their local cultural institutions (as well as central London cultural organisations). It can act as a framework for building meaningful partnerships between schools (sometimes clusters of schools as well as individuals) and the cultural sector.

We have already had discussions with over 40 cultural organisations on the London Curriculum including Siobhan Davis Dance Company, the Free Word Centre, Sound Connections, and The Victoria and Albert Museum, to name a few.

The focus on an area or place-based approach to enriching the curriculum is a new way of exploring how schools can sustain and grow their cultural engagement whilst maintaining a focus on the EBacc. It also offers real potential for excellent use of Pupil Premium funding to support trips and projects.

### **National portfolio organisations**

In addition to the Bridge organisations, there are some 460 arts organisations in ACE's new 'National Portfolio' (approximately 65%) that have indicated they will play a significant role in the delivery of great art for children and young people over the next four years.

They have a strong track record of working in partnership with schools. In fact, National Portfolio Organisations (NPOs) represent one of the biggest groups of organisations, other than schools themselves, which deliver the national curriculum. They can enhance the offer by bringing a wide range of skills and expertise that can bring the curriculum to life – and beyond this, they are able to offer avenues for children and young people to develop skills outside of school.

The curriculum also opens up opportunities for NPOs to work with schools to add value to ensure a rich, broad and balanced programme of study. They also play a major role in the local cultural offer for young people and respond to the needs of local schools, children and families.

NPOs will make a significant contribution towards helping young people to experience the richness of the arts.

### **Dance case study – DanceEast**

DanceEast, one of ACE's NPOs, wants every young person in the East of England to have access to dance experiences, to be inspired and curious, and to learn in and through dance.

At their Jerwood DanceHouse they offer a variety of classes, run youth dance groups for different ages and, in partnership with others, the regional group East Youth Dance. Young people showcase their creative and performance skills in local, regional and national performances. Those with exceptional potential and aspiring towards a professional dance career can audition for the DanceEast Academy, one of the nine National Dance Centres for Advanced Training (CATs).

They use dance in innovative ways to enhance academic attainment, such as through dance and literacy programmes, and enrich the school curriculum through supporting schools to achieve the Artsmark and young people to gain Arts Awards. They help teachers develop their skills and confidence, and work with partners on projects such as The Royal Ballet's primarySTEPS programme, and the Princes Foundation Start Hospices and Start Schools projects. Specific programmes focus on young men, young people with additional needs and those in hospital, and take dance to unexpected places through Big Dance, to the Latitude Festival and the Suffolk Show.

This array of ways into dance connects with a pyramid of opportunity. Young people can progress in many directions, including engaging with professional artists through workshops and performances. They are working with partners across the country on MOKO Dance, to develop the breadth of dance for young people and their families.

## Learning and engagement at the Royal Opera House

Learning and engagement sit at the heart of the Royal Opera House's (ROH) strategy to enrich people's lives through opera and ballet. A dedicated education department created opportunities for 22,238 participants last year and welcomed a further 21,207 to performances through targeted initiatives.

ROH extend their reach further through digital content, and through a strong emphasis on continuing professional development courses that seek to increase teachers' and trainee teachers' skills and confidence to teach the arts and teach through the arts. Current courses focus on: how to enable students to create short original operas in the classroom, as a vehicle for addressing several elements of the KS2 curriculum; introducing creative methods of dance teaching and learning in the curriculum; and approaches to leading singing with children. This training leaves a lasting legacy within schools; ROH deliver open access courses as well as targeted interventions that aim to address specific issues, often in conjunction with local authorities and teacher training institutions.

ROH also works directly with young people. Partnerships with schools, colleges and community organisations enables ROH to contribute alongside them – through jointly planned projects - to support children and young people's cultural and creative development, with a particular emphasis on working in areas where their access to the arts is likely to be limited for a variety of social, geographical and economic reasons. Across their programme they seek to ensure that their activity supports the national curriculum and specific courses. ROH believes its role as an arts organisation is to lead with the art, and to provide authentic creative and artistic experiences that complement and enrich those that teachers and schools/colleges provide.

