



Culture and Learning: a new agenda for advocacy and action

**Feedback and recommendations
from a public consultation
by the Culture and Learning Consortium**

Contents

Culture and Learning Consortium



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LOTTERY FUNDED



Disclaimer

This report summarises the collective views of individuals and organisations involved in the consultation (February to September 2008) – either by written response to the Demos paper *Culture and Learning: Towards a New Agenda*, or by participation in the seminars and interviews. It does not necessarily represent the views of the Culture and Learning Consortium or Steering Group. The quotes have been rendered anonymous to ensure that participants in the consultation felt able to express their views as freely as possible.

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Executive Summary

This report on culture and learning in the 21st century is the culmination of an investigation and consultation across formal and informal learning, the arts and heritage. It is the outcome of a series of consultation seminars held in five cultural venues across England, and of interviews with groups of teachers from different parts of the country, plus written responses to a Demos Consultation Paper, *Culture and Learning: Towards a New Agenda*, written by John Holden and published in February 2008.

The comments and recommendations set out in this report are based on the views expressed through the consultation process. They give voice to the experience of practitioners working in cultural learning, rather than providing a summary of the ambitions of policymakers and funders. This document is intended as a call to action for all parties engaged, or interested, in the potential of cultural learning.

This report recognises that cultural learning is a lifelong process, with the potential to engage, benefit and transform the life of every individual. However, the recommendations that have emerged from the consultation process focus primarily on work involving children and young people.

The consultation has clearly revealed a shared belief that cultural learning has the potential to transform people's lives, and that realising this potential will require changing the way in which cultural learning is valued and practised in schools and other learning organisations. The process has further emphasised that embedding culture and learning into the governance structures of cultural organisations is a crucial part of such a transformation.

The consultation shows that, while there is undoubtedly much good practice already in place, there is a strong need to explore and promote ways in which cultural organisations, schools, colleges and other learning settings can work together successfully to develop consistently high-quality cultural learning experiences, in sustainable ways. Making this happen will require the development of a common language and shared understanding of cultural learning across the cultural and learning sectors; an agreed set of benchmarks and code of practice for cultural learning; an increase in the profile, scale and impact of cultural learning; clarification of the role of effective leadership for cultural learning; and a commitment by local and regional government to work together with cultural and heritage organisations, schools, colleges and other learning settings in order to meet the demands of a 'cultural entitlement' for all children and young people.

It is clear that there is a need to look further at how a cultural organisation's artistic and curatorial imperatives can co-exist with its learning mission – and how any tensions between them might be resolved; how schools and colleges can be supported in establishing cultural learning across the curriculum both within and beyond the classroom; how they can form well-resourced, mutually beneficial partnerships with the cultural sector to provide the creative and cultural opportunities to which every child and young person is entitled; and how learning and cultural organisations can jointly extend such aspirations to adult education and lifelong learning.

Additionally there is a requirement to explore how to promote cultural learning in cultural organisations, schools and other learning settings which currently give a low priority to its role, value and potential; and how best to reach those children, young people and adults who do not have access to learning opportunities that can give them enjoyment and self-fulfilment, provide them with new skills, feed their talents, and open up new prospects for personal and career development at the same time as acknowledging their diversity.

It is here that the civic engagement and power of cultural learning can achieve so much, and why this consultation provides a spur for concerted action, supported by joined-up working at local and regional government levels and backed-up by commitment and resources from central government.

This report is not intended as an end point, but rather as the next step in a process. The following ten recommendations focus on improving the outcomes for children and young people: they are a platform for further discussion, collaboration and action at all levels.

The Ten Key Recommendations

One:

Central government

Central government and its agencies should recognise and promote cultural learning as a key element within the curriculum; as of core value in cross-curricular learning; and as the best way to fulfil the commitment to universal cultural entitlement for all children and young people and the *Every Child Matters/Youth Matters* vision.

Two:

Local and regional partnerships

Local authorities and regional agencies should make cultural learning a more explicit part of their planning for children and young people through, for example, existing Public Service Agreements. In parallel, cultural and learning organisations should aim to work together on cultural learning by building local and regional partnerships through Children's Trusts and Local Area Agreements.

Three:

Schools

Schools and the wider learning sector should agree what cultural learning means for them and incorporate it as an explicit, core element in their curriculum, and as central to provision for children, families, carers and the wider community, within and beyond the classroom.

Four:

Cultural organisations

All cultural organisations should give cultural learning a core role in their work, ensuring that the learning function is properly represented at senior management and board level; that the expertise of learning teams is valued and developed; and that the needs of children, families, carers and other learners from the wider community are identified and addressed.

Five:

Inclusion

Educational and cultural organisations should strive to include those children, young people and adults who do not have access to cultural learning opportunities that may give them enjoyment and self-fulfilment, provide new skills, feed their talents, and open up new prospects for personal and career development.

Six:

Leadership

Leadership is critical: effective leadership for cultural learning requires commitment from the top. Cultural and educational leadership programmes should incorporate and promote cultural learning as a core and valued element; cultural leaders and leading educationalists should champion the role and potential of learning.

Seven:

Training and professional development

Teacher training providers should commit to developing more accessible, high-quality initial training in cultural learning for teachers and other learning practitioners. Equally, the cultural sector should work with qualifications, standards and skills agencies to expand the quality and scope of higher-level professional development courses and qualifications.

Eight:

Funding

Funders of all types, including government, should refine or develop long-term funding models that encourage and support sustained collaborations between cultural and learning organisations.

Nine:

Sharing and evaluating

Cultural and education policy bodies should work together to commission more robust research and to create shared, effective models for identifying, evaluating and disseminating best practice in cultural learning – building on such examples as *Inspiring Learning for All*, the Museums, Libraries and Archives Council (MLA) framework.

Ten:

Working together

The learning and cultural sectors should come together to form a Cultural Learning Alliance, for an initial period of three years, to develop and advocate for a coherent national strategy for cultural learning drawing on this report's recommendations. The Alliance would work alongside the main cultural and learning bodies, the relevant government departments and their national agencies, and regional and local government agencies.

“*In an economic downturn, funding needs to be protected or ring-fenced to enable cultural learning opportunities to thrive.*”

This report sets out the groundwork for a new approach to culture and learning in England, and is based on the findings of an extensive public consultation among practitioners working across the cultural and learning settings.

The comments and recommendations set out in this report are based on the views expressed through the consultation process. They give voice to the experience of practitioners working in cultural learning, rather than providing a summary of the ambitions of policymakers and funders. This document is intended as a call to action for all parties engaged, or interested, in the potential of cultural learning.

The aim of the proposed new approach is to advance national, regional and local partnerships between cultural and heritage organisations, schools, colleges and other learning settings; and, through this, to secure the provision of high-quality, sustainable and equitable cultural learning opportunities to meet the needs, aspirations and talents of all learners.

This report recognises that cultural learning is a lifelong process, with the potential to engage, benefit and transform the life of every individual. However, the recommendations that have emerged from the consultation process focus primarily on work involving children and young people.

Introduction

One: Background

In 2007, a group of trusts, foundations and other funding bodies formed a Culture and Learning Consortium to explore the role of learning in cultural organisations in the 21st century across the cultural and learning sectors, and across artforms. This project has been led throughout by a Culture and Learning Steering Group made up of representatives from a range of cultural organisations and funders from within the Consortium (see p.41).

Over the course of the last two years, the Steering Group has undertaken a number of activities to explore the meaning and importance of cultural learning.

To initiate the process, the group commissioned a Demos Consultation Paper, *Culture and Learning: Towards a New Agenda*. Written by John Holden and published in February 2008¹, this Paper invited responses to the issues raised, the questions posed, and the proposals made. A background Context Paper, published at the same time – as a web appendix – reviewed the place of education in cultural organisations, providing an historical survey of the development of national educational policy and of education programmes by cultural organisations.

Between February and April 2008 a total of 2,943 copies of the Consultation Paper were mailed or downloaded from the Demos website.

