An independent report for the Welsh Government into Arts in Education in the Schools of Wales

by Professor Dai Smith

September 2013

This Report is dedicated to
the Memory of

Professor Gareth Elwyn Jones

(1939-2013)

"Encapsulating many of the internal tensions and contradictions of change and development in Wales… has been education policy. At various moments in Welsh history, education has assumed an importance well beyond its normal parameters… and… since 1979, education has once more been central to discussion of Wales and Welshness"

Professor Gareth Elwyn Jones

Front cover: Gallery workshop at Ffotogallery (Photo Rowan Lear)

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Criw Celf, Ruthin Craft Centre

Preface

This report carries with it a (good) health warning. If most, or all, of its recommendations are accepted and implemented a sea-change in attendance, aspiration and ultimately achievement in the schools of Wales is assured.

Yet the alternative (bad) health warning is just as stark and both are upheld by intensive research and thorough investigation. That the arts may be the game-changer in our current educational practice will seem counter-intuitive to some, but the evidence is, I believe, compelling. More, if we are blindsided by the ways and means of (conventional) process, of whatever kind and however well-intentioned, then we will fail to engage as a whole society with the actual outcomes of our educational system. That they are measured does not, in itself, make them valid indicators.

In other words, in the rapidly changing global world of creative-led economies driven by the imperatives of creative industries, we will not have truly asked for what ends do we seek improved literacy and numeracy. We will not then have found the means to translate basic skills into higher (both marketable and social) qualities. We must, if we are to succeed economically and thrive socially, ground a quality education in both creativity as practice and culture as knowledge. At the heart of this unity are the arts – arts which inspire and then create our desired end of the creative society. Otherwise, at best, we will be imitative and therefore second rate.

Much of what we learned from this Review was deeply encouraging. Much of what we saw and heard was, especially in the primary sector, exemplary and fit-for-purpose anywhere on the globe. All the more reason to say that where the excellence is patchy, it should be uniform; where the barriers are in place, they should be removed; where the pioneers are in clusters, they should be widespread; where co-working is occasional, it should be constant; where expectations are low, they should be raised; where skills and confidence are lacking, they should be supplied; and where resource is finite, priority should rule. In the end it will be our choice, but it remains, either way, their future.

Professor Dai Smith
Research Chair in the Cultural History of Wales, Swansea University

1. Summary of recommendations

1.	**The Welsh Government** should formally assert the central role which it envisages for arts education in the schools of Wales by making a commitment to the provision of high quality arts education and access to the arts.
2.	**The Welsh Government** should promote the use of the arts in helping to deliver improved numeracy and literacy, and in reducing the attainment gap.
3.	**The Welsh Government** should enhance the current curriculum to include creativity, alongside numeracy and literacy as a core theme across all the subject disciplines and in both primary and secondary education; further the Welsh Government should consider an arts rich education to be core to the whole school experience of all pupils, and should, with the Arts Council of Wales, seek to enable wide experience of the arts outside school as well as interaction with professional artists in the school environment.
4.	That all initial teacher training (ITT) delivered by **HE institutions in Wales** should ensure that creative teaching methodology is 'core' to educational practice.
5.	**The Welsh Government** and **the Arts Council of Wales** should work with a group of experienced education practitioners to develop a new framework for arts related continuing professional development (CPD). This should address the needs both of teachers and of arts practitioners, and support the national priorities of improving standards of literacy and numeracy and of narrowing the attainment gap.
6.	**The Welsh Government** should support: o The fostering of schools 'arts champions' within the new national plan for creative learning o Welsh Arts Awards and/or medals for individual teachers
7.	**The Arts Council of Wales** and **Local Government** should be remitted to work with local authorities and education consortia to prioritise a range of specific initiatives, to support and develop creative teaching, to include: o WAM (Wales Arts Mark) Certificates o Mentoring of teachers with arts practitioners and arts organisations o Working with local government to identify, develop and sustain a system of schools 'arts champions'
8.	**The Welsh Government** and **the Arts Council of Wales** should ensure that a Creative Education Portal is developed, as an additional, integrated element of 'Hwb', the all-Wales Digital Learning Platform.
9.	**The Arts Council of Wales** should be remitted to work with its revenue funded clients and other cultural institutions to establish 'Creative Learning Networks' to encourage arts, artists, teachers, parents and educationalists to exchange ideas and information, and to work together with Professional Learning Communities to improve standards of creative learning in schools. The Networks should reflect and inform the four regional education consortia.

10.	**The Welsh Government** should explore funding options aimed at ensuring that equitable provision is available to young people in all art forms, and that exceptionally talented young people are able to pursue and develop their talent.
11.	**The Welsh Government** and **Careers Wales** should work in partnership to support a stronger focus on providing more balanced careers advice to young people to highlight opportunities and pathways in the arts and creative industries sector.
12.	**The Welsh Government** should require **Estyn** to undertake a periodic audit of Welsh schools to assess the embedding of creative learning, and the quality of the ongoing arts experience and its impact on literacy and numeracy outcomes.