A strong commitment to Thurrock and Thames Gateway is evident across their programme. High House Production Park in Purfleet was created in collaboration with ACE, Thurrock Council and Thurrock and Thames Gateway Development Corporation as a national hub for backstage crafts and a catalyst for cultural regeneration; it includes their own scenery construction and painting workshop (with integral viewing gallery and learning space) and the new National Skills Academy Backstage Centre. In close liaison with Thurrock Council's Education and Learning team, ROH works with schools, colleges, pupil referral units, music education hubs and other local partners to open up new opportunities (especially in backstage theatre) and contribute to community cohesion. This reach is further extended through their work as an ACE Bridge delivery organisation connecting children and young people with arts and culture across Kent, Essex, Hertfordshire and Bedfordshire.

None of this work would be possible without the investment made by ACE, corporate sponsors, individual philanthropy and trusts and foundations.

## **Birmingham Royal Ballet – Dance Track**

Dance Track is Birmingham Royal Ballet's talent identification programme aimed at training young dancers aged from six to eight. Birmingham Royal Ballet supported by Arts Council England runs Dance Track, a project which endeavours to identify and train young participants showing a potential for ballet and to instil a passion for dance at an early age.

Initially, Birmingham Royal Ballet's Department for Learning works with over 30 schools across the north and south of Birmingham and delivers workshops to all year 1 pupils. The workshops introduce dance in a fun and friendly way.

The programme runs annually at a cost of £90,000, which is met through fundraising.

The participants, who often may not have otherwise had the opportunity to take part in dance, are given free weekly ballet lessons taught by Birmingham Royal Ballet staff. Throughout the year they are invited to Birmingham Royal Ballet to have a look behind the scenes and to meet company dancers, and are offered tickets to see Birmingham Royal Ballet performances at Birmingham Hippodrome. The activities offered are designed to introduce the young participants and their families to ballet and to incite an interest in the art form.

By participating in schools' workshops, students' confidence, communication skills and creativity is greatly enhanced. Dance Track continues to work with students who display a particular talent by preparing them for auditions to top ballet schools in the UK, including Elmhurst School for Dance, the Royal Ballet School and English National Ballet School.

Workshops take place in school hours, sometimes during the time reserved for physical education lessons. Teachers at the participating schools are given training by Birmingham Royal Ballet.

One notable success of Dance Track is the story of 11-year-old Jakob from the Canon Hill area of Birmingham. Following ballet tuition with the programme, Jakob secured a place at Elmhurst School for Dance.

Jakob's mother, Jackie, said:

"He had the opportunity to perform in front of 7,000 people every night at The O2. Training doesn't get much better than that. I am so pleased."

In 2011-12 and over the course of the Dance Track audition process, Birmingham Royal Ballet visited 18 affiliated schools in the south of Birmingham and a further 17 affiliated schools in the north of the city, and delivered workshops to over 2,500 students.

## **Conservatoires and Higher Education**

UK conservatoires play a significant role in delivering educational, economic and social objectives. They are engaged not only with professional training at HE level but with the identification and development of talent from the youngest ages through their junior and outreach programmes; provision of extensive public performance and participatory programmes; and research and knowledge exchange which advances artistic practice and supports the UK's cultural and creative industries.

The Olympics saw Conservatoire alumni such as Dame Evelyn Glennie, Annie Lennox and Kenneth Branagh whose contribution to the Olympics showcased Britain and British talent around the world; the inspirational David Toole, the dancing star of the Paralympics closing ceremony, and Erollyn Wallen, the Trinity Laban teacher whose work contributed to the amazing spectacle.