In April 2008, a series of five consultation seminars were held in venues across England: The Sage Gateshead, the Egg in Bath, Tate Liverpool, Birmingham Royal Ballet, and the Southbank Centre in London. These Seminars brought together some 85 key people from a range of disciplines working at all levels in museums and galleries, heritage organisations and arts venues, as well as in schools and other learning settings. In addition to the seminars, groups of teachers in the West Midlands and South East of England were interviewed on their views about cultural learning.

Between February and September 2008, a total of 176 responses were received to the Paper, from individuals and organisations.

For reasons of data access and time, the focus of the consultation was on culture and learning in England, but the Consortium members hope that, while acknowledging the cultural richness and diversity of other nations, these findings will have resonance and potential application in Scotland, Wales and Northern Ireland.

This report is being published online in December 2008 – not as an end point, but rather as a starting point for further work in 2009 by providing a platform for future discussion, collaboration and action. In early 2009, the Culture and Learning Consortium and Steering Group will publish a print version of this report; they will then convene a symposium involving key stakeholders in cultural learning to review the recommendations in the report and discuss ways of taking them forward.

Two: Focus

In the initial Consultation Paper, John Holden pointed out that 'culture' has no single definition, instead taking on different meanings in different contexts. In this document he also offered, as a starting point, an inclusive definition of cultural learning that embraces formal education, lifelong learning, and learning that goes on within and beyond cultural organisations.

From the consultation responses, it is clear that there is currently no shared or agreed definition of culture or cultural learning amongst cultural and heritage organisations, schools, colleges and other learning settings. For the majority, cultural learning is primarily about arts and heritage.

The consultation reveals that there is, however, a common understanding of cultural learning as a lifelong activity taking place in formal and informal learning settings and cultural and heritage locations. There are also shared aspirations for cultural learning to benefit individuals and communities excluded from culture and learning activities, and to act as a catalyst for all learners to fulfil their creative potential, to participate in local life, and to understand, appreciate and enjoy their own and others' cultures.

While addressing the broad landscape of learning and culture, this report concentrates on cultural learning for children and young people in and beyond school – and those who work with them. Children and young people are of initial concern because of the potential that now exists to increase and transform culture and learning opportunities for them. However, the report also highlights initiatives that are underway to address the need for culture and learning for everyone, at every stage on the 'child to adult' continuum, and to locate adult education and lifelong learning for all more firmly within the work of the cultural sector.

Why is this the right time for a new approach to culture and learning? There is growing support for the government's proposed universal cultural entitlement for all children and young people, currently being piloted through the *Find Your Talent* initiative.² Significant changes are underway in the curriculum of primary and secondary schools³, with a greater emphasis on creative and cultural development and on personalised learning. Compulsory national tests (SATs) at the end of Key Stage 3 (14 year olds)⁴ have been abolished, giving teachers more flexibility in their approach to the curriculum. New qualifications⁵ are being introduced to support young people's personal and career interests in creativity and cultural matters.

Schools and colleges are looking at how best to respond to the challenges of these changes in order to deliver an exciting, wide-ranging entitlement within school, and through the *Learning Outside the Classroom*⁶ and *Extended Schools*⁷ initiatives. There is greater awareness of the value of cultural involvement to learners' personal and social, as well as educational, development.

The issue of learning in the cultural sector has also come to the fore as cultural organisations and venues seek to develop a stronger and more comprehensive learning offer, set at the heart of their work and collections. On a wider scale, both learning and cultural sectors need to be better placed to work with the creative and cultural industries as they become ever more of a major force in the UK economy.⁸

In short, the case for a better cultural offer for all learners, and especially for children and young people, is compelling. A great deal of good work is already going on, but now is the time to build on the best and to establish cultural learning as a national priority for education, and for the cultural and heritage sectors.

A new approach to Culture and Learning

1

The scope

“Cultural learning is an affective experience where enjoyment and participation motivate and enhance learning and creativity.”⁹

It is clear from the public consultation that there is no agreed definition of cultural learning across the cultural and learning sectors. However, there is wide agreement that any definition must be clear, inclusive and understood by all – providers and learners. It must embrace all forms of learning, all types of learner, and all aspects of culture. It must acknowledge cultural learning as a lifelong pursuit, from a child's early years through to the third age. At its simplest, it is the process of learning about and through culture.

Learners must be at the heart of this process, and be confident that their needs, aspirations and priorities are identified, understood, and met through the content, style, location and presentation of the programmes on offer. A working definition of, and policy for, cultural learning must also unite issues of culture and creativity – drawing, for example, on the 2006 Roberts review *Nurturing Creativity in*

*Young People*¹⁰ and the 1999 NACCCE report *All Our Futures: Creativity, Culture & Education*,¹¹ and on the developments arising from them.

The scope of, and remit for, cultural learning is primarily about the arts, in its many manifestations, and heritage. However, the learning agenda for many cultural venues and institutions includes, for example, history, language, politics, religion, science, and sport. Cultural learning also encompasses a spectrum of experiences (such as listening and playing, watching and interacting, performing and composing, making and doing) that call for different activities and interventions. The beneficial outcomes of cultural engagement can be acquired through all these agendas and experiences.

Cultural learning takes in the wide range of cultures within and beyond the UK. A vital aspect of its civic potential is to foster understanding between cultures, and to reflect the diversity that exists through race, ethnicity, faith, disability, sexuality, class, and economic situation.

Schools already have a duty to promote cohesion. The Department for Culture, Media and Sport (DCMS), MLA, Arts Council England (ACE) and many other funders place cultural diversity and social inclusion “at the heart” of their work.¹² By fostering community integration and cohesion in their cultural policies and learning programmes, schools and cultural organisations can help to create and support a sense of belonging in learners and their communities.

Taken together, these elements make up the ‘DNA’ of cultural learning. It is for those working in partnership to reach shared understandings of what cultural learning is about, for them individually and collectively. Consequently, local or regional agreements may be a more pragmatic, and successful, way to proceed with long-term collaborations rather than looking for a national consensus on the meaning of cultural learning.

“It is clear from the public consultation that there is no agreed definition of cultural learning across the cultural and learning sectors.”

2

The potential

Since 1988, schools have had a legal requirement to provide for their pupils' cultural development. They must offer "a balanced and broadly based curriculum which promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society".¹³ Twenty years on, our public consultation on cultural learning has revealed that concerns remain about the level, spread and quality of provision for cultural learning in schools and across the wider formal and informal learning sectors. At the same time, current developments (in terms of government support for cultural entitlement, and changes in the curriculum and beyond) are seen to offer greater opportunities to put right the inequity of cultural learning provision in schools and other learning settings.

Crucially, a formal 'cultural entitlement' for all pupils looks set to be introduced, to underpin the 1988 legal requirement.¹⁴ The government's *Find Your Talent* programme (currently in its pilot phase) aims to "ensure that all children and young

people no matter where they live or what their background have the chance to participate in at least five hours of high quality culture a week in and out of school".¹⁵ A new organisation, Creative and Cultural Education, is responsible for managing the *Find Your Talent* pilots and the *Creative Partnerships* programme, which brings schools together with creative and cultural organisations and practitioners in long-term learning relationships.

Creative Partnerships (CP) has, to date, involved 915,500 children and young people, 89,000 teachers, 53,000 parents and 6,450 creative practitioners and cultural organisations in more than 8,400 projects across 36 areas of England.¹⁶ Over half of maintained schools have had some contact with CP, 10% on an intensive basis. Three regional Cultural Hubs,¹⁷ supported by DCMS, MLA and ACE, have tested how to deliver a workable cultural offer for children and young people through partnerships between the cultural and education sectors.

In the year 2006–7, pupils in Years 1 to 11 made more than 802,000 visits with their school to hub museums – an increase in visits of 18% since the programme's baseline year of 2002–3. These programmes, and others, are providing valuable evidence of how best to – and how not to – establish a universal and diverse offer of cultural learning opportunities.

