

**CULTURE & LEARNING: TOWARDS A NEW AGENDA  
CONTEXT PAPER, SEPTEMBER 2007**

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<b>1. Executive summary</b>	<b>p.2</b>
<b>2. Introduction</b>	<b>p.4</b>
<b>3. The historical context: before 2000</b>	<b>p.4</b>
<b>4. Making the case for cultural education</b>	<b>p.10</b>
<b>5. Learning and the arts in schools</b>	<b>p.15</b>
<b>6. Learning and the arts in cultural organisations</b>	<b>p.17</b>
<b>7. The people who work in learning and the arts</b>	<b>p.20</b>
<b>8. Who benefits?</b>	<b>p.26</b>
<b>9. Who pays?</b>	<b>p.28</b>
<b>10. Issues for discussion</b>	<b>p.33</b>
<b>11. References and resources</b>	<b>p.36</b>

*\* Calouste Gulbenkian Foundation; Clore Duffield Foundation; Esmée Fairbairn Foundation; Foyle Foundation; Heritage Lottery Fund; Northern Rock Foundation; Paul Hamlyn Foundation.*

## **1. Executive summary**

The purpose of this Paper is to review the place of education in cultural organisations – referred to as ‘cultural education’ – in this country, in order to provide a basis for the discussion of a potential new agenda linking culture and learning.

There follows an historical survey of the development of national educational policy and the influence of the National Curriculum up to 2000 (3.1), and of the development of education programmes by cultural organisations (3.2). Policy changes in the 1990s (3.3) saw a new government emphasis on creativity in the light of technological change and the emergence of the creative industries.

Since 1982 a number of important independent reports have made the case for developing cultural education (4). The 1999 government-commissioned report *All Our Futures* (4.1) proposed major changes in educational policy towards culture and creativity. New projects, notably Creative Partnerships, were launched, but the ambitions of the proponents of cultural education remain only partially achieved.

This Paper surveys the current position of learning and the arts in schools (5), where creativity has become a priority; and of learning and the arts in cultural organisations (6), where there has been an expansion in educational activity but where challenges in terms of skills, leadership and funding remain.

The position of those who work in learning and the arts is reviewed (7). Teachers (7.1), under pressure to deliver the National Curriculum, face considerable challenges in promoting both cultural education and creativity within schools. Cultural practitioners (7.2) need more training in the delivery of cultural education. In general, people responsible for education in cultural organisations are receiving more recognition and responsibility, although this is not reflected in pay scales.

The intended beneficiaries from cultural education are examined. Children and young people (8.1) are most often targeted, although not the very young. Adult learners (8.2) are also targeted, though this is sometimes done as a means to stimulating attendances rather than promoting lifelong learning.

The additional costs to a cultural organisation of learning activities and programmes need to be met, often from outside sources. This Paper examines the attitudes taken and contributions made by public funding bodies (9.1), private trusts and foundations (9.2), and corporate sponsors (9.3).

Finally, this Context Paper concludes (10) with key issues that need to be addressed before a new agenda for cultural education can be set. These are:

- The continuing marginalisation of cultural education in schools, and the fact that it is discretionary, rather than mandatory, on schools to provide it
- The secondary position of educational programmes in many cultural organisations
- The danger that cultural education will fall through the gap between formal and informal learning
- Over-reliance on projects rather than sustained programmes
- The need for better training in cultural education
- The need to raise the status of cultural education
- The need to raise the status of learning staff within cultural organisations
- The gap between policy intentions and practical outcomes
- The nature of funding for cultural education
- The need for cultural organisations to exploit the creativity agenda in schools
- The need for a lifelong approach to cultural education.

## **2. Introduction**

During 2007, a consortium of arts funders came together to explore the role of learning within cultural organisations in the 21<sup>st</sup> century. The Culture and Learning Funding Consortium recognised that learning in cultural organisations is an issue of change management over a long period. The members of the Consortium believe that now is the right time to tackle this issue. Their Steering Group has been examining the place and potential of education within the overall programmes of

cultural organisations in England, with a view to developing a new agenda for future policies and programmes. The investigation covers the performing and visual arts, museums and galleries, heritage and literature. Whilst some of these might provide more research data than others (and are thus allocated more attention in this Paper), it is hoped that what can be learnt from one sub-sector, is – more often than not – relevant for all.

This Context Paper summarises recent thinking about learning in cultural organisations, and in particular about its purpose and value. It is set within the broader context of cultural and educational policy, and acknowledges that there are very real constraints in terms of resources that influence the management of publicly funded cultural organisations. The development of new media and personalised learning is making an impact on cultural involvement. This Paper is offered as a starting point for what is intended as a wide-ranging debate, and serves as a web-appendix to a newly published Consultation Paper, produced in association with Demos and written by John Holden (available at [www.demos.co.uk](http://www.demos.co.uk) and [www.cloreduffield.org.uk](http://www.cloreduffield.org.uk)).

### **3. The historical context: before 2000**

*“Museums find their voice through education work. They are at the beginning of a process of fundamental change into centres for public learning that could take them, together with other cultural organisations, into the centre of public policy ... unless museums make provision for education purposefully and with commitment, they are not truly museums.”*

David Anderson, *A Common Wealth: Museums in the Learning Age*, 1999

These words from David Anderson, Director of Learning and Interpretation at the Victoria and Albert Museum, sums up the feelings of many who work with education in the cultural sector. They do not seek to rival formal education; rather, they seek to complement it, to the benefit of society and of their own institutions, whose work can be better appreciated as a result of educational programmes. The aim of this informal teaching, which can be addressed to all ages, can be summed up as ‘cultural education’.

The 'civilising' and 'educational' value of cultural institutions has long been an established assumption of public policy. Many of the country's most prestigious museums, galleries and public libraries were founded in the mid-19<sup>th</sup> century with an avowed educational purpose, and this has remained a guiding principle in their operations. The expectation that every arts organisation should be involved in education (and should have the resources to be so) is more recent. Consistent public funding for the performing arts, literature and contemporary visual arts came with the establishment of the Arts Council of Great Britain in 1946, together the Local Government Act of 1948, which permitted, but did not oblige (except in the case of libraries), local authorities to spend money in support of cultural facilities and activities.

### **3.1 National education policy**

Before the 1988 Education Reform Act introduced a National Curriculum, the nature and detail of primary school programmes of study were largely left to individual schools and teachers to determine, and there were no national requirements of any kind. The curriculum for secondary schools was influenced heavily by expectations from Higher Education and the related public examinations. In both cases, cultural education was part of the mix, but this only affected around 20% of secondary schools. For public and grammar schools in particular, visits to cultural organisations were quite common.