## **A new organisation announced for music education**

The Federation of Music Services (FMS) and the National Association of Music Educators (NAME) have joined forces to create The UK Association for Music Education – Music Mark, a single organisation to promote a joined-up approach across all sectors of music education. The organisation was officially launched on 19 March 2013.

The UK Association for Music Education – Music Mark will connect all those who contribute to the music education of children and young people in different contexts, unlocking the potential to raise standards and improve outcomes.

The vision is for membership of The UK Association for Music Education – Music Mark to be the mark of quality in music education. The organisation will support professional development within the national community of music education to achieve the highest standards in music education.

By bringing together the diverse range of professionals that contribute to music education The UK Association for Music Education – Music Mark hopes to create a stronger, more unified voice of those involved in music education, so that they can work more closely together to improve the learning and personal outcomes for children and young people in and out of school.

## **BFI Film Policy Review**

In response to the challenge set out by both Darren Henley (below) and The Film Policy Review, the BFI has launched a £7 million per year Lottery Scheme. Investment in the scheme is intended to achieve a significant step change in the level of provision in one easy and accessible offer. These activities should build a strong, practical cultural entitlement for young people, emphasising enjoyment, learning and the development of hard and soft skills.

“The government commissioned the Rt Hon Lord Smith of Finsbury to lead a review into Film Policy, which was published earlier in 2012. It includes specific reference to film education as well as the importance of supporting pro-copyright messages across cultural education initiatives for all sectors. Lord Smith and his panel worked collaboratively with the British Film Institute across the review.

“With its newly enlarged remit, the British Film Institute is best placed to build on the work done in formal and in informal film education in recent years. Alongside the recommendations already made by Lord Smith in this specific area, I would encourage the British Film Institute to be bold in bringing these film activities together into a joined-up coherent film education offer.”

Darren Henley, Review of Cultural Education

On 12 April 2013 the BFI appointed a new organisation Film Nation UK which will, from September 2013, deliver a bold and visionary new film education programme that will be available to every 5- to 19-year-old and the 26,700 schools in the UK. Film Nation’s new programme, using funds from the National Lottery for good causes, will aim to safeguard and boost future film audiences through learning and appreciation of film and stimulate a new generation of filmmakers and film talent.

## Examples from the national offer

### Theatre and Arts Partnership

Digital Theatre works in partnership with the leading theatre companies and arts organisations in the country to bring the best theatre through desktop, tablets or television screens. The partnership includes many ACE-supported organisations such as RSC and Unicorn Young Vic, as well as The Globe.

Part of the offer is ‘Digital Theatre Plus’ which is home to a set of unique films of leading British theatre productions for schools, colleges and universities, and is a bold new approach to experiencing and learning about theatre online. The resources are used to introduce students to theatre as an exciting, relevant and accessible art form through a familiar medium, engaging and motivating students with films of set text and commentaries. It complements and extends theatre visits to help students appreciate that there are many ways to stage and interpret plays.

## **DesignLab – Heatherwick Studio with V&A Museum and Whitecross High School, Hereford**

DesignLab explores new ways of engaging students and teachers with design. Developed by the V&A Museum, it brings schools together with museum educators, practising designers and the museum's collections to inspire a new generation of creative practitioners.

One DesignLab project was devised and delivered in collaboration with V&A Schools, Heatherwick Studio and Whitecross High School in Hereford. The project aimed to showcase Heatherwick Studio's extraordinary and cross-disciplinary approach to working, as well as model how to use the V&A's collections to answer contemporary design briefs.

A group of students was selected from years 7 to 9 to form a vertical teaching group. They were teamed up to ensure a range of ages, and many of the students had not worked with each other before. They were invited to Heatherwick Studio to learn about its work and processes. Architects, designers and makers from the studio challenged the students to tackle a variety of briefs covering different disciplines; these ranged from designing a structure to span the river Wye to designing a folly building in Hereford. Each of the briefs was set in real-life locations, local to the school.