In England, just under one in five Secondary schools (610) now specialise in performing, visual and media arts, music and/or humanities through the specialist schools programme.¹⁸ Yet, while acknowledging that good progress is being made, there is still much to do to engage schools and their students in the arts. For example, participants in the consultation raised such issues as why only 15% of Primary schools currently hold an Artsmark Award¹⁹ intended to increase the range, quality, profile and type of arts available in school; why only a minority of young people aged 11 to 25 (22,000) take up the Arts Awards scheme²⁰ to help them develop as artists and arts leaders; and how successfully the government's

15-year *Building Schools for the Future* programme²¹ (which aims to rebuild or renew all 3,500 Secondary schools in England) is designing schools, and including facilities, with cultural learning objectives in mind.

The new Secondary Key Stage 3 national curriculum, which came into effect in September 2008,²² is designed to be more flexible and less prescriptive, offering more scope to develop cultural learning.

The aim is for a 'big picture' curriculum focusing on key concepts and skills – but to what extent are schools recognising that they are less constrained than they had believed themselves to be? Do they fully realise that they can innovate by moving from a prescriptive, content-led, subject-based curriculum to one led by outcomes and based in part on the concept of personalised learning?

More than 200 schools now use the *Opening Minds* curriculum framework,²³ developed by the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA); and the *Musical Futures* programme,²⁴ an initiative of the Paul Hamlyn Foundation (PHF), involves over 700 schools. Both projects show how radical change can take place in learning, and especially personalised learning, within formal settings.

A similar Primary curriculum review is underway.²⁵ The goals set out in the Early Years Foundation Stage²⁶ offer opportunities for cultural learning, including creative and personal development, and knowledge and understanding of the world. Through its *Learning Outside the Classroom* (LOtC) curriculum initiative²⁷ the Department for Children, Schools and Families (DCSF) encourages schools to link up with museums, galleries and other cultural venues and heritage sites.

There is a greater emphasis on identifying and catering for those deemed to be gifted and talented through, for example, the DCSF/CfBT²⁸ *Young Gifted and Talented* (YG&T)²⁹ programme, the YG&T Learner Academy, the national strategy for Leading Teachers in gifted and talented education, the Talent and Enterprise Task Force, the Music & Dance Scheme and related Centres for Advanced Training.

The 14–19 phase of education and training in schools, further education colleges and the workplace is undergoing major change, giving local authorities more responsibility for further education.³⁰ A new curriculum allows young people more freedom to follow personalised learning programmes. New qualifications, such as the 14–19 diplomas in Creative & Media and (in 2011) Humanities, and the expansion of apprenticeships offer more ways into careers in the creative and cultural industries.³¹ Taken together, young people will have more opportunities to acquire high-level skills. A range of cultural organisations and venues are developing up to 5,000 creative apprenticeships by 2013 for people to make the most of their creative skills, and for organisations to extend and improve the pool of talent on offer.³²

The *Music Manifesto* initiative³³ enables music and learning organisations to collaborate more effectively over resources and extend music provision to more children and young people. The national *Sing Up* programme aims to put singing at the heart of every English Primary school by 2011. It is run by a consortium of Youth Music, the Sage Gateshead, advertising agency Abbott Mead Vickers, and music publisher Faber Music. England's eight leading orchestras work together on the *Building on Excellence* initiative³⁴ to increase learning opportunities with schools and local communities.

In the wider learning sector, over nine million people take part in formal voluntary and arts groups in England, according to the report *Our Creative Talent: the voluntary and amateur arts in England*.³⁵ They are involved "not for external accreditation but for personal development, cultural enrichment, intellectual or creative stimulation and enjoyment". Adult education bodies, such as the National Institute for Adult Continuing Education in England and Wales (NIACE), are looking at ways to incorporate adult learning more effectively and widely in the cultural sector.³⁶ The Department for Innovation, Universities and Skills (DIUS) has consulted on future arrangements for informal adult learning to "help develop a sound strategic vision that can support and inform the public, private, voluntary and self-directed learning sectors in the 21st century".³⁷

The Culture and Learning consultation also showed the cultural sector to be developing strength and innovation in providing learning opportunities for a greater range of people in terms of age, location, background, and diversity. The cultural sector has established, and is continuing to develop, a series of models for the successful provision of learning.

For example, learning opportunities in museums and galleries have been nurtured by such initiatives as the DCMS/DCSF *Strategic Commissioning* programme,³⁸ MLA's *Renaissance* programme for regional museums,³⁹ and its *Inspiring Learning for All* framework (ILfA)⁴⁰ to improve learning in museums and galleries, measured by five generic learning outcomes, and now used widely in the sector to plan and evaluate learning. The Heritage Lottery Fund has supported 890 education posts and 490 new spaces for learning at heritage sites.⁴¹

3

The challenges

Alongside these developments across education and culture, the consultation identified a series of key challenges to be addressed in order to fulfil the potential that cultural learning offers.

It seems that many teachers do not feel sufficiently well informed about changes in the curriculum and the opportunities they open up, or about new cultural learning and creativity initiatives. This is compounded by a lack of information about the quality and effectiveness of what is offered by different cultural organisations and venues. There is also concern among teachers at the variation in what different schools can offer in terms of cultural learning, and the lack of collaboration and networking between those where much goes on and those which offer little.

“We don’t know what’s available; we are not talking to other schools; we don’t know what the government can give us; we often only find out about government initiatives by seeing them in the papers rather than having direct contact about them. So it’s all to do with communication.”

– Teacher in the West Midlands

The consultation showed that links between cultural organisations and the learning sector – and particularly with schools – have strengthened over the last ten years. Some go on “a journey of shared vision for culture and creativity”. However, other respondents revealed insufficient understanding of, and empathy with, each other’s interests, priorities, activities and pressures.

Too often, successful relationships between culture and learning depend on “individual enthusiasm and courage”. According to one cultural organisation’s head of education, there can be “a fundamental dissonance of values and practice”. A teacher referred to “too many one-off initiatives rather than being able to build long-term, joined-up developments”.

Any “lack of common purpose” between cultural organisations and schools is seen to derive from three main factors. First, the lack of a shared language can inhibit an understanding of cultural learning’s value and potential. This can be the case for learners as much as for those with a remit to offer learning opportunities.

Some teachers maintain that little will change “unless headteachers are encouraged to endorse cultural learning as part of the school’s vision and to lead the planning for it within the school’s activities”.

“We are trying to reach a point where cultural learning as a programme is indistinguishable from the development of the entire artistic, social and site-based programme. We have embarked on conversations about cultural learning that acknowledge the myriad people involved in the cross-over between culture and learning beyond educational institutions and arts organisations.”

– Comment from national artistic venue

“Cultural learning needs to be established as a national priority for education.”

– Teacher in a Creative Partnerships school

Second, the cultural sector can sometimes promote what one respondent called “a different learning ethos” from that which drives the delivery of the national, and wider school, curriculum.

This can create tension between teachers and cultural learning teams. To resolve this requires diverse learning approaches, especially in terms of training for teachers, learning teams and artists in venues and other cultural locations, to encourage greater understanding and accommodation of each other’s needs and priorities. For some teachers consulted, such tension or dissonance can be alleviated by better and more sustained communication between schools and cultural organisations and venues. One teacher commented: “It is often difficult to locate the right person in a company or in a school. We need to be more pro-active.”

Third, the cultural sector can feel disadvantaged, in terms of capacity and funding, in attempting to meet the learning demands of a diverse learning sector. However, many teachers do not see it that way; they cite such practical issues as high transport costs and fees for visiting

artists and groups as serious limitations on taking up the opportunities that are on offer.

Any imbalance also requires both sectors to identify and adopt mutually beneficial ways in which they can collaborate to provide qualitative and wide-reaching cultural learning experiences. For many respondents in the consultation, such pragmatic issues outweigh those of definitions and views of learning and purpose. For example, a key question raised is, how many schools can the cultural sector realistically work with, given differences of scale?

And there is another significant contributing factor. The consultation also revealed that the low status affecting cultural learning in parts of the schools sector is replicated in some cultural organisations and venues – despite the fact that such institutions often have a public responsibility to develop effective provision for all audiences. Learning can be marginalised within an organisation rather than being a core activity or central to its mission. Even where learning is part of the mission, it is not always backed up by effective

structures, policy or resources. There can be a lack of investment in learning activities and in developing the core offer to reach new audiences. The standing and seniority of learning staff can be less than that of other staff, with few training and promotion opportunities. One consequence can be learning programmes that are of low quality, with unimaginative content and limited to a narrow range or type of learner, and that fail to realise the organisation’s potential to reach a wide variety of audiences or fulfil its civic role as part of the local or regional learning offer.