Some Local Education Authorities supported cultural links or additional programmes, either through their education budgets or through Arts and Culture departments – and most notably through music services which, as well as providing instruments and individual access to tuition, also gave access to a rich network of county and national schools orchestras. Some went further: examples include the West Riding of Yorkshire, which supported links to professional music concerts from the 1940s onwards; Leicestershire County Council; Wigan; and the Inner London Education Authority, which supported its own gallery spaces, theatre and opera education companies, as well as funding free access to cultural institutions across the capital together with related resources for teachers.

Two developments have influenced the place of the arts in schools since the introduction of the National Curriculum in 1988. Local Management of Schools (LMS) and the devolution of financial autonomy to schools has resulted in a reduction of authority-wide services such as instrumental teachers and arts advisers for schools to draw on. Over the same period, schools have been required to introduce new skills into the classroom: parenting and relationships; citizenship and civic virtues; business and enterprise; problem solving; motivational and leadership skills. These developments have put the arts in schools under further pressure. At the time of writing (August 2007), the National Curriculum requires Music and Art & Design to be taught to all pupils up to Key Stage 4. Thereafter, unless students specifically ask for provision, there is no compulsory requirement for the arts to have a place within the curriculum; however there is an expectation that creativity and the arts will illuminate and inform the compulsory subjects. The question of the place of the arts in the curriculum has dominated discussions in arts and education circles ever since the National Curriculum was introduced in 1988, and revised for 2000 and for 2008.

### **3.2 Cultural organisations and education**

Beginning in the 1960s, cultural organisations began to develop 'outreach' links with an educational content, such as Ballet for All (the Royal Ballet), Opera for All (an Arts Council of Great Britain scheme, which became Opera 80/English Touring Opera), and the Royal Shakespeare Company's Theatreground. Local authority-funded theatre-in-education schemes became an important part of the programmes of regional theatres. In the 1970s some local authority advisory services funded *animateurs* involved in the Community Arts movement to run practical arts projects with young people.

The 1980s represented a major period of growth in education programmes within publicly funded arts organisations, and in the recruitment of staff to service their education activities. Initially these posts were within theatres, opera and dance companies, followed by an expansion of orchestra education programmes in the 1990s. As the National Curriculum was introduced to schools following the 1988 Education Act, other sectors, including heritage, began to link their work with young people to curriculum needs.

In 1994 the National Lottery began distributing funding to 'good causes', initially only for capital projects but later to provide revenue funding for additional initiatives. The good causes were the arts, sport, heritage and charity sectors, plus the Millennium Commission and, later, the New Opportunities Fund. All the distributors made a major impact in providing funding for partnerships between their sectors, schools and young people.

Private grant-making trusts like the Paul Hamlyn Foundation, the Esmée Fairbairn Foundation, Gulbenkian, Northern Rock and Clore Duffield have also made significant investment in cultural organisations' learning programmes, particularly through support for innovative projects which fall outside the remit of public funders. They have also contributed to the thinking and debates that sit behind the practice.

### **3.3 Policy changes in the 1990s**

Significant changes in society – notably the shift from manufacturing to service, high-tech and the so-called 'creative industries' – led to the belief in the 1990s that the way forward was to develop a 'knowledge economy' and to support the potential of the UK to become the 'world's creative hub'. This triggered some radical thinking about the nature of cultural and creative education, while the creation of the Qualifications and Curriculum Authority (QCA) in 1997 helped to promote the new consensus developing around the importance of creativity in education.

It is fair to say that the essential differences between 'creativity' and 'cultural education' have not been presented and debated widely in the public domain: there is confusion. The QCA defines creativity as thinking and behaving imaginatively, with four components: the activity is purposeful; it is directed towards achieving an object; the processes must generate something original; the outcome must be of value in relation to the object. Cultural learning has a strong affinity with this definition but the differences are very real.

The 1997 Labour Government adopted a far more openly instrumental approach to cultural policy than did previous governments, placing an emphasis on the users of public services, and on the delivery of Public Sector Agreements and targets which became increasingly overt in looking for take-up of cultural services by 'hard to reach'

groups. From April 1998, for example, the Department for Culture, Media and Sport (DCMS) invested £20m over five years in the *New Audiences Programme* co-ordinated by the Arts Council. The DCMS set a target of 200,000 extra arts education sessions to be mounted by the Arts Council and the Regional Arts Boards-funded organisations through funding agreements. The Lottery distributors also focused on reaching groups that historically had not benefited from the cultural sector.

In June 1997 the DCMS set up a Creative Industries Task Force to provide a link with senior industry figures and assess the needs of this expanding sector. As a first step, a *Creative Industries Mapping Document* was produced, and a second in 2003. This showed that between 1997 and 2003, employment in the creative industries grew by an annual average of 3% and that the creative industries grew at an average of 6% per year, compared to 3% for the whole economy over the same period. The DCMS stated: "Our ambition is world-class creativity of every kind, matched by the chance for everyone to enjoy the fruits of that creativity, regardless of their abilities, who they are, or where they come from." The creation of sector skills councils, including a dedicated council for creative and cultural skills (2006), results from this awareness.

The dynamic relationship between the arts, technology and design and the cultural impact of science and technology was embodied in the formation of NESTA in 1998 (although NESTA reconfigured its policies in 2007). New technologies offer the possibility of distance learning and accessibility to documented images and resources, and the opportunity for imaginative and aesthetically engaging dissemination. The government policy statement, *Our Information Age* (1998), introduced, among other things, the National Grid for Learning, the Public Library Network (to develop the IT infrastructure between the UK's public libraries), and the 24 Hour Museum (an Internet project designed to provide a public gateway to all UK museums and galleries with a news page, a gazetteer, search facilities and innovative educational resources). Between 2002 and 2007 the DCMS sponsored *Culture Online*, an initiative to encourage mass participation and to inspire people to interact with arts, heritage and cultural organisations in an innovative way.

There was, however, no national overview of, or approach to, funding cultural activity as a whole, and individual educational projects were initiated in response to local

need, or because of the availability of Lottery or project funding, rather than as a result of a 'joined up' approach across the cultural sector or clear government leadership on cultural entitlement. A study published in *Cultural Trends* in 1998 concluded that "informal educational projects often come about as a result of predominantly opportunistic funding" and that there was little long-term planning involved.