The studio paired seemingly disparate areas of the V&A's collection with each brief, including ceramics, glass, jewellery and ironwork. Students conducted their initial research at the museum, which included having talks from curatorial staff and participating in handling sessions to generate new ideas, discussion and creative thinking. The project continued back at school with lead teacher, Nick Harriman, modelling the studio's practice and working collaboratively with teachers in different departments to tackle the design briefs more holistically. Nick explains: "The project has made us look at the way we scaffold our design projects, changing the way we use language and ultimately the way we ask our students questions."

Finally the students returned to the museum to present their work back to the studio, V&A curators, teachers and the V&A Schools team. The students approached their work in new and innovative ways, drawing on contemporary design practice and the rich resources of the V&A. Nick summarises: "The project has taught the students to interact with objects and their surroundings in a way that removes any barriers to creative solutions. They now see endless possibilities to the everyday information and experiences they see and feel."



### **Barbican Centre and Guildhall School, East London, and City Culture Partnership**

The Henley Review of Cultural Education singled out the partnership between the Barbican, Guildhall and London Symphony Orchestra as one of the country's most developed models of arts organisations working together to deliver education activities, calling it a "far-sighted partnership (that) is a model that would benefit from close examination by other arts and cultural organisations."

The Barbican Centre and Guildhall School of Music and Drama are working towards establishing an East London and City Culture Partnership. The aim of this 'Culture Partnership' will be to extend the high-quality and inspiring work the organisations currently offer across the Barbican and Guildhall School's six neighbouring music education hubs in east London to include theatre, dance, visual arts, spoken word and film.

The new partnership will aim to:

- foster sustained collaboration between schools, arts and community organisations
- provide transferrable models of training and professional development for artists and teachers, ensuring that children and young people receive the highest quality learning experience.

The Barbican, Guildhall School of Music and Drama and London Bridging organisation 'A New Direction' look forward to working with a range of organisations, including music education hubs in east London and the city to make this 'Culture Partnership' a reality.

# Appendix A – Darren Henley’s vision of cultural education

## What cultural education should a child receive?

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

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

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

- Regularly taken part in different cultural activities, such as reading books and story-telling, arts and crafts, making short animations, singing, music-making and dance.
- They should also have been given the opportunity to visit age appropriate events and venues, such as a theatre, cinema, concert hall, museum, gallery, library or heritage site.

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

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

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

- The opportunity to gain knowledge about Cultural Education subjects and also to explore their own creativity.
- The chance to create, to design, to devise, to compose and to choreograph their

own work in collaboration with their classmates.

- The experience of creating work by themselves, such as writing a story, poem or play text.
- Presenting, displaying and performing to a range of audiences.
- Using arts-specific vocabulary to respond to, evaluate, explain, analyse, question and critique their own and other people's artistic works.
- Learning about the application of the latest technology to help them to access culture.

4.6 In addition, they will have:

- Been encouraged to be adventurous in their choices about cultural activities, by learning about literature, films, visual arts, crafts, heritage, music and dance that is beyond the scope of their normal everyday engagement.
- Learned about the people who have created or are creating art forms. They will also have gained knowledge about the historical development of those art forms.
- Had the chance to learn a musical instrument.
- Regularly taken part in singing.
- Taken part in dramatic performances.
- Taken part in workshops with professional artists, craftsmen, architects, musicians, archivists, curators, dancers, film-makers, poets, authors or actors.
- Been on visits at each Key Stage to cultural institutions and venues, which might include a museum, a theatre, a gallery, a heritage site and a cinema.
- Become a regular user of a library.
- Regularly read books for pleasure, rather than only as part of their schoolwork.
- Been encouraged to use digital technology as a means of accessing and gaining a deeper understanding of great culture.
- Taken part in the making (writing, acting, shooting, editing) of a short film.
- Had the opportunity to gain a qualification through the Junior Arts Award.
- Received the support necessary to take an interest or passion further.
- Been made aware of the other activities and resources available to them in their local area.
- Been able to join a lunchtime or after school club to continue their interests.