This situation comes, in part, from a lack of understanding of, or support for, learning in an organisation’s management team or board of trustees. This can lead to the adoption of a narrow view of the learners who need to be reached and a lack of appreciation of mutual interest between different disciplines or sectors. It can mean that learning provision – and the thinking behind it – fails to be a collaborative and equitable venture which, in turn, limits the wider dissemination and acceptance of successful models of provision, and of innovations.

Traditional or dominant curatorial, performance or conservation attitudes and imperatives can cut across those driving the provision of learning. This can lead to the adoption of a narrow view of the learners who need to be reached and a lack of appreciation of mutual interest between different disciplines or sectors. It can mean that learning provision – and the thinking behind it – fails to be a collaborative and equitable venture which, in turn, limits the wider dissemination and acceptance of successful models of provision, and of innovations.

“The potential of cultural learning has often been curtailed because of the low or ambiguous status of learning work within arts and cultural institutions. This has meant that those of us involved in cultural learning have sometimes appeared to lack truly radical ideas and big ambitions, stifled or demoralised by a limited recognition of the significance of this work ... Consequently, we have failed to articulate the bigger picture and mobilise as a sector.” – Comment from major arts centre policy team

Resolving these limiting factors is essential if some of the critical issues in cultural learning today, as raised during the consultation process, are to be tackled.

For example:

(i) *How can all schools – not just some, as now – develop a coherent and sustained cultural learning strand in their vision, curriculum and practice?* The difficulties include continuing to manage curriculum and time pressures, and the demands of testing at the same time as needing to fulfill such national priorities as improving literacy and numeracy skills. These challenges can be particularly acute in Secondary schools.

“[Managing the pressures of curriculum, time and testing] is down to school leadership being imaginative and courageous in both creating and using the time for cultural learning. Where it’s happening, it is transforming learning in general.”

– Teacher in South East England

More targeted and joined-up professional development opportunities, such as MLA’s *Teacher Placement Scheme*,⁴² would provide support to teachers who feel the need for greater confidence and expertise in brokering, facilitating, and leading on cultural learning opportunities for their pupils, or who are faced with particular challenges such as regional variations in cultural provision or poor location for accessing existing cultural opportunities and venues and sites. Support of this nature would help teachers to develop effective links with venues and sites and, generally, to address misconceptions about the role, value and potential of cultural learning in the curriculum.

(ii) *How can educational and cultural bodies identify and engage effectively with those schools that currently offer little by way of cultural learning opportunities – either through an inability to overcome the above challenges, or through lack of interest?*

(iii) *How can educational and cultural bodies reach out to, and attract, those disaffected or disengaged young people who have rejected, or been rejected by, formal learning – and those families and communities also alienated by or isolated from the learning process?*

(iv) *How can the demand for opportunities for cultural learning in adult education and lifelong learning be met?* Obstacles cited include changes in the funding process; insufficient resourcing and increases in course or workshop fees; unsuitable or unavailable locations for learning; the inability of the small cultural sector to respond to a huge learning constituency; and some poor liaison between cultural organisations and this diverse, and often hard to reach, area of learning that embraces formal, informal and voluntary approaches to provision.

Taken together, these challenges identified by the consultation are some of the greatest facing the development of cultural learning. They can only be met by joint approaches by the cultural and learning sectors.

Those consulted are keen to see better communication and cross-fertilisation between classrooms and cultural organisations; they expressed the wish for the two sectors to have a better understanding of their respective roles, and to improve the way they work together.

4

A shared approach

“A policy for cultural learning needs to focus on how to offer ways to extend the range of cultural experiences and deepen understanding of them in ways that interest and motivate learners.”

– Comment from head of education in national arts agency

The consultation highlights how culture and learning organisations increasingly favour a joint approach within, and between, the two sectors to meet these challenges and carry through the changes required to improve the status, quality and reach of cultural learning. These organisations believe that together they can advocate for cultural learning, locate it more within their thinking and structures, and provide the right sort of learning opportunities. For example, creative and cultural learning can help children and young people acquire the creativity, skills and flexibility they need in their personal lives and in their work.

This can only be achieved if schools and other learning settings act together and in partnership with, rather than separate from, cultural organisations on a local, regional and national basis – and on a larger scale than ever before.

Such partnerships are already being, or have been, forged through programmes like Creative Partnerships and Cultural Hubs, and the development of schools specialising in the arts. However, the consultation indicates three key equity challenges: the uneven geographical spread, range and quality of the cultural offer available; the breadth of access for young people to such offers; and the occasional unequal relationship between the learning and cultural sides of the partnership in terms of, for example, resources, mutual understanding, positive outcomes, and sustainability.

Responses to the consultation suggest that a joint approach could:

- establish local and regional hubs or clusters of schools, colleges and cultural organisations, based around key specialist schools and/or cultural venues or locations, to collaborate more effectively and sustainably on cultural learning programmes
- help schools to value cultural organisations – and cultural organisations to value learning and those who provide it; define and promote the role of cultural organisations in working with schools to transform cultural learning; and devise a clear and coherent cultural learning offer to schools and the wider community in every locality
- promote an inclusive, lifelong learning ethos in cultural organisations

- encourage personalised learning and the potential of new media and online resources for extending access to cultural learning for a wider constituency of learners, from early years right through to the third age

- establish ways to involve learners, and especially young people and their families and carers, in decisions on the provision and content of learning opportunities

- promote a universal cultural entitlement for teachers and school support staff, and offer effective, accessible and joined-up continuing professional development to teachers, school support staff, artists and cultural learning practitioners

- identify and disseminate good practice, and explore how best to evaluate cultural learning and consider viable benchmarks or standards of excellence in provision

- address the lack of a common language for, and shared understanding of, cultural learning within and across the learning and cultural sectors through, for example, greater dialogue, secondments, work shadowing and what one teacher called “a shared urgency for change”

- influence the sources of funding for cultural learning to ensure more collaborative and sustained work between the sectors

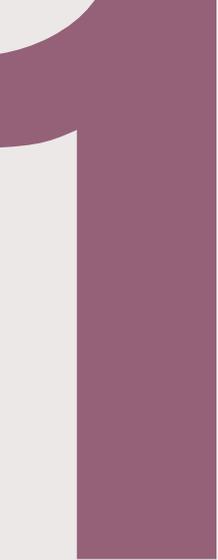
- extend and improve the research and evidence base for culture and learning on which to make informed decisions about the resources for, and content and location of, learning programmes; and more readily share the content of the enlarged evidence base.

Fulfilling such an agenda would require those offering cultural learning opportunities to build more effectively on – and ensure a greater consistency of – existing best practice; encourage a broader spread of involvement in those opportunities; and be increasingly ambitious with more radical ideas, innovative programmes, and aspirational outcomes. The new agenda proposed below aims to unite the two sectors in a joint enterprise to make that happen.

Areas for Advocacy & Action

The consultation identified five key areas in which collaborative advocacy and action could improve the quality, extend the reach, and increase the provision of cultural learning for all types of learner – whatever their situation in life, approach to learning, or cultural background and imperatives. These are: structures; training; innovation in practice; funding; and leadership.

Based on the consultation, practical recommendations are made for each area, and a proposal put forward for a Cultural Learning Alliance to support the growing enthusiasm for collaboration, to help further explore the issues raised in this report, and work towards realising the recommendations.



“Structural change is often the driver of attitudinal change.”

– Comment by a cultural venue’s policy development director

Structures

Central government and its agencies

The consultation showed how, despite the current initiatives of DCSF and DCMS, cultural learning is often still perceived as marginal in the organisational structures for education. Yet the concept and best practice of cultural leadership can support and advance central government’s learning and civic – or citizenship – aims. Making cultural learning more explicit in strategies and policy statements on curriculum, assessment and training can give it a higher profile and greater influence. It can also ensure that cultural learning commands a more central place in regional and local decision-making on educational, cultural and social provision for children, young people, families and adults.