Even within cultural organisations themselves there were sometimes tensions between the perceived 'main' function and education, learning and outreach programmes, which could appear to inhabit a world of their own. The study identified tensions between education and marketing departments, for example, due to confusions about the benefits provided by the former: education departments wanted to be seen as a legitimate activity in their own right, regardless of their ability to fill galleries, theatres or concert halls. There was a danger of a 'catch-22' situation where organisations would plan for education work only in order to win funding or to comply with DCMS and Arts Council requirements. Concerns were raised about the number of funded arts education projects being led by 'unqualified' arts practitioners who were encouraged to deliver 'education' programmes in order to secure funding for other aspects of their work. There were also concerns about the measurability or evaluation of arts education work and its relationship to formal education contexts.

#### **4. Making the case for cultural education**

*"In developing the full variety of human intelligence, the arts are fundamental ways of organising our understanding of the world, and call on profound qualities of discipline and insight."* Gulbenkian Foundation, *The Arts in Schools* (1982)

Since the publication in 1982 of the Calouste Gulbenkian Foundation's report, *The Arts in Schools: Principles, Practice and Provision*, a lively debate has been ongoing about the role of the school curriculum in promoting cultural education, and the place of professional practitioners in bridging the divide between what happens in schools and the cultural and creative sectors themselves.

The Gulbenkian Foundation commissioned *The Arts in Schools* in the context of a fear for the future of the arts in schools, and a worry that they would be sidelined in

order to make room for those ‘building blocks’ of education – literacy and numeracy. Existing levels of provision for the arts were threatened due to the effects of falling school rolls, cuts in public expenditure, and the demands of educational accountability; the arts were being seen more as a ‘leisure pursuit’ outside the curriculum.

The report recognised that the arts develop an ability for creative thought and action, and that they enable exploration of values, feelings and sensibilities leading to deeper cultural, moral, aesthetic and personal awareness. It saw a need for active involvement, to give pupils “a sense of excellence and quality in human achievement”. The report further urged a need for sustained, flexible provision for the arts across all stages of the curriculum and the space for creative work to take place within the school; for the teacher to find the balance between freedom and authority and to promote independent creative thinking; and for integration, not only between different arts, but also between the arts and the rest of the curriculum.

However, through the 1980s and into the 1990s, the big question remained of how far schools, and the education sector generally, were sufficiently able to ‘deliver’ the arts, and cultural education, on a nationwide scale. For example, successive reports on the state of arts provision in teacher training (in 1986, 1995, 1998 and 2003) have documented how little the arts figured in primary teachers’ initial training and subsequent professional development, and the steady decline in the proportion of teachers with expertise in the arts. Music was increasingly unable to meet secondary teacher training recruitment targets. In addition, legislative changes to local authority powers and funding in the 1980s and early 1990s led to many LEAs abolishing advisory posts in the arts and thereby losing a source of valuable expertise for schools. The Theatre in Education movement was also seriously depleted. A similar change to the funding of instrumental and vocal tuition in schools meant that many local authority music services, which provided the tuition, were reduced in size or disbanded altogether.

Yet, in the middle of this decline in the arts in schools, things began to change. In 1996, the then government finally acknowledged the need for a new focus on the

arts in education through a Department of National Heritage report, *Setting the Scene: the arts and young people*. It was the first-ever central government report dedicated to arts education. The change of government in May 1997 led to even greater attention being placed on the arts and, more generally, on cultural development in schools.

At the close of the century, various reports addressed the issues raised by the impact of the National Curriculum, and the government's emphasis on the importance of the creative industries. Tom Bentley and Kimberley Seltzer's report on *The Creative Age* (Demos, 1999) set out the change in skills required to meet the demands of a creative, knowledge-based work place. The emphasis in the National Curriculum on introducing social and civic issues, alongside the continuing focus on traditional subjects, led to what Bentley and Seltzer called "the skills paradox"; they argued that the educational system needed to be reformed in order to become a domain in which creativity could be nurtured.

The report also argued: "The education system cannot produce the creative learner that we increasingly need without being relieved of some of the other pressures it faces. One way to relieve this pressure is to involve other sectors in delivering and assessing learning." A similar initiative from the Royal Society of Arts in June 1999, *Opening Minds*, questioned the nature of a knowledge-based rather than a skills-based curriculum. Arts and cultural organisations were, and are, well placed to be these 'other sectors', as a 'third space' for learning, away from the school and the home.

Working from the perspective of the cultural sector, David Anderson's *A Common Wealth: Museums and Learning in the United Kingdom* (first published in 1997) identified a need for the sector (with particular reference to museums and galleries) to adapt its approach to education in the light of a changing society. A second edition of the report came out in 1999, incorporating additional chapters on the digital museum as part of the new cultural network, and the role of museums in fostering creativity in society. It also made reference to DCMS targets, the New Opportunities Fund, DfES initiatives, and the establishment of the Museums Libraries and Archives Council (MLA). Anderson stressed the importance of an emerging cultural network

with initiatives such as NESTA, and the National Grid for Learning, and the visual, interactive, and experimental dimensions of digital media replacing textual information as the dominant mode.

*A Common Wealth* argued that museums have a responsibility to foster different ways of learning and cultural literacy; to encourage diversity and participation; and to demonstrate ethical leadership and the importance of ethics in the public sphere.

Anderson noted that:

- Cultural exclusion has become an increasingly urgent issue for museums, and education is one of the most powerful weapons against it
- Globalisation needs a workforce that is creative, people-oriented and adaptable in order to work within the knowledge economy
- There ought to be a change in the understanding of learning processes: lifelong learning and informal learning now provide the foundation for other learning, and we must recognise the different needs of different learners
- We must meet the need for a learning society, not just for information; we must realise the importance of partnership and sharing knowledge

The report offered 12 targets for educational provision in museums. The key message was that a museum's mission ought to make education central to its purpose, with a strategic delivery method in place. The study concluded that museums can make a vital contribution in the new world of personal learning and become proactive centres for public learning – but that these positive developments would be frustrated without sustained investment and the development of an enabling environment of government policy support and leadership.

#### **4.1 *All Our Futures***

By the late 1990s, greater understanding of the possibility of “multiple intelligences” (Gardner, 1983) and awareness of the importance of developing creativity in business led to the DCMS and DfES jointly commissioning *All Our Futures: Creativity, Culture and Education*, published at the end of 1999. This set out new priorities in education, including a much stronger emphasis on creative and cultural education and a new balance in the curriculum: “The new rationale [of the curriculum]

must make explicit reference to the importance of creative and cultural education and help to create the conditions in which it can be realised in practice.”

The report had three main objectives:

- a) To ensure that the importance of creative and cultural education was explicitly recognised and provided for in school services and across the curriculum
- b) To ensure that teachers and other professionals were trained to facilitate the development of creativity
- c) To promote partnerships between schools and outside agencies.