Definitions

Reference to 'the arts' in this report can be taken to include the making, performance, expression or appreciation of one or more of the following art forms:

Music; drama; dance; film and digital media; visual arts and design; literature and creative writing.

The term 'Arts in Education' refers to a complementary relationship between the arts and education sectors and the practitioners within them, which is designed to enhance learners' personal, interpersonal and academic development. This involves two elements. First, using the arts as a pedagogical tool to improve student performance and achievement across the curriculum and secondly, visiting arts venues or working with arts practitioners in order to enhance knowledge and understanding of a particular subject.

The extent to which the arts can be used as a mechanism to support learning can vary considerably, ranging from informal extra-curricular activity to full curricular integration, which involves a structured use of arts-based activities within teaching across other academic disciplines. In our study therefore, we have been able to consult and utilise a significant resource of existing educational research into arts in education worldwide as well as closer to home.

It is clear from the research and studies evaluated that countries across the world recognise the significance and potential of the arts in enabling improved educational, social and economic outcomes and, indeed, have contended with the implications of this for educational and social policy for some considerable time. There are remarkable consistencies between the various studies in terms of both their findings and the recommendations that they make.

2. The Claim of Wales: Cymru Fydd

In this twenty-first century, schooling will increasingly become the basis of a creative society, of a creative economy and a creative culture. Creativity, or being open to the acquisition of new knowledge and innovative skills, will shape our world like no other force imaginable. It is, in essence, the basis of life-long learning, and that begins in our schools. This Report underlines the choices we have if we choose to make this a cusp moment of educational change. It analyses and reflects on the evidence which illustrates how crucial to creativity would be making the arts a dynamic across all subject disciplines, and as a central feature of school life. It concludes that the case is made. The answer to the current dilemmas that beset our educational system in Wales lies within this Report. We must know our strategic purpose before we pick up our tactical tool. We should define the claim Wales needs to make of its educational system. The solution is not testing and tinkering, it is re-designing. That the way is clear does not make it easy or simple to deliver. But the Claim of Wales is: *what can be done, should be done.*

We start with a number of distinct advantages. Across the whole sector we only have 1,698 maintained schools, of which 1,412 are primary and 221 are secondary, along with 43 special schools, and with 56 secondary schools and 461 primary schools as Welsh-medium or bi-lingual schools within the overall figure *(Welsh Government statistics for 2012/13)*. These are manageable numbers if we are to organise for 'the universality of the best' in the phrase Aneurin Bevan applied to the most desirable provision and practice of democratic government. And here in Wales today we have the opportunity of leadership from government to ensure it. Further, we move on into this century, as we did at the very beginning of the last, with a panoply of institutions whose essential intentions are connected to the wider civic needs of a contemporary society, then and now, palpably seeking social purpose.

"Museums (too) are engaged in what William Morris called 'the education of desire' – the stimulation of a wish to enhance the quality of our lives. They allow us to learn through our senses, especially sight, hearing and touch, in ways that give us pleasure. They develop our feelings as well as our powers of perception, analysis, ethical awareness, imagination and creativity. Museums must be sensitive to the richness and diversity of the society of which they are a part, but should also offer us a vision of society as it could be."

David Anderson,
Director General, National Museum Wales

Where they, our predecessors, had a National University, a National Library, a National Museum, National Sports Teams, and all for the first time in Wales before 1914, we have now both their legacy and fresh creations: a National Assembly, National Broadcasters, National Arts Companies, and Wales-wide governance to sustain an expression of Heritage and Creativity. That previous Wales, modern and industrial, won for itself, via the Intermediate Education Act of 1889, a distinctive and widespread system of Secondary schooling, essentially the famous Welsh Grammar School, which placed a particular kind of education at the centre of some of its own needs and purpose.

That system of education could never, however, meet the requirements of a society committed to fairness for all, nor serve the very different, post-industrial world in which Wales found itself at the turn of this century. It is only our recent, institutionally devolved framework of governance which gives us the chance to meet the claims of Wales in specific ways in specific areas that are specific to us. The Claim of Wales, in this sense, should be undeniable if Cymru Fydd – the Wales that is yet to be Wales – is to offer us a future which will be better precisely because it will be different.

We are faced, today, with a series of social and cultural problems which are a compound of

Hafod Primary School children painting a mural at a local nursing home

our fragmented geography and fractured history. Nor is there an obvious economic counter-balance – of coal and steel, of tin-plate and slate – that can act as an indigenous Welsh touchstone to pull things together in a world of work. We can wear, variously, the identity-cloaks of sporting triumph or linguistic distinctiveness but, as a people, we do not live in a single skin. It is time to recognise this as the means towards a more openly civic, less narrowly branded Wales. The arts validate both our distinctive identity and our common humanity.