Supported by such agencies as Ofsted, the Qualifications & Curriculum Authority (QCA) and the Training and Development Agency for Schools (TDA), DCSF should promote, enhance and encourage more innovation in cultural learning as a key element within the curriculum, as of core value in cross-curricular learning,

and as central to fulfilling the cultural entitlement, the *Every Child Matters/Youth Matters* vision, and the Children’s Plan. In addition, DCSF should encourage and support greater expertise in cultural learning within schools and the wider learning sector, through for example the designation of cultural learning as a specialism for Advanced Skills Teacher (AST) status.

RECOMMENDATIONS

■ DCSF, supported by Ofsted, QCA and TDA, should promote, enhance and encourage innovation in cultural learning as a key element within the curriculum, as of core value in cross-curricular learning, and as central to fulfilling the cultural entitlement, the *Every Child Matters/Youth Matters* vision, and the Children’s Plan.

■ DCSF should encourage and support greater expertise in cultural learning within schools and the wider learning sector through, for example, the designation of cultural learning as a specialism for Advanced Skills Teacher (AST) status.

Regional and local government and their agencies

The government’s reshaping of children’s and young people’s services, including learning in and out of school, is changing the powers and responsibilities of regional and local authorities and agencies. The performance framework for local authorities and local authority partnerships includes “engagement in the arts” and “visits to museums and galleries” among its national indicators for outcomes for stronger communities; and “young people’s participation in positive activities”, including arts involvement beyond school, in its indicators for children and young people.

The consultation identified this as an opening for cultural learning to become a key part of the policy and delivery frameworks for the *Every Child Matters/Youth Matters* vision and the related Children’s Plan that underpin these structural changes. Indeed, the Plan includes the entitlement “for all young people to participate in positive activities including piloting a new offer to take part in cultural activities in and out of school”.⁴³

The consultation also reflected how joined-up local services, including extended schools, are seen as crucial to the improvement of outcomes for children, young people and their families. Cultural organisations can join the organisational partnerships set up through the Children’s Trusts – which deliver the *Every Child Matters/Youth Matters* vision and the Children’s Plan – to promote creative and cultural learning, and to develop effective joint working locally and regionally for the delivery of services and the encouragement of change.

In addition, the regional infrastructure for agreeing joint plans of action for culture is being streamlined with ACE, English Heritage, MLA and Sport England working in partnership with local authorities and regional development agencies to achieve greater effectiveness. This offers local authorities and regional development agencies the opportunity to recognise cultural organisations as partners in helping to shape policy and deliver services to communities, rather than being merely recipients of funding.

Cultural learning, including cultural entitlement, should become an explicit part of local authority planning for children and young people. Cultural organisations, schools, colleges and other learning settings can open up opportunities for joint working through Children’s Trusts and Local Area Agreements for children’s services, and improve cultural outcomes for children and young people, their families and carers and the wider learning community. They can also draw on, and initiate, appropriate procedures for involving learners of all ages in developing policy and provision for cultural learning.

The consultation acknowledged that integrating cultural learning within such local and regional structures would be a long-term process, which must therefore be pursued urgently, collaboratively, and with persistence.

RECOMMENDATIONS

■ Local authorities and regional agencies should make cultural learning, including the cultural entitlement, a more explicit part of their planning for children and young people through, for example, the Children’s Plan and the existing national outcomes and indicators in Public Service Agreements.

■ Cultural organisations, learning institutions and settings should build local and regional partnerships working through Children’s Trusts and Local Area Agreements for Children’s Services to improve outcomes for children and young people. Such partnerships should draw on or, where necessary, initiate appropriate procedures to involve learners of all ages – and children and young people’s parents and carers – in developing local and regional policy and provision for cultural learning.

Structures cont.

Schools and the wider learning sector

The formal education and wider learning sectors would benefit from adopting a more 'all-through' approach to cultural learning. For example, the consultation highlighted the advantages of schools and colleges incorporating the concept and practice of cultural learning as a core element in their curriculum offer to students within and beyond the classroom, studio, lab or workshop; in their *Extended Schools* programme; and in their provision for families and the wider community. They can appoint cultural learning champions or teams from, for example, their staff, students, governors, parents or carers, local artists, or cultural venue and heritage site staff. They can establish local and regional cultural learning clusters and networks (or extend them where they already exist) with cultural organisations and venues and other schools or learning settings, especially those with limited resources and scope for cultural learning.

This cultural learning strand would start from a child's early years right through to the third age – and take account of

learners' own situations, extending, for example, to those disaffected by formal or conventional types of learning. It would mean consulting regularly with children and young people – and their families and carers – within and outside formal education and training, on what they themselves want and how and where to provide it. Schools and colleges can nurture knowledge, understanding and creativity by investing in and building on young people's expertise in, and enthusiasm for, new technologies – to deliver a more innovative, wider and self-directed cultural learning offer.

A further aspiration for some respondents to the consultation was to extend the cultural entitlement, viewing it as a minimum offer or basic entitlement rather than the target or limit of that offer. Again, this would require much closer collaboration between schools, colleges, youth settings and cultural organisations, as well as between the providers of young people's formal and informal learning experiences; and the development of greater expertise and understanding between learning and cultural staff.

RECOMMENDATIONS

■ Schools and colleges, supported by DCSF and Ofsted, should incorporate the concept and practice of cultural learning as a core element in their curriculum offer to students within and beyond the classroom, studio, lab or workshop; in their *Extended Schools* programme; and in their provision for families and the wider community.

■ In partnership with cultural organisations, they should enable teachers and other school staff to access their cultural entitlement offer.

■ They should appoint individual cultural learning champions or 'champion teams' from their own staff, students, governors, parents and carers, or local artists or staff from local cultural venues.

■ They should establish or extend local and regional cultural learning clusters and networks with cultural organisations, venues and other schools and learning settings, especially those with limited resources and scope for cultural learning.

■ They should consult regularly and appropriately with children and young people, and with their parents and carers, both within and outside formal education and training, on what kind of cultural learning opportunities to provide and how and where to provide them.

■ They should build on, and invest in, young people's expertise in new technologies, using them to deliver a wider and more innovative, self-directed cultural learning offer.

Cultural organisations

Boards of cultural organisations can play an influential role in promoting cultural learning, and help to place it more at the centre of their mission and work. However, the consultation revealed that too few take advantage of this opportunity. For example, research by *PAEback*⁴⁴ reveals that little is currently known about the membership profile of many boards of performing arts organisations, their expertise in and commitment to learning, or the level of debate and decision-making on learning matters at board meetings.

It is clear, however, that the presence on boards of people with educational expertise can promote the cause of cultural learning and help to integrate curatorial and participative functions. An organisation's overall structure in terms of management, departmental divisions, staffing and resourcing can also determine the role and status, content and extent of learning.

Respondents to the consultation suggested a three-part approach to opening up cultural organisations to learning: putting learning expertise on boards, with education professionals as board members in their own right; increasing the role of learning teams in senior management and leadership; and consulting learners on policy and provision.

To achieve this, boards should consider the suitability of their current structure for developing the proper provision of cultural learning activities, and monitor and profile their work and membership more widely. Organisations should also adopt an 'all-through' approach to cultural learning,

giving it a core role in their work and board composition – integrating the cultural learning team in its structure, and valuing the expertise of that team, and of the learners with whom they work.

RECOMMENDATIONS

■ DCMS, ACE and other public and private funding bodies should expect or require boards of cultural organisations to adopt or refine an 'all-through' approach to cultural learning, giving it a core role in their work and board composition, integrating the cultural learning team in the organisation's structure, and valuing the expertise of that team, and of the learners with whom they work.

■ Organisations should consider the suitability of their current structure for developing the proper provision of cultural learning activities, and monitor and profile their work and membership more widely.

■ They should appoint education professionals, including headteachers, to their boards.



“The arts and the wider concept of creative and cultural learning are often marginalised in initial teacher training and continuing professional development courses, especially for Primary teachers.”