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

4.8 They should also have:

- Been given the opportunity to study Cultural Education subjects to gain qualifications at Level 2.
- Continued their journey of cultural discovery by being encouraged to make adventurous choices about the cultural activities they enjoy.
- Developed knowledge about a range of different aspects of culture, including an understanding of historical development and context of Art, Drama, Design, Literature and Music.
- Developed an understanding of the different forms of each cultural area (for example: literature includes poetry, play texts, short stories and novels; music genres include classical, pop, hip hop, rock, jazz, folk, musical theatre and world).
- Been on regular visits to a museum, heritage site, gallery and cinema at each key stage.
- Sung in the school choir.
- Attended professional concerts and plays.
- Taken part in an artistic performance.
- Watched and learned about films from outside of the mainstream ‘Hollywood blockbusters’, with a specific emphasis on British film.
- Read a broad range of books both by living authors and by authors who may no longer be alive, but whose books are regarded as literary classics. Some of these books might be about subjects that are directly relevant to the readers’ lives today, but young people should also be reading books that expand horizons and show them the possibilities in the world beyond their own direct experiences.
- Continued to use a library to access a wide range of books, as well as for other research materials.
- Regularly made use of digital technology to see, read and listen to great culture, no matter where it is situated in the world.
- Had their artistic and creative work celebrated in school and in their wider local community through publication, exhibitions, performance and screenings.
- Had the opportunity to achieve their Arts Award Gold, supporting progression to further and higher education and employment.
- Been supported to take particular talents and interests forward.
- Had a chance to learn about careers in the Creative and Cultural Industries and

been supported to find work experience in these areas, should they wish to pursue it.

- Had the chance to lead or shape activity in school by helping with a club, acting as an 'arts mentor' or helping in the school library.
- Been able to join a lunchtime or after school club in areas such as creative writing, dance, drama, art, music, film or digital media.

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

- Been given the opportunity to study Cultural Education subjects to gain qualifications at Level 3.
- Been made aware of Apprenticeships offered by Creative & Cultural Skills (the Sector Skills Council for Craft, Cultural Heritage, Design, Literature, Music, Performing and Visual Arts) and Skillset (the Sector Skills Council for TV, film, radio, interactive media, animation, computer games, facilities, photo imaging, publishing, advertising and fashion and textiles).
- Had the opportunity to spend time interacting with cultural professionals (such as artists, writers, archivists, musicians, curators, technicians, film-makers, designers and dancers).
- Learned about the wider world of employment opportunities within the Creative and Cultural Industries, aside from only being a frontline performer or 'big name' creative practitioner.
- Been encouraged to continue to sample a wide range of adventurous cultural experiences during their own leisure time.
- Been encouraged to continue to take part in the broad range of cultural events that take place both within their school environment and in the wider area in which they live.
- Developed the ability to build on the knowledge, which they have acquired about Culture, to be able to discuss and critique the new cultural works that they encounter.
- Had their own personal achievements in cultural activities celebrated in school or in their wider local community.

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

## Appendix B – Arm’s length bodies

### 1) Arts Council England

Arts Council England (ACE) is the national development agency for the arts in England, distributing public money from the government and the National Lottery. ACE funds arts and cultural activities that engage people in England or that help artists and arts organisations, museums and libraries carry out their work.

ACE works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people’s lives. It supports a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections.

Informed by a major consultation, ‘Achieving Great Art for Everyone’, and its companion piece ‘Culture, knowledge and understanding: great museums and libraries for everyone’, sets out a 10-year vision with five ambitious goals at its heart. It argues for excellence, founded on diversity and innovation, and a new collaborative spirit to develop the arts over the long term, so they truly belong to everyone.

ACE believes that through ever greater collaboration and partnership working more can be achieved to nurture and champion talented artists and promote England as an international artistic centre.