It defined creativity as “imaginative activity fashioned so as to produce outcomes that are both original and of value”, and saw it as a process and a “mode of learning” that was innovative, experimental and playful and suited to lifelong learning. The report further positioned creativity as equally important as literacy and numeracy, and as a key skill needed to meet the challenges of the post-industrial society: “The curriculum and foundations of our present education system were designed to meet the needs of a world that was being transformed by industrialisation.” Globalisation, developments in digital technology and the knowledge economy meant that the purposes, methods and scale of education needed to be rethought in order to meet new circumstances. Teaching the arts in schools had a role in developing the cultural awareness and understanding of pupils “to develop a sense of personal and cultural identity and to understand others”.

As well as focusing on creativity in schools, the report recommended: “All cultural organisations should develop policies and programmes which relate their work to formal and informal education. Such policies should not separate education from main objectives of the organisation but should recognise the need to engage with the wider community as a core objective.”

A number of policy developments took place as a result of these reports, which are discussed in later sections, but it appears that the ambitions of the proponents of cultural education have not been achieved. In *Mission Unaccomplished* (2006) for the policy forum Mission, Models, Money (MMM), Sara Robinson and Teo Greenstreet suggest that although there has been rhetorical support for education in the arts, this

has not resulted in strategic change; education is still often sidelined and regarded as a low priority: “Education has to be the route to greater participation in our national and regional performing arts organisations.” They suggest that arts education – in the widest sense, “the process by which we engage with the arts” – should be reconceptualised as the core function of arts organisations, and that a significant shift in philosophy needs to value audiences as much for their creative input, talent and ideas as for their wallets. *All Our Futures* had made the same point: “The fact is that arts organisations don’t need two separate policies – an artistic and an educational, they need one – a co-ordinated and unified cultural policy.”

The MMM paper gave rise to a recent topic on the Arts Council Arts Debate website, “Arts Education – the Key to Engagement?” ([http://www.artscouncil.org.uk/artsdebate/2006/11/arts\\_education\\_the\\_key\\_to\\_enga\\_1.php](http://www.artscouncil.org.uk/artsdebate/2006/11/arts_education_the_key_to_enga_1.php)), where the issue has been brought into the public sphere and has prompted a lengthy discussion about the value and definition of arts education and its importance within the structure of organisations.

Despite these reports and the evidence of public awareness, many arts organisations still seem to separate art from learning and continue to compartmentalise their education programmes. The *PAEback* (Performing Arts Education) Group has recently considered this from the perspective of Board responsibilities and understanding of a cultural organisation’s wider role and mission. *PAEback* flagged the issue of evaluation as problematic, and notes that evaluation “can make a vital contribution to strengthening the case not just for education activities but for the organisation as a whole”.

## **5. Learning and the arts in schools**

Since 2000, ensuring that creativity is encouraged in education has now become a political priority. Schemes such as the DCMS-funded Creative Partnerships programme, initiated by Arts Council England in 2002, have given a place to creativity in schools and provided “early, formative opportunities for children and young people”. To date, Creative Partnerships has worked in 36 areas and with 1,100 schools. Ofsted’s 2006 review of the scheme highlighted the value of creative interaction between young people and artists, affirming that it can help pupils develop

good personal and social skills, and creative attributes such as the ability to improvise, take risks and collaborate with others. The Ofsted review concluded: “In all schools surveyed, there was evidence that pupils’ achievement had improved during the period of involvement with Creative Partnerships.” It noted: “There was a genuine sense of discovery that fostered creativity and minimised fear of failure ... pupils asked questions and offered answers confidently because no one assumed the role of expert; everyone’s expertise contributed to learning.” Creative Partnerships has indeed made a major impact, but it is unable to reach all schools; it does not always focus on the arts and culture in its delivery; and the delivery of much of the content by outside professionals does not necessarily develop teachers’ expertise and confidence in teaching the arts.

In July 2006, DCMS and DfES commissioned a report entitled *Nurturing Creativity in Young People* with the aim of setting out “a clear framework for the further development of creativity in children and young people”. The document examined various policy initiatives (*Every Child Matters*, *Extended Schools*, and *Building Schools for the Future*) and made recommendations for promoting creativity within them – for example, the introduction of Creative Portfolios to recognise young people’s achievements. The establishment of Cultural Hubs in Telford, Durham and Bournemouth & Poole in 2005 by DCMS, Arts Council England and the MLA is an attempt to explore a model for delivering a workable cultural offer for children and young people, with effective planning between the cultural and education centre at the centre.

Published by Ofsted and the DfES in 2006, *2020 Vision* is the most recent report to influence thinking on learning and the arts in schools. It sets out a vision for personalised learning and teaching for children and young people aged five to 16, making assumptions about creativity and independent learning as an educational given.

## **6. Learning and the arts in cultural organisations**

In 1997, the Arts Council of England undertook a survey of the provision for education in arts organisations across the country (this did not include museums and heritage). The first of its kind, the survey took the form of a postal questionnaire sent

to 977 organisations; responses were received from 600 organisations, and the key findings were as follows:

- 78% of funded arts organisations had education programmes. There was a clear overall trend for organisations with higher levels of funding to be more likely to have an education programme (91% of those with an income of over £500,000 had a programme, compared with only 61% where income was less than £50,000)
- 63% had dedicated arts education officers (85% of these confirmed that the person with responsibility for education had an input at senior management/Board level)
- 54% had a written education policy
- The most common focus of education programmes was children in the 12-18 year old bracket in secondary schools (89%). The least targeted groups were children under five (22%), special needs groups (23%), and adults over 55 (43%)
- The most common forms of educational activity were two- to nine-day residencies (56%), in-service teacher training (51%), lectures, talks and demonstrations (49%). Classes and master-classes were the least common (28%).

The report commented: “It can be seen that many organisations incorporate their education programmes into the activities they carry out, so that both in terms of philosophy and practice, education programmes are integrated into their work.”

David Anderson’s *A Common Wealth: Museums and Learning in the United Kingdom* (1997, revised: *A Common Wealth: Museums in the Learning Age*, 1999) also included a survey of provision for education in museums across the UK:

- 37% of museums made some limited provision for education (three or more activities from the list provided) and just 51% offered any education services whatsoever
- Only 23% had an education policy

- Education was mostly placed in second rank priority, after collections management and display
- 64% said that their governing body believed education to be an essential part of service delivery; 28% rated it as advantageous but not essential; and 2% claimed it had little or no value
- Altruistic, long-term objectives predominated as reasons for providing educational services ('providing a public service', 'benefiting society') rather than instrumental objectives ('building public support', 'increasing visitor numbers')
- Lack of funds was cited as the main reason why there was no engagement in education activities, followed by lack of in-house skills. Lack of demand was not commonly a reason
- Facilities for education were limited: only 36% had teaching rooms for public use, and less than 10% had a practical art/photography gallery/children's space
- Fewer than half conducted any evaluation of provision
- National museums were most likely to see education as an essential part of service delivery but were also likely to give it low priority as a function. Local museums were more likely to have specialist staff/facilities
- Educational research and study of good practice were not common.