Training

The arts and the wider concept of creative and cultural learning are often marginalised in initial teacher training and continuing professional development courses, especially for Primary teachers. This can reduce the confidence and expertise of practising teachers who may be reluctant to engage with cultural and arts matters, or who are frustrated by the lack of opportunity to do so. It can also put many schools at a disadvantage in developing valuable partnerships with cultural venues and organisations, and create attitudinal barriers between the two sectors.

The consultation highlighted that meeting this challenge is not easy, given the restraints of time and scope in the training curriculum, the low priority of the arts and culture in many schools, the lack of hands-on practice in teacher training courses, and a decline in specialist teachers for arts subjects. However, some teacher training providers have developed much good practice, through such projects as the HEARTS⁴⁵ programme. Others have close links with schemes like the *Teaching Outside the Classroom*⁴⁶ scheme, through which they collaborate with

cultural organisations and venues. The range of teacher placements and other learning opportunities supported through Strategic Commissioning and the work of engage⁴⁷ are also extensive. The processes for achieving successful outcomes should be more widely disseminated, discussed and built upon.

Similarly, learning staff and artists in cultural venues and organisations would benefit from greater knowledge and understanding of how schools and other learning settings work, and what they think about issues of cultural and creative learning. They should have, and commit to, greater training opportunities to acquire skills to work in a range of educational and community settings.

To encourage and support such developments, training providers – with support from TDA, the Universities’ Council for the Education of Teachers (UCET), and the National College for School Leadership (NCSL) and subject associations – should establish a Working Group to identify and disseminate practice that gives high-quality experience of cultural learning to teachers during their

initial training and professional development thereafter. Building on this work, training providers, schools, cultural organisations and local authorities should devise, expand and run more accessible, sustainable, and high-quality professional development courses on cultural learning for teachers and other learning practitioners, working alongside artists and cultural learning teams and focusing, initially, on areas where little support or resource is now available. Such courses can draw on the expertise of existing training programmes and their providers, specialist arts colleges, practising teachers and cultural learning teams, and on the resource potential of cultural and heritage venues.

The cultural sector should work with higher education institutions and with qualifications, standards and skills agencies – such as TDA, QCA, Ofqual, the Quality Assurance Agency for Higher Education (QAA), and Creative & Cultural Skills (CC Skills) – to expand the number, scope and quality of higher-level professional courses and qualifications for teachers, cultural learning practitioners and artists. This would enable them jointly to

develop best practice and innovative programmes in schools and cultural organisations.

In addition, teachers should be offered a ‘cultural entitlement’, starting during their initial training and continuing through the first five years of their career. Training providers, schools and cultural organisations would underwrite the entitlement by allocating time and resources to opportunities for working in a cultural organisation; for engaging in professional development, research, and sabbaticals; and for creative activities such as performing, composing, writing and making. Alongside this entitlement, all teaching and support staff in a school or college should be offered regular cultural opportunities with local, regional and national cultural and heritage organisations and venues.

DCSF and DCMS should consider underpinning these initiatives by establishing or re-designating existing funding streams to support joint continuing professional development programmes for teachers, artists and cultural learning practitioners to create a ‘community of practice’.

RECOMMENDATIONS

■ Teacher training providers – supported by TDA, UCET, NCSL and subject associations – should establish a working group to identify and disseminate practice that gives teachers high-quality experience of cultural learning during their training. Building on this work, training providers should collaborate with schools, cultural organisations and local authorities to devise, expand and run more accessible and sustainable high-quality professional development courses on cultural learning for teachers and other learning practitioners, focusing initially on areas where little is now available.

■ The cultural sector should work with higher education institutions and with qualifications, standards and skills agencies – such as TDA, QCA, Ofqual, QAA and CC Skills – to expand the number, scope and quality of higher-level professional courses and qualifications for teachers, cultural learning practitioners and artists, to enable them jointly to develop best practice and innovative programmes in schools and organisations.

■ Teachers should be offered a ‘cultural entitlement’ starting during their initial training and continuing through the first five years of their career. Training providers, schools and cultural organisations would underwrite the entitlement by allocating time and resources to opportunities for working in a cultural organisation; for engaging in professional development, research, and sabbaticals; and for creative activities such as performing, composing, writing and making. Alongside this entitlement, all teaching and support staff in a school or college should be offered regular cultural opportunities in association with local, regional and national cultural and heritage organisations and venues.

■ DCSF and DCMS should underpin these initiatives by establishing or re-designating existing dedicated funding streams to support joint professional development programmes for teachers and cultural learning practitioners to create a ‘community of practice’.



Innovation in practice

The consultation showed some support for greater recognition of cultural learning and the raising of standards and setting of benchmarks, and particularly the dissemination of innovative practice in cultural learning provision. But debate continues about how best to achieve this. Imposing targets, formulaic models of delivery and evaluation, or centralised monitoring of progress are often seen as unreliable and counter-productive.

Preferred approaches suggested by the consultation include a programme of advocacy to raise cultural learning’s profile and status, and to encourage increasing cross-sector networking; more effective and sustained spreading of the practice that is successful in schools and other learning settings; and greater sharing of practice and peer reviewing between cultural practitioners, teachers and others in learning settings.

Such advocacy should be supported, and legitimised, by formal cross-sector collaboration. For example, a range of educational and cultural bodies, such as MLA, NIACE, QCA and the Specialist Schools and Academies Trust (SSAT), have developed models to evaluate learning projects and assess quality and professionalism. These, and other, policy bodies might work together to review ‘tried-and-tested’ models for

evaluation and increasing quality, such as MLA’s *Inspiring Learning for All* scheme, to enable them to be recognised, adapted and taken up more widely across the sectors. A similar exercise might be carried out to agree and disseminate recommended standards or benchmarks, based on practitioner experience and best practice through their projects and programmes in order to support the more effective development of cultural learning.

Finally, policy and funding bodies might also devise a joint code of practice that sets out agreed principles and values, recommended processes and practices for cultural learning. Such a code should embrace the diverse forms of provision, encourage innovation, and support learner involvement in decision-making, while avoiding rigidity or over-prescription. The overriding aim and value of such a code should be to increase cross-sector understanding and the adoption of successful models, and to encourage wider collaboration that enables the two sectors to ‘talk the same language’ and increase shared understanding.

Detailed national and international research, together with reliable evidence about the performance and processes of cultural learning in the cultural and learning sectors, are part of the foundation of developing high-quality and innovative practice. The current situation reveals the existence of gaps in the research and evidence base, together with poor analysis, dissemination, and discussion of research results and existing evidence. There is no single archival source for such work. Policy and funding bodies in the cultural and learning sectors, including higher education, should agree and commission independent and robust research programmes to enlarge, coordinate and consolidate the required evidence base on which to decide the state and progress of, and training needs for, cultural learning.

RECOMMENDATIONS

■ Cultural and education policy bodies should work together to review ‘tried-and-tested’ models for evaluation and increasing quality, such as MLA’s *Inspiring Learning for All* scheme, to enable them to be recognised, adapted and taken up more widely across the two sectors.

■ They should agree and disseminate recommended standards or benchmarks, based on their accumulation of practitioner experience and best practice through their programmes and projects in order to support the more effective development of cultural learning.

■ Together they should devise a code of practice setting out agreed principles, recommended processes and practices for cultural learning provision across the sectors. Such a code should embrace the diverse forms of provision, encourage innovation, support learner involvement in decision-making, and avoid prescription.

■ They should commission independent and robust research programmes to enlarge, coordinate and consolidate the required evidence base on which to make decisions about the state and progress of, and training needs for, cultural learning.

4

Funding

Many public and private funders support and evaluate cultural and creative learning projects and programmes. Funding that is specifically earmarked for cultural learning can be a useful catalyst for internal change in schools and cultural organisations.

The consultation revealed that, as a result of the government's continuing commitment to culture and creativity, and the consequent range of initiatives, Primary and Secondary schools tend to have access to larger, more flexible and more diverse funds than most cultural organisations with which to support cultural learning activities. These range from their core budgets to funding from such initiatives as Creative Partnerships.