With its focus on long-term collaborative action, the strategic framework will enable ACE to work with partners towards positive change in the arts. It provides the rationale for ACE’s investment in the arts and culture.

At the heart of the framework are five 10-year goals with one focussed on children and young people: Every child and young person has the opportunity to experience the richness of the arts. Its aim is to ensure children and young people have the best current and future artistic lives they can have and that they are able to develop their artistic capabilities and engage with, and shape, the arts.

The arts fuel children's curiosity and critical capacity. They are every child's birthright. It is vital that children engage with the arts early in their lives. The arts contribute to the development and wellbeing of children and young people. They inspire future audiences and the next generation of artists and arts leaders.

ACE’s immediate priorities are to ensure a coherent, national approach to improve the way children and young people engage with the arts and culture, in and out of school, and that more children and young people have access to excellent art and culture.

It does this through a range of investment and activities including through its national portfolio of arts organisations and major partner museums, including a network of Bridge

organisations that use their experience and expertise to connect children and young people, schools and communities with arts and culture.

Artsmark is a flagship programme, funded and managed by ACE, to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision. It is delivered by Trinity College London and 10 regional Bridge organisations drive participation. It provides an online auditing tool, benchmark criteria, support from arts education professionals, a network of committed organisations, and celebrates their quality arts offer. The new Ofsted inspection framework looks at how well schools promote pupils' spiritual, moral, social and cultural development as part of their evaluation of the overall effectiveness of the school. Artsmark is a critical way for schools to evidence a whole school approach to their pupils' cultural development. More information about Artsmark is available at [www.artsmark.org.uk](http://www.artsmark.org.uk).

### Artsmark case study

Wrockwardine Wood Arts College is an 11 to 16 secondary school that serves a mixed area of Telford. The school has been on a journey of improvement in the last four years, moving from satisfactory to good with Ofsted and increasing its results from 30% five A\*-C in 2008 to 68% in 2012.

The school has a long history with Artsmark, having first applied and successfully gained silver in 2001, Artsmark's first year. It immediately reapplied for Gold in the following year and has held Gold status for 10 years.

Artsmark has led to long-term changes at Wrockwardine. In order to get Artsmark Gold, the school introduced more dance into the curriculum. This has provided the springboard for dance to take off and join music as enormously popular and successful curriculum areas. The school's recent Ofsted commented: "The wide range of outstanding performing arts and sporting activities enrich the curriculum and support students' good spiritual, moral, social, and cultural development. They include dance lessons, enjoyed by both boys and girls."

A particular strength of the school's provision is the broad curriculum at key stage 4 which offers a wider range of subjects from performing arts to art and design. Artsmark is helping to protect this provision alongside offering the new EBacc to students. Students take particular pride in their school choir and musicians. They have a 90-strong choir which performs in school, throughout the community and tours Europe.

Wrockwardine has high aspirations for the future of its arts provision. It recently became part of the regional Bridge organisations' network of hub schools because of its Artsmark status and will soon become the lead school in a multi-academy trust giving it the opportunity to make a huge impact on another 500 students and a wider community base.

**Arts Award** is a national qualification that supports young people who want to deepen their engagement with the arts, helping them to develop as artists and arts leaders. Arts Award is developed and managed in partnership between ACE and Trinity College London. The Arts Award is open to all children and young people aged seven to 25. More information about Arts Award is available at [www.artsaward.org.uk/](http://www.artsaward.org.uk/)

### Arts Award case study

Deyes High School in Maghull, Merseyside, has been running Arts Award since 2009, offering students the opportunity to work in a number of art forms, including crafts, dance, film and new media, literature, theatre and visual arts. The Bronze, Silver and Gold awards are delivered through the Expressive and Performing Arts faculty.

Arts Award is delivered within the year 9 Music curriculum as well as through timetabled extra-curricular sessions. The majority of the year 9 cohort work towards their Bronze Award with two classes taking on the Silver level. In 2012, Deyes expanded its offer to include the Gold Award as an enrichment option for sixth form students.