In 2006 the Museums and Libraries and Archives Council (MLA) published a survey updating *A Common Wealth*. This gave a more positive picture and found that in almost every aspect investigated, museum education in England had made a significant step forward in terms of the quality and range of services provided; in staffing, facilities, expenditure, consultation, evaluation, and partnership working. There had been a major transition in the capacity, activities, roles and status of museum education in England, but there remained considerable disparity between 'those who do' and 'those who don't'. Funding is still a key concern. Findings were mapped against the four strands of the *Inspiring Learning for All* framework (an MLA policy initiative launched in 2004 as a self-assessment framework for accessible learning), and were as follows:

- 84% of museums state that the needs of learners determine education services and programmes
- 77% have facilities used solely or primarily for education purposes; 53% have an education room and 18% a children's gallery. Education provision is evaluated by 77.4%. There is much more evidence of a strategic approach than previously
- 69% have an education policy, 55% an access and inclusion policy, and 38% a cultural diversity policy
- 51% are using *Inspiring Learning for All* as a planning and evaluation tool
- Many museums are actively responding to current regional and national policy: Renaissance in the Regions (59%); Every Child Matters (46%); LEA Development Plans (43%); Strategic Commissioning (36%); Skills for Life Agenda (33%)
- Overall, 85% of museums questioned say that their quality of provision has improved
- Education has risen higher on the agenda, with 72.5% saying that their governing body regards education as an essential part of service delivery and 21.9% as advantageous
- Reasons for educational provision remain mainly with intrinsic value (to provide a public service, to benefit society, etc.) rather than instrumental (income generation, etc.), as in 1994.

Challenges remain: lack of funds and lack of skills still rank as the main stated reasons why education policies and services are not in place despite additional investment and support networks.

Many of the developments in the museums and libraries sector are mirrored in the heritage sector. The National Trust, English Heritage and the Historic Houses Association have moved wider audience engagement and a coherent approach to learning significantly higher up their agendas, but the challenges are akin to those mentioned here.

The MLA 2006 survey showed that 26.7% of museums questioned record online activities/e-learning by formal education groups, and that this has become an important way for groups to access museum collections. At a 2007 speech at Tate Modern, Tony Blair proclaimed: “The cultural treasures that can now be found online are remarkable. A decade ago the British Library put the *Magna Carta* online. Its award-winning Turning the Pages system recently brought a dozen of the Library's most iconic works to the web, and it has set the standard for access to digitised materials.” Many arts organisations have strongly embraced web technology to facilitate learning and access.

## **7. The people who work in learning and the arts**

### **7.1 Teachers**

In 1999, *All Our Futures* considered teachers’ training for creativity and noted the acute demands made on teachers by the education system, with its emphasis on grades, performance and league tables. Many generalist teachers shied away from teaching arts subjects like music because of a lack of confidence. The report proposed that the provision of appropriate models in these subject areas during teacher training would bolster teachers’ confidence. *All Our Futures* identified two elements in teaching creativity: “teaching creatively” and “teaching for creativity”. By the former, it meant teachers using imaginative approaches to make learning more interesting, exciting and effective; by the latter it meant forms of teaching intended to develop young people’s own creative thinking or behaviour. The aim of both is: “To enable young people to be more effective in handling future problems and objectives, to deepen and broaden awareness of self as well as of the world, and to encourage openness and reflexivity as creative learners.”

In response to *All Our Futures*, the government promised a review of Initial Teacher Training Standards by the end of 2000 with new, more flexible, modular training that allowed room for creativity in schools, and the publication of a green paper, *Teachers: Meeting the Challenge of Change*, as an opportunity to consider the place of creative thinking and teaching. A greater appreciation for the value of the process of learning was urged. In 2003, Ofsted issued a report about teaching creatively and found that, in the vast majority of schools visited, good provision was made with committed teachers, active support from senior management, good subject

knowledge and a wide range of pedagogical skills used to foster creativity. These factors had also been seen as ensuring the success of creative teaching in an earlier Ofsted report, *The Arts Inspected: Good teaching in art, drama and music* (1998). This report recognised “that the development of creativity in pupils is an essential part of the teacher’s job and that an appropriate climate has to be established”. Although some past concerns had been addressed, in 2003 Ofsted still noted barriers to effective teaching, such as:

- Creativity continuing to be lumped in the ‘arts’ bracket
- An inability to recognise the ‘creative moment’ and thus the pupil’s ability to move forward
- Not letting go of traditional methods and approaches
- Overly constraining curricular organisation and limited extra-curricular opportunities.

Inflexible provision and sidelined importance threaten the need for “continuous provision and a steady progression in the development of knowledge, understanding and skill”, essential to the fostering of creativity.

The introduction of Creative Partnerships in 2002 enabled teachers and creative practitioners to work together and to share ideas. Ofsted’s 2006 review of Creative Partnerships reported that the most effective practice combined the teacher’s knowledge of the pupils and curriculum requirements with the practitioner’s creativity. A teacher who was too passive or a practitioner too prescriptive in the partnership would limit its effectiveness.

A subsequent report by the House of Commons Education and Skills Select Committee in October 2007 on *Creative Partnerships and the Curriculum* (HC1034) concluded: “Our evidence suggests a very high level of support for more creative approaches to teaching among school staff and creative practitioners, most of whom are clearly convinced that a wide range of positive effects follow from involvement in such programmes.” It stressed that “continuing professional development is of fundamental importance to embedding more

creative approaches to teaching and learning”, particularly with more mentoring of teachers by creative professionals and of creative professionals by teachers.

This emphasis on teachers’ practice has not usually included Teaching Assistants and their increasingly important role in schools since 2004. However, the Training and Development Agency for Schools (TDA) has enlarged its remit to embrace the wider workforce in schools, with special programmes aimed at teaching assistants and other support staff.

## **7.2 Cultural practitioners: artists, *animateurs*, and brokers from within the cultural sector**

On the cultural side, training for those who work in the cultural sector rarely includes teaching and educational work, focusing instead on training for the concert platform, curating, public gallery work or the professional stage. Yet *All Our Futures* estimated that 80% of all music conservatoire graduates are engaged in educational activity, and recommended that a training scheme should be incorporated into artistic development programmes or undergraduate degrees that carry an exemption from tuition fees for that year. The aim of this was to raise the profile of education work in the sector rather than seeing it as a by-product or a less prestigious engagement. The report recommended that: “The DCMS and DfES should establish a national programme of advanced in-service training for artists, scientists and other creative professionals to work in partnership with formal and informal education institutions ... The DCMS and DfES ought to establish a national scheme to allow arts students to take an intercalated year in schools as part of their first degree programme.”