None the less, some schools remain unable or unwilling to allocate sufficient funding, time or expertise for cultural learning; after all, core budgets have to be distributed across a broad range of curriculum commitments. Also, there can be confusion or lack of awareness about the resources that are on offer. For whatever reason, it appears that schools can often feel constrained in giving high priority to cultural learning

opportunities. **In an economic downturn, funding needs to be protected or ring-fenced, to enable cultural learning opportunities to thrive.**

This calls for a higher profile for and coordination of funding sources through, for example, central government grants and local authority Children's Services initiatives.

The consultation also highlighted a range of funding issues for cultural learning in cultural organisations and venues. For example, funders adopting short-term funding interests and criteria to support learning programmes can limit their success and longer-term impact. Second, a desire for innovation or 'novelty' by some funders can frustrate the drive for coherence, sustainability and effectiveness by those being funded. Third, focusing on numbers reached by a project can take precedence over the quality of work – and this in turn can narrow the vision of projects, and reduce risk-taking and innovation by practitioners and learners alike. A better balance is needed between the two perceptions of success (numbers and excellence), as highlighted in the McMaster

Report, *Supporting Excellence in the Arts*.⁴⁸ Finally, some cultural organisations are themselves reluctant to develop more innovative programmes, often lagging behind the ambitions of funders.

The consultation also showed that, while there has to be a sufficient level of funding for cultural learning activities, the criteria for allocating that funding can often be just as critical – if not more so. For example, respondents in both learning and cultural sectors called for funding bodies, including government, to develop appropriate funding models that are both long-term and support cross-sector collaboration. Funding criteria should encourage – and where appropriate, require – cultural and learning organisations and institutions to work together in more sustained ways to better support the delivery of the cultural entitlement; to enable high-quality cultural learning providers across both sectors to work with those organisations and learning settings which are themselves unable to draw on sufficient expertise, whose provision is limited, of poor quality,

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Leadership

geographically inaccessible, or where there is little interest in cultural learning opportunities; and finally, to support appropriate processes involving learners in decision-making on policies for, and content of, learning provision.

RECOMMENDATIONS

■ Funding bodies, including government initiatives, should refine or develop dedicated long-term funding models and criteria that encourage – and, where appropriate, require – and support sustained collaborations between cultural organisations and learning institutions and settings.

■ They should establish, promote or increase the level of dedicated funding sources to enable high-quality cultural learning providers across cultural and learning sectors to work with organisations and learning settings unable to draw on sufficient expertise, or where provision is limited, of poor quality, geographically inaccessible, or where there is little interest in cultural learning.

The consultation made clear that it is time to take a lead on cultural learning. The value of good leadership is widely recognised as a key aspect of improving schools, enhancing the skills and experience of teachers and other practitioners to fulfil learners' needs and aspirations. Agencies developing leadership skills, such as NCSL, the Centre for Excellence in Leadership (CEL), Future Leaders⁴⁹ and Teach First,⁵⁰ have the potential to introduce a greater cultural learning element in their leadership training courses, particularly in such areas as curriculum innovation and personalised learning.

Effective leadership for cultural learning requires commitment from the top. However, the proportion of senior managers in cultural organisations with an educational background or expertise varies greatly between organisations, and between types of artforms. Putting this right calls for a multi-strand approach to increase the leadership skills of learning practitioners; to enable

cultural leaders to champion the role and potential of learning, whatever their specific responsibility; and to ensure that the learning function is properly represented at senior management and board levels. Beyond the organisation, well-known and respected national and regional figures from diverse parts of the cultural and education worlds can act as advocates for cultural learning, complementing the success of music champions.

Through such initiatives as the Clore Leadership Programme and the ACE/CC Skills/MLA Cultural Leadership Programme, the cultural sector is recognising more widely the value of appointing educational and cultural leaders to senior staff and board positions.

The leadership skills for such roles include advocating on behalf of cultural learning; encouraging a wider commitment and collaborative approach to learning in their institution or organisation; facilitating partnerships between cultural organisations and learning

6

A Cultural Learning Alliance

settings; identifying and promoting suitable models of good practice; exploring and realising the potential of technology and new media to promote cultural learning and increase its accessibility to many more learners; encouraging new ideas; understanding how people learn, and the value of cultural learning; and engaging with local communities in order to meet their learning needs in a range of contexts and locations.

At the same time, schools and other learning settings can appoint more people from the cultural and heritage sectors to act as governors, trustees, mentors and role models for staff, learners, and parents.

To advance the step-change required in leadership development, cultural and educational leadership programmes will need to incorporate and promote leadership skills for cultural learning as a core, and valued, element in their work.

RECOMMENDATIONS

■ As highlighted in the Structures section, cultural organisations should recognise and take advantage of the value of appointing more educational and cultural leaders to senior staff and board positions.

■ Schools and other learning settings should appoint more people from the cultural sector to act as governors, trustees, mentors and role models for staff, learners, and parents.

■ Cultural organisations and educational institutions should work together to identify and support well-known and respected national and regional figures from both sectors to act as advocates for cultural learning.

■ Cultural and educational leadership programmes should incorporate and promote cultural learning leadership skills as a core, and valued, element of their work.

In order to lead on the advocacy and action set out above, key people in the learning and cultural sectors should join together to form an independent Cultural Learning Alliance, for an initial period of three years, to develop and advocate for a coherent national strategy for cultural learning. They would work alongside the main cultural and learning bodies, the relevant government departments and their national agencies, and regional and local government agencies responsible for children's services.

Such an Alliance could act, and encourage others to act, to:

■ agree, promote and implement a universal entitlement to cultural learning experiences and progression

■ help to develop and promote shared standards or benchmarks, and a common language and understanding compatible with the range of formal and informal cultural learning settings

■ encourage diversity and innovation in cultural learning

■ open up more cultural learning opportunities within and beyond

schools and other formal learning settings, promoting the potential of new technologies to increase such opportunities and reach a wider constituency of learners

■ lobby for clearer funding criteria, as well as longer-term and sustainable funding and agreements that better help to achieve an equitable cultural entitlement for all learners

■ support brokering and networking processes, at local and regional levels, that develop and sustain collaborations within and across sectors, especially in areas of sparse provision

■ facilitate the setting up of an independent and robust research programme to provide an evidence base for cultural learning

■ identify, promote and establish mechanisms by which the voice of the learner can become part of the decision-making processes for cultural learning policies and provision

■ encourage more cultural learning opportunities in the initial training and continuing professional development of teachers, artists, cultural learning

teams, and others working with learners in both formal and informal situations

■ gain recognition and support for cultural learning from learning and cultural organisations themselves, from government and its relevant agencies, and from learners of all ages, and cultural and learning practitioners and entrepreneurs within the cultural and creative industries.

RECOMMENDATIONS

■ Key people in the learning and cultural sectors should come together to form a Cultural Learning Alliance, for an initial period of three years, to develop and advocate for a coherent national strategy for cultural learning, based in part on the above recommendations. They would work alongside the main and cultural and learning bodies, the relevant government departments and their national agencies, and regional and local government agencies.