Deyes' links with its feeder primaries are strengthened by the opportunities Arts Award provides for Silver and Gold students to work with key stage 2 pupils. Students have delivered dance clubs in primary schools, with key stage 2 pupils then performing what they have learnt in the Deyes High School dance show. Arts Award participants have also worked with primary school children on the school newspaper, comics, art and photography clubs and writing projects.

Deyes High School works with a number of arts and cultural organisations, including Theatre in the Rough, Sefton Music Service, Urbeatz, Maghull Wind Orchestra, Swingshift Big Band, Maghull Art Group and the Liverpool Comedy group.

The school works with these organisations in response to the needs of students. Partners are selected because of their excellent reputations and many of the relationships have been established for many years, but continue to evolve through evaluation.

“Arts Award adds a further dimension in developing our students’ leadership skills as well as a passion for our subject areas. Staff are very positive to embrace this opportunity and support the growth of our students.” – P E Treanor, Director of Physical and Expressive Arts

On behalf of DfE, ACE is investing more than £171 million of funding between August 2012 and March 2015 in a network of music education hubs across England. In May 2012 it announced the nationwide network of 123 music education hubs (see page 19 for further details).

Music education hubs will ensure that every child aged five to 18 has the opportunity to sing and learn a musical instrument, as well as perform as part of an ensemble or choir. It will also allow young people to take their talent further – this might be through local



ensembles, partnerships with nationally funded music organisations, including National portfolio organisations, or through involvement in the Music and Dance Scheme.

Another key activity is the work ACE is undertaking with the wider arts and cultural sector to establish a broad set of quality principles to help the sector judge better the quality of the work being produced by, with and for children and young people. Through sector consultation and commissioned research, ACE is working with the sector to explore ways in which the principles can now be tested and embedded through the work of NPOs, cultural organisations and processes such as artistic assessors, young assessors.

It has also developed a new qualification for music practitioners in collaboration with Creative and Cultural Skills, which will provide recognised accreditation for musicians working with children and young people.

## 2) British Film Institute

The BFI's aim is to ensure everyone, particularly young people, wherever they live, can learn about and enjoy the widest range of film. The BFI's aspiration is for film to be part of the education of every young person in the UK. To make this happen the BFI is making a significant investment, using National Lottery funding of up to £7 million a year, in a bold, new film education initiative that will deliver an exciting and aspirational programme, including:

- a unified (watching, understanding and making) education offer accessible to all 5- to 19-year-olds across the UK:
  - in the classroom – so that where possible film is integral to educating young people and to ensure that all 27,600 schools across the UK have access to information and services
  - after school – to encourage all schools to create exciting and engaging after-school club activities for watching, understanding and making films
  - outside school – ensuring that there are strong links with cinemas, and with young people who may not engage with formal education
- an increase in the number of film education specialists, including teachers, so they can work closely with young people to develop a critical appreciation of film culture and their creative talent;
- an increase in the number of cinemas and other exhibitors with active strategies to work with teachers, parents and carers to use the cinema as a space for learning and enjoyment; and
- a world-leading digital platform for 5-19 film education, including a 'one stop shop' for learners and educators, in formal and informal contexts, of all abilities right across the UK.

More information about the British Film Institute is available at [www.bfi.org.uk](http://www.bfi.org.uk).

### 3) English Heritage

English Heritage is the statutory adviser to government (both central and local) on the significance of our built heritage and is also the custodian of the National Heritage Collection of 410 historical places.

English Heritage education programmes focus on introducing children to history in a lively and engaging way in the places where key events took place. Each year over 370,000 children take part in free education visits to more than 400 historic places.