In its 1999 report *The Arts in Education*, The National Campaign for the Arts (NCA) recognised that: “Professional artists have a great deal to offer the formal education sector and much good work is done by education units of companies or by individual artists in the school context. However, few professional artists are also trained teachers. Thought needs to be given as to how artists can best support the work of teachers in schools and how they, in turn, can benefit from working in a school environment. Artists also need to have the opportunity to engage more easily in educational contexts early in their professional life. For some art forms, appropriate opportunities might occur during the course of their vocational training.”

The NCA report recommended that higher education institutions and cultural organisations should develop partnerships to provide accredited programmes of continuing professional development for artists and other specialists working in education. There has been some take-up on this.

Clearly, the increasing level of involvement of cultural organisations in education has given rise to the need for training in education. There are some MA courses available in arts education, but there are no undergraduate 'vocational' training courses for education officers or managers: at present they come from either an educational or an arts background and learn elements of the other whilst on the job. *All Our Futures* insisted that there is an urgent need for accredited training that gives equal weight to cultural and educational issues and, while appreciating the work the then Department for Education and Employment had done in addressing this issue, maintained that the scale of this initiative should be extended. In summary: "Further training opportunities need to be developed for arts educators in the museum, gallery and performing arts sector, giving equal weight to cultural and to educational issues."

The staffing profile of arts organisations and their provision for education specialist staff illustrates the value and position of education within the institution. In 1998, the Arts Council survey, *Arts Organisations and their Education Programmes*, discovered that the usual nomenclature and status of a person responsible for education was Education Officer or Co-ordinator, with 33% of organisations with educational provision staffing this post. In other organisations, the Director was often responsible for the educational programme (35%). The survey noted a gender bias towards women in educational roles: 61% of all the designated people in charge were women. 85% said that the person responsible for education had an input at senior or Board level, but whole staff involvement in education remained rare. In 1999, *A Common Wealth* noted that:

- Many museums had no staff member responsible for education. Only 3% of all voluntary/paid staff members were education specialists. 37% received help from local education authority advisers in the year 1993/94, and 15% from consultants

- Only 13% had training programmes for staff with an education element
- In more than 40% of museums that employed an education specialist, these individuals did not earn a salary equal to that of curators with equivalent responsibilities.

The MLA 2006 survey updated these findings:

- In at least two-thirds of English museums, there is an education member of staff at management level
- 38.8% provide Continuing Professional Development for teachers and educational staff
- 10% of paid and voluntary Full Time Equivalent posts are education specialists, compared to 3% in 1994
- Numbers of education staff have increased from an average of one per every two museums to two for each museum. In 1994, there were 755 education posts in the UK; in 2006 there were 1,171 in England alone, although this is part of a trend towards part-time employment. Education staff frequently have other responsibilities, but overall the proportion of museum education staff has more than trebled in relation to all paid museum staff since 1994 (10% rather than 3%)
- 35% employ freelance staff to deliver education on a regular basis
- A high percentage of museums consult with a wide range of partners to inform the development and delivery of education programmes, typically through on- and off-site focus groups and interviews
- In 2006, museums worked more closely with a complex range of partnerships than was reported in 1994. 78.5% received help and advice from LEAs and the Renaissance in the Regions hub museums and national museums. 41.3% received paid help or services from advisers and partners.

The MLA further noted evidence of a more holistic approach to education, with all staff contributing.

But the challenges remain. 61% of museums questioned in the MLA survey had no full-time museum education staff and 31% had no education staff on the management team. 50% spent nothing on education salaries, and anomalies in pay and conditions of service have not been overturned despite education becoming a more central function: only 62% said that education staff had a salary at least equal to that of curators, and only 73% have the same conditions of service as a curator. The percentages were similar in 1994. Any cursory glance at the GEM email network communications demonstrates sometimes shockingly low salaries in the museum education sector: this is regularly the subject of debate on the network.

## **8. Who benefits?**

### **8.1 Children and young people**

Most of the literature reviewed here has focused on the benefits of nurturing creativity in children and young people. Young children especially have a natural interest and pleasure in creativity: in movement and rhythm, in shapes and colours, in making sounds and art, in imitation and in talk. In its response to *All Our Futures* the government recognised that “museums and galleries can inspire children and bring the curriculum to life” and invested in it through the Arts Council with Creative Partnerships, Artsmark and the Arts Award, as well as in schemes like the ‘New Generation Audiences’ project, which promotes ICT-based communication between schools and arts organisations. Increasingly, schools and Creative Partnerships are turning their attention to teaching creativity through systematic strategy.

In the 1998 Arts Council survey, the most common focus of education programmes in arts organisation was young people aged 12+ (89% of organisations with educational programmes provided for young people in the 12-18 year bracket). The least targeted group were children under five, with only 22% of organisations providing for them. Similarly, in 1999, museum education projects were also mainly targeting young people in the 5-12 age range; the second most popular provision was for young children and students. By 2006, early years were no longer a low priority and a large number of museums were offering provision to younger audiences and families. Whilst engagement with primary schools clearly dominates the profile for current

museum services, the sector is responding to a diverse range of educational needs, including self-help and facilitated visits.

Two major developments in 2007 were the government's allocation of £332 million over three years for music in schools, in response to the Music Manifesto 2006 report, *Making Every Child's Music Matter*. This greater commitment to music includes giving all primary schoolchildren the opportunity to learn a musical instrument, more CPD opportunities for teachers, and a national singing programme. The second development was the proposal in the new Children's Plan for all children and young people to have five hours of high-quality cultural opportunities a week in and out of school.

## **8.2 Adult learning**

*All Our Futures* considered the future implications of adult learning in these terms: "Adult learning will in future take place in a world where flexibility and adaptability are required in the face of new, strange, complex, risky and changing situations; where there are diminishing numbers of precedents and models to follow; where we have to work on the possibilities as we go along ... We will often find ourselves seeking entrances after emerging through unexpected exits."

In 2004, the DCMS Public Service Agreements stipulated that, by 2008, there needed to be an increase in the take-up of cultural and sporting opportunities by adults and young people aged 16 and above from priority groups (PSA 3). DCMS targets included increasing by 2% the number of people from priority groups who participate in arts activity at least twice a year, and increasing by 3% the number who attend arts events at least twice a year. For this sub-target, priority groups were people with a disability, lower socio-economic groups, and ethnic minority communities.