Endnotes

- 1 See 'Cultural Learning research' in the Research section of the Clore Duffield Foundation website: www.cloreduffield.org.uk
- 2 *Find Your Talent* is being piloted in ten pathfinder areas across England, offering children and young people regular involvement with arts and culture both in and out of school: www.findyourtalent.org
- 3 For details of the "most fundamental review of the Primary curriculum for a decade" now underway, and of the new Secondary curriculum introduced in September 2008, visit the QCA website: www.curriculum.qca.org.uk
- 4 'Major Reforms To School Accountability Including An End To Compulsory National Tests For Fourteen Year Olds ...', DCSF Press Release, 14 October 2008: www.dcsf.gov.uk
- 5 DCMS and the Arts Council England launched the national young people's Arts Awards – October 2005: www.artsaward.org.uk
- 6 The Manifesto for *Learning Outside the Classroom* was launched in November 2006: www.lotc.org.uk
- 7 www.dcsf.gov.uk/publications/extendedschools
- 8 *Creative Britain: New Talents for a New Economy, a strategy document for the Creative Industries*, led by the DCMS in partnership with BERR and DIUS and published in February 2008: www.culture.gov.uk/reference_library/publications/3572.aspx
- 9 A variation on the Demos report's, definition of cultural learning, by a music organisation
- 10 www.culture.gov.uk/reference_library/publications/3524.aspx
- 11 www.culture.gov.uk/pdf/naccce.pdf
- 12 www.culture.gov.uk/what_we_do/4073.aspx and, for example, the Museums, Libraries and Archives Council: www.mla.gov.uk/policy/Inclusion/MLA_Activity_on_Social_Inclusion
- 13 Education Reform Act 1988: www.opsi.gov.uk/acts/acts1988/ukpga_19880040_en_1
- 14 Joint DCMS/DCSF press release, 13 February 2008: www.culture.gov.uk/reference_library/media_releases/2150.aspx
- 15 *Find Your Talent* prospectus: www.findyourtalent.org/pdf/prospectus.pdf
- 16 www.creative-partnerships.com/how-we-work/about-cp/
- 17 In March 2005, DCMS announced the establishment of three Cultural Hubs, benefiting from £1.5m of Arts Council funding per year and to be managed locally by a Steering Group involving Arts Council England, the Museums, Libraries and Archives Council, the relevant Local Education Authority and the Specialist Schools Trust: www.culture.gov.uk/reference_library/media_releases/3008.aspx
- 18 www.standards.dfes.gov.uk/specialistschools/what_are
- 19 Note that these are questions raised in the consultation, not statements of facts. For example, it should be noted that the percentage for Secondary schools is more than 30%
- 20 www.artsaward.org.uk
- 21 www.partnershipsforschools.org.uk
- 22 www.curriculum.qca.org.uk/key-stages-3-and-4/index.aspx
- 23 www.thersa.org/projects/education/opening-minds
- 24 www.musicalfutures.org.uk
- 25 www.curriculum.qca.org.uk/key-stages-1-and-2/Values-aims-and-purposes/primary-curriculum-review
- 26 www.standards.dfes.gov.uk/eyfs
- 27 www.lotc.org.uk
- 28 www.ygt.dcsf.gov.uk
- 29 www.dcsf.gov.uk/mds
- 30 www.dcsf.gov.uk/14-19/
- 31 *Creative Britain: New Talents for a New Economy, a strategy document for the Creative Industries*, led by the DCMS in partnership with BERR and DIUS and published in February 2008: www.culture.gov.uk/reference_library/publications/3572.aspx
- 32 www.ccskills.org.uk/projects/creative_apprenticeships.html
- 33 www.musicmanifesto.co.uk
- 34 www.cbso.co.uk/?page=resources/BuildingOnExcellence-OrchestrasForThe21stCentury.pdf
- 35 www.culture.gov.uk/images/publications/VoluntaryArtsreport.pdf
- 36 www.niace.org.uk. For example: www.niace.org.uk/Organisation/Advocacy/Libraries/Resource.htm
- 37 Informal Adult Education: shaping the way ahead, DIUS, January 2008: <http://www.dius.gov.uk/publications>
- 38 "Between 2008 and 2011 DCMS and DCSF will allocate £13.1 million to support the education work of England's museums and galleries. This new funding builds on the previous investment by DCMS and DCSF to support museum and gallery education in the past two years and will complement the education work of the Renaissance in the Regions programme." Quoted in 'Young people to get five hours of culture a week – £135m funding boost announced', Joint DCMS/DCSF Press Release, 13 February 2008: www.culture.gov.uk/reference_library/media_releases/2150.aspx
- 39 www.mla.gov.uk/programmes/renaissance
- 40 www.inspiringlearningforall.gov.uk
- 41 HLF, 2008 (data covering period April 1994 to March 2008)
- 42 www.mlalondon.org.uk/priorities/index.cfm?NavigationID=306
- 43 www.dcsf.gov.uk/childrensplan/downloads/The_Childrens_Plan.pdf
- 44 Performing Arts Organisations and Education: a Role for Boards', *PAEback*, April 2007: www.phf.org.uk
- 45 www.nfer.ac.uk/latest-news/press-releases/hearts-putting-the-arts-into-teacher-training.cfm
- 46 www.teachingoutsidetheclassroom.com
- 47 Engage is the National Association for Gallery Education: www.engage.org
- 48 www.culture.gov.uk/images/publications/supportingexcellenceinthearts.pdf (DCMS, January 2008)
- 49 www.future-leaders.org.uk
- 50 www.teachfirst.org.uk

Culture and Learning Steering Group

David Anderson (Victoria & Albert Museum) – *joined 2008*
Sally Bacon, Chair (Clore Duffield Foundation)
Paul Collard (Creative Partnerships) – *joined 2008*
Jane Drabble (*PAEback*, alternating with Margaret Maden) – *joined 2008*
Laura Gander-Howe (Arts Council England) – *from December 2008*
Hilary Hodgson (Esmée Fairbairn Foundation) – *from February 2008*
Amanda Jones (Esmée Fairbairn Foundation) – *until February 2008*
Patricia Lankester (Specialist Adviser to the Clore Duffield Foundation)
Tony Lyng (Consultant Headteacher, Secondary Transformation team Advisory Services, Kent)
Margaret Maden (*PAEback*, alternating with Jane Drabble) – *joined 2008*
Sandy Nairne (National Portrait Gallery)
Maggie Semple (The Experience Corps)
Pauline Tambling (Creative & Cultural Skills)
Katherine Zeserson (The Sage, Gateshead) – *joined 2008*

Acknowledgements

The Culture & Learning Consortium and Steering Group would like to thank all those who commented on various drafts of this report, in particular: Rob Elkington, Joe Hallgarten, Alice King-Farlow and James Stephens.

In particular, we would like to thank Rick Rogers, this publication's author, who died suddenly, shortly after completing the final draft. This is Rick's last published work.

Rick Rogers: 26 April 1945 to 19 October 2008

Rick Rogers was a writer, journalist, researcher and consultant specialising in the arts and education. As an education journalist, he worked for *The Guardian*, *The TES*, *New Statesman*, and others. Latterly he worked primarily with arts organisations, foundations and government departments on research, policy and practice. He worked across the art forms, but had a special love of music. His music-related activity included a guide on how to train and work as a teacher of music and various reports for Youth Music, as well as a hugely significant contribution to the Music Manifesto recommendations report. In the words of Music Manifesto Champion, Marc Jaffrey: "Rick was commended for his wisdom and contribution by the Music Manifesto steering group and the government. Without him, the campaign would not have had such impact, and we are all the poorer as a result of his passing."

Rick wrote reports for many organisations including the Department for Children, Schools and Families, the Higher Education Funding Council for England and the Esmée Fairbairn Foundation. He worked for the Clore Duffield Foundation regularly over an eight-year period, writing several research documents, and particularly those connected to Artworks, The Young Artists of the Year Awards: *Space for Art*, *The Big Sink*, and *Space for Learning* were all his.

Rick will be remembered by those who worked with him as a warm, kind gentle soul, with a sharp intellect and a quiet but brilliantly quick wit. He was a rare creature in being a writer without ego, happy to embrace comments from all quarters. Tom Stoppard once wrote that "Words ... are innocent, neutral, precise, standing for this, defining that, meaning the other, so if you look after them you can build bridges across incomprehension and chaos ... They deserve respect. If you get the right ones in the right order, you can nudge the world a little or make a poem which children will speak for you when you're dead." On behalf of the Culture and Learning Consortium, Rick constructed meaning and direction out of a big, complex and important consultation. This report is his poem: we wish it the fairest of winds in nudging the world a little.

This report is being published online in December 2008 – not as an end point, but rather as a starting point for further work in 2009 by providing a platform for future discussion, collaboration and action. In early 2009, the Culture and Learning Consortium and Steering Group will publish a print version of this report; they will then convene a symposium involving key stakeholders in cultural learning to review the recommendations in the report and discuss ways of taking them forward.

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December 2008

Written by Rick Rogers

Based on two consultation reports: *A Summary of responses to the Consultation Paper*, by Louie Burghes; and *Summaries of the Consultation Events* by Alice King-Farlow, as well as the individual written submissions.

This publication is available as a free pdf from the Culture and Learning website:

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