To support this programme English Heritage provides a diverse range of resources on its Heritage Explorer website: [www.heritage-explorer.org.uk](http://www.heritage-explorer.org.uk)

Resources are designed to support visits but also to provide teachers with stimulating primary source material and activities to do in the classroom drawing on its archive of thousands of photographs of England's Heritage. English Heritage resources are recommended by all the major exam boards. Over 200,000 English Heritage teaching resources are downloaded each year.

English Heritage also provides training to 1,200 teachers each year, either in initial teacher training or through CPD programmes delivered in partnership with universities, Teaching Schools and other cultural and education providers. Training focuses on how to make the most of an educational visit, how to use primary source effectively and as part of our DfE-funded Heritage Schools programme, how to adapt a curriculum to make use of local heritage resources.

Additionally, English Heritage works with a wide selection of partners on a range of projects and programmes to explore new ways of working and engage new audiences. One recent partnership has involved working with a school for children with emotional and behavioural difficulties to develop a toolkit to support other special needs teachers to take children out of school on visits.

More information about English Heritage is available at [www.english-heritage.org.uk](http://www.english-heritage.org.uk)

## **Appendix C – Draft programmes of study**

### **Art and design**

#### **Purpose of study**

Art, craft and design embody some of the highest forms of human creativity. A high-quality art and design education should engage, inspire and challenge pupils, equipping them with the knowledge and skills to experiment, invent and create their own works of art, craft and design. As pupils progress, they should be able to think critically and develop a more rigorous understanding of art and design. They should also know how art and design both reflect and shape our history, and contribute to the culture, creativity and wealth of our nation.

#### **Aims**

The national curriculum for art and design aims to ensure that all pupils:

- produce creative work, exploring their ideas and recording their experiences
- become proficient in drawing, painting, sculpture and other art, craft and design techniques
- evaluate and analyse creative works using the language of art, craft and design
- know about great artists, craft makers and designers, and understand the historical and cultural development of their art forms.

#### **Attainment targets**

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

# Subject content

## Key stage 1

Pupils should be taught:

- to use a range of materials creatively to design and make products
- to use drawing, painting and sculpture to develop and share their ideas, experiences and imagination
- to develop a wide range of art and design techniques in using colour, pattern, texture, line, shape, form and space
- about the work of a range of artists, craft makers and designers, describing the differences and similarities between different practices and disciplines, and making links to their own work.

## Key stage 2

Pupils should be taught to develop their techniques, including their control and their use of materials, with creativity, experimentation and an increasing awareness of different kinds of art, craft and design.

Pupils should be taught:

- to create sketch books to record their observations and use them to review and revisit ideas
- to improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials (e.g. pencil, charcoal, paint, clay)
- about great artists, architects and designers in history.

## Key stage 3

Pupils should be taught to develop their creativity and ideas, and increase proficiency in their execution. They should develop a critical understanding of artists, architects and designers, expressing reasoned judgements that can inform their own work.

Pupils should be taught:

- to use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- to use a range of techniques and media, including painting
- to increase their proficiency in the handling of different materials
- to analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work

- about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.

# Music

## Purpose of study

Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon.

## Aims

The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations.

## Attainment targets

By the end of each key stage, pupils are expected to know, apply and understand the matters, skills and processes specified in the relevant programme of study.

# Subject content

## Key stage 1

Pupils should be taught to:

- use their voices expressively and creatively by singing songs and speaking chants and rhymes
- play tuned and untuned instruments musically
- listen with concentration and understanding to a range of high-quality live and recorded music
- experiment with, create, select and combine sounds using the inter-related dimensions of music.

## Key stage 2

Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory.

Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to detail and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music.



## Key stage 3

Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness; and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles.

Pupils should be taught to:

- play and perform confidently in a range of solo and ensemble contexts using their voice, playing instruments musically, fluently and with accuracy and expression
- improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- listen with increasing discrimination to a wide range of music from great composers and musicians
- develop a deepening understanding of the music that they perform and to which they listen, and its history.



Department  
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