In *Mission Unaccomplished* (2006), Robinson and Greenstreet note that: "A small proportion of arts education activities seek to deepen involvement by current users (pre-show workshops, post-show discussions, explanatory notes, audio description and so on), but the majority is aimed at engaging the vast population of non-users." There is an ongoing debate about whether cultural education can still be seen as a

method of getting 'bums on seats' – a marketing tool aimed at increasing visitor numbers. The pressure is for learning in arts organisations to be reconceived as a partnership between the learner and the artists who will be receptive to and involved with their audiences. It should seek to “overturn the concept of centrally driven, top-down delivery and replace it with systematic, grass roots value creation”.

The ideal remains for cultural organisations and government to support lifelong learning from early childhood, through families, at work or leisure, and in old age, and to commit to sustained provision.

## **9. Who pays?**

Education programmes, like everything else, cost money, and cultural organisations often have to find external sources of support for them. When *A Common Wealth* surveyed the financial attitude of museums towards education provision in 1999, 35% said that educational services should be funded through the home institution if no sponsorship or self-generated income was available. The report set an investment target showing the need to commit the resources required for growth and investment of time from staff. It argued that financial investment is a catalyst for a far wider social investment in personal learning and cultural development. But in 2006, the MLA found that an even lower percentage of museums saw education as an important institutional investment: only 29.5% stated that educational activities should be funded directly if no generated income is available.

The Arts Council 1998 survey *Arts Organisations and their Education Programmes* noted a clear overall trend for organisations with larger levels of funding to be more likely to have an education programme, and that a higher proportion of regularly funded organisations had written education policies compared to their project-funded counterparts. After examining the attitude of the distribution bodies for public funds, there follows a snapshot of a complex grouping of trusts and sponsors of which there is also a significant number operating out of London, across the English regions and in Scotland, Wales and Northern Ireland.

### **9.1 The support of public funding bodies for cultural education**

In 1999, Sir Christopher Frayling, Chairman of ACE, crystallised the outlook of distribution bodies: “No arts funding system can be complete, or even credible, without a clear line on education and training and clear ideas about how they can deliver.” Under the current Public Service Agreements, the DCMS aims to increase participation and engagement with the arts, particularly amongst adults. New funding agreements from the DCMS align ACE and DCMS strategic priorities with a clear focus on PSA 3. The Arts Council is positive in its key messages for access and increased involvement: “The arts are more popular than ever and attendance is at a ten-year high, with 76% of adults attending or participating in the arts. Along with the more established arts, carnival, street arts, circus, craft exhibitions and live music have all seen greater audiences.”

In its funding, the Arts Council currently prioritises opportunities for young people to experience the arts both in and out of school: 89% of the organisations that it funds regularly are providing opportunities to young people and providing increasing numbers of educational sessions.

The emphasis is on access and participation, but there is no specific mention of arts education as a key route through which this might be achieved.

In response to the DCMS Comprehensive Spending Reviews of 2000 and 2002, the Arts Council announced that in the period 1996/97 to 2004/05, 20% of new funding was invested to launch the Creative Partnerships programme and that “Creative Partnerships is helping to change the educational landscape by embedding creativity in learning”. However, government cuts in arts spending and reprioritising to meet the financial needs of the Olympics in 2012 may threaten this.

In the heritage area, one of the core aims of the Heritage Lottery Fund is to “ensure that everyone can learn about, have access to, and enjoy their heritage with the subsidiary purpose to increase opportunities for learning about heritage”. The HLF states a commitment to education, especially for children and young people: “In our first ten years, around 86% of our funding benefited children and young people in formal education and within families and communities. Awards we made in 2005/06 have continued to focus on promoting knowledge and interest in the heritage by children and young people. The Young Roots scheme, delivered with the National

Youth Agency in England, provides £5m to enable youth clubs and societies to run heritage projects, developed and managed by young people themselves. By building strong partnerships between youth groups and heritage organisations, the 510 Young Roots projects to date ... have made heritage relevant to a new generation. We published the evaluation of the first year of Young Roots, which showed that 85% of project leaders felt that the young people's understanding of heritage had increased."

The Museums, Libraries and Archives Council puts participation at the heart of its strategic priorities, but with an emphasis on access as opposed to learning. Its mission statement aims to "improve people's lives by building knowledge, supporting learning, inspiring creativity and celebrating identity". The MLA secured an extra £2.24m jointly from DCMS and DfES to fund partnerships between non-national museums, archives and schools until 2007, and is working jointly with the DfES on its five-year strategy for children and learners. Throughout 2004/06, the MLA promoted museum education to children and young people through Renaissance in the Regions hub museums, and Strategic Commissioning activities with non-hub museums. In February 2006, the MLA and the Learning and Skills Council (LSC) forged a new partnership to improve the skills of adult learners – Knowledge for Life. MLA was instrumental in winning the support of the LSC, and in forging regional links. The LSC recognised the value of museums, libraries and archives in adult learning, adding that it is "particularly important to disadvantaged communities and individuals." The MLA was the first cultural body to sign an agreement with the LSC.

The Big Lottery Fund includes access and participation in the seven values underpinning its mission and funding priorities, but education and learning do not feature. However, its remit is to fund projects which have "supporting community learning and creating opportunity" as a key theme.

## 9.2 Trusts and foundations

In the Arts Council 1998 survey *Arts Organisations and their Education Programmes*, the most commonly mentioned trusts and foundations supporting educational programmes were: the Alchemy Foundation; the Allen Lane Foundation; the Bankers' Trust; the Baring Foundation; the Calouste Gulbenkian Foundation; Carlton TV Trust; Carnegie UK; Children in Need/BBC; City Parochial Foundation; the Docklands Development Corporation; Ernest Cook Trust; the Esmée Fairburn Foundation; the Foundation for Sports and Arts; the Garfield Weston Foundation; the Granada Foundation; the Greater Bristol Foundation; the Headley Trust; Inverforth Charitable Trust; the John Lyon's Charity; Mercer's Charitable Foundation; the Paul Hamlyn Foundation; the Prince's Trust; Rufford Foundation; Sainsbury's Charitable Fund; the Thamesdown Foundation for the Arts; and the Walcot Education Foundation.

The Esmée Fairbairn Foundation has an education programme that covers new approaches to education and hard-to-reach learners. Its arts and heritage programme looks for innovation in artistic practice and delivery. However, the arts and heritage programme will not cover education work or work that includes young people. It is interesting to note a continuing distinction between the arts and heritage, and education, but this may change with the forthcoming new criteria.

The Paul Hamlyn Foundation also has separate funding programmes for the arts and education: the arts programme supports creative ways of enabling people to experience all types of art, while the education and learning programme helps the development of practical innovations to increase people's learning. However, the Foundation seeks to further the understanding of the relationships between the arts and its other programmes (education and learning and social justice). The Jane Attenborough Dance in Education Fellowship (JADE) is an award that funds dance organisations which receive annual public funding of less than £4m to provide practical assistance, mentoring and training to help a dancer coming to the end of his or her career to make a successful transition to education and community work.

The Calouste Gulbenkian Foundation also has distinct arts and education programmes. The arts programme aims primarily to support the development of new art-making in any art form, and explicitly excludes "activities which are linked to

mainstream education”. However, for the past five years the Foundation promoted the place of learning within arts organisations through the Gulbenkian Prize for Museums and Galleries (a one-off award of £100,000), which welcomed entries from organisations that display innovation through, for example, “creative use of technology and programmes of exhibitions that show unusual approaches to interpretation”. One of the short-listed organisations in 2007, Weston Park Museum, was praised as an “accessible, welcoming and vibrant place of culture and learning, created with the help of the local community”. The importance of learning towards the Museum’s success is clear.

In addition to significant support in the arts and education in general, the Clore Duffield Foundation’s Clore Performing Arts Awards scheme funds performing arts education initiatives for children and young people (aged up to 18) across the UK, and covers every aspect of the performing arts, including opera, theatre, dance, music, musical theatre and the spoken word. Arts organisations, educational establishments and youth organisations are eligible to apply. The programme is very heavily oversubscribed.

### **9.3 Corporate support**

The most common corporate sponsors identified in the 1998 Arts Council survey were: Marks and Spencer; BT; Sainsbury’s PLC; HSBC; WHSmith; British Gas; BP; Barclays; Central TV; Natwest; the Association for Business Sponsorship of the Arts; and the Trustees Savings Bank. Large corporate organisations are increasingly funding arts and education activities through Corporate Social Responsibility programmes, as well as through their charitable giving arms. As an example, BP focuses its UK community investment programme on the areas of enterprise and education; its arts programme has a primary focus on promoting access and inclusion. BP provides major sponsorship of the Royal Opera House’s Summer Screening Sessions, where thousands of people are able to enjoy free performances of the Opera House’s current season through digital streaming and broadcasting. This is now a major strand of the Royal Opera House’s education and outreach programme.

UBS, the global investment bank, works with Tate to fund exhibitions, talks and performances, including the Long Weekend at Tate Modern – a weekend of one-off performances and exhibitions as well as a comprehensive programme of family events, talks, workshops and games for all ages. The event's aim is explicitly to reach new audiences.

Unilever has donated more than £2.5m to arts organisations over the past ten years and most expenditure goes to support the development of young talent. The Unilever International Schools Art Project (UISAP) encourages young people from around the world to create a painting, a sculpture or a small installation on a given theme. More than 80,000 children have taken part since the project's inception. The initiative is linked to the Unilever Series of contemporary art commissions at Tate Modern, and it encourages young people to create original work on a given theme that relates to the work of the commissioned artist for the Unilever Series.

## **10. Issues for discussion**

Although this Context Paper is intended as a review of the policy developments and strategic thinking that has led to the present situation with regard to cultural education in this country, a number of issues can be identified as forming the basis for discussion of a new agenda:

- Despite better awareness of the importance of creativity and communication in learning and employment, many schools continue to marginalise both the teaching of the arts and teaching for creativity across the curriculum
- The benefits of regional co-ordination and reach demonstrated through Creative Partnerships and the Hub initiatives are very clear
- Although now more commonly promoting their learning facilities and educational mission, directors of arts organisations still often consider education as a bolt-on to the real artistic priorities of display, production and performance: there continues to be a conceptual division between artistic/curatorial and education work

- There remains a danger that the essential communion between education and the arts will slip into a gap between the formal education sector and arts organisations, despite the success of initiatives such as Creative Partnerships
- One-off projects may provide excellent stimulation and promote immediate cultural engagement, but a more sustained, systematic approach to arts education remains the ideal and is, arguably, every young person's entitlement
- Many cultural organisations provide Initial Teacher Training and Continued Professional Development about creative education and teaching creativity, but the majority still do not benefit from this, nor do teaching assistants. Creative practitioners also need training in education
- The nature of the work needs to be valued and the profile of arts education still needs to be raised across the sector
- Educational staff need to be firmly positioned within the managerial structure of the organisation and given equal status and voice with those from curatorial and production departments. All staff ought to work towards learning objectives
- The introduction of the *Inspiring Learning for All* self-assessment framework in the museums sector has had a positive impact and led to significant changes. A similar initiative for the cultural sector as a whole might be considered
- Practice is somewhat lagging behind policy. There is discussion of access and inclusion, and cultural organisations aim for audience development and greater engagement, but a perception of learning as a key route to engagement and understanding, which would help to encourage wider access, remains patchy overall
- Funders need to be prepared to invest more sustainable funds into education work rather than in one-off projects and grants for programme development
- In the 'creative age' and in the context of the new knowledge economy, schools are readdressing their curriculum priorities and cultural organisations need to exploit this resource potential
- In a context of evolving challenges from digital and technological developments, climate change and a globalised economy, innovation and

creativity need to be encouraged and lifelong learning reconceived as the cornerstone of artistic practice.

## 11. References and resources

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S Selwood et al., 'Education Provision In The Cultural Sector', *Cultural Trends* (Issue 32, 1998)

### Weblinks

QCA work on creativity

<http://www.ncaction.org.uk/creativity/whatis.htm>

Creative Partnerships

<http://www.creative-partnerships.com>

Ofsted report on Creative Partnerships

<http://www.OfSted.gov.uk/portal/site/Internet/menuitem.eace3f09a603f6d9c3172a8a08c08a0c/?vgnnextoid=a948bca8be3fd010VgnVCM1000003507640aRCRD>

The MLA's *Inspiring Learning for All* programme

<http://www.inspiringlearningforall.gov.uk/default.aspx?flash=true>

RSA Developing a capable population (including Opening Minds)

[http://www.rsa.org.uk/projects/curriculum\\_network.asp](http://www.rsa.org.uk/projects/curriculum_network.asp)

Mission, Models, Money Provocation Paper, *Mission Unaccomplished*

[http://www.missionmodelsmoney.org.uk/Asp/uploadedFiles/File/Mission%20Unaccomplished\\_MMM%20provocation%20Oct%2006.pdf](http://www.missionmodelsmoney.org.uk/Asp/uploadedFiles/File/Mission%20Unaccomplished_MMM%20provocation%20Oct%2006.pdf)