Thus, to begin to capture the interest and sustain the attention of school students – from those who are gifted and/ or privileged to those who may be disadvantaged by location, upbringing or aspiration – we should surely be emphasising the richness and challenge of what has been articulated or expressed in local and knowable forms – in poetry, in paint, in sculpture, in architecture, on video and film, in literature, with music and song, in speech and comedy, on stage and with physical means – so that the beamed-in and the universally acknowledged are seen as part of the root-and-branch, not an unattainable otherness. This mode would, for the arts, be as much about critical knowledge as creative participation since the mind needs to be engaged as much as fingers set to work if the spirit is to be raised.

Practical difficulties in the way of better arts-in-education in Wales are, in practice, only that and so all such issues – costs of transport, access, distances, partnerships, residencies, professional up-skilling, provision of digital technology – can be overcome by the practical means addressed in this report. Commonality of purpose in our contemporary, more diffused communities is not easy to articulate. That does not make it less necessary than hitherto.

In our schools, for a set time of day and span of years, communities are still gathered together for the common purposes which wider congregations of people once created for themselves as communities through their voluntary associations, brass bands, choirs, chapels, from a gymanfa ganu to an oratorio, from eisteddfodau to little theatres, in workmen's institutes and music halls, in libraries and on playing fields, all in pursuit of the culture that makes community live. Hard, perhaps impossible, to trumpet such values, now ignored more than revered, amidst the noise of a marketised, commercial world. But then, however difficult it may seem, even more essential to instil a deep sense of a commonwealth of values within our schools if Wales itself is to have a continued validity beyond its set geography and evanescent history.

When William Morris used the still prescient phrase *'The Education of Desire'* to describe the type of education we should offer to all, his implication was that we were, and still are, educated to accept the limits imposed by what is strictly necessary to live or 'get-by'. Easiest then, in a world governed by necessity, to imbibe by rote, as in a daydream which becomes anighmare of consequences. Aneurin Bevan was so tortured by a pedantic headmaster at Sirhowy Elementary school in the 1900s that he said his education was no more than a 'form of dog-training'. He escaped, even in the brute necessity of work underground from the age of fourteen, into the magic of music and the romance of literature. We can scarcely say, in 2013, that our greatest dreamer was not also a practical man. And indeed the explicit lesson behind Morris's 1890 phrase is that, all too often, we smother the aspiration we have in real dreams by denying to all the fullness of a creative life and the concomitant openness to critical, out-of-the-box thinking.

So, to be more equipped for life and more rounded in our overall capacities, we must learn, even against all the odds, what it is we should desire of our education, and why it is desirable for all human beings, not just some, to look beyond the merely necessary.

"Any fool can see that two and two make four, but it takes a real capacity to stretch it to five, or, better still, six or seven."

Aneurin Bevan, in conversation.

In this, said Morris, the arts "are man's expression of the value of life, and also the production of them makes his life of value."

Necessity to the means of existence is what drives us to do what we must to survive, but false necessity is a cover for induced want – ephemerally shoddy, commercially marketed, intellectually numbing – whereas an educated desire – for conscious betterment, for more complete lives, for awareness of choice – posits a future habitat where necessity yields to freedom. Before there is an understandably weary sigh at the impossible task of scaling these heights – ratchet down the rhetoric, and all that – let's remember that there are sizable segments of British, and Welsh, society who have long reached for those heights and sat on such summits as leaders. Their 'desire' has been 'educated' to make it so. They are, in and for themselves, 'fulfilled', and not just materially secure or comfortable, though at the individual/ familial rather than social level, that too. Others, of course, are not and although it is not the purpose here to connect up all the junction points between social status and educational attainment it would be purblind not to recognize how far this discrepancy goes in explaining educational achievements.

Nonetheless, putting aside how we might assert one kind of claim against another, we do need to insist that, insofar as it can be equalised at an educational level, the claim for the best should be a universal one. Or, to quote the famous phrase of Raymond Williams (1921-1988) from 1958: "Culture is ordinary". He had then added a coda, one which is invariably omitted but one which should really be the subsequent rallying cry to action. It is, and remains: "that is where we must start".

He took himself at his own word in 1961 in his path breaking *'The Long Revolution'*. In that book our most significant twentieth-century Welsh intellectual, a working class scholarship boy from Pandy, surveyed the almost immeasurable advances in education for all as they had occurred in his lifetime to that point: school learning age raised to 15, teacher training, class size reduction, improved buildings, scholarships awarded, and the individual benefits that had occurred. All before he pivoted to question the adequacy of the gains made, and he did so in a manner which still resonates in 2013:

"We cannot in our kind of society call an educational system adequate if it leaves any large number of people at a level of general knowledge and culture below that required by a participatory democracy and arts dependent on popular support… we shall have to think (as with difficulty people in the nineteenth century learned to think…) of an even further expansion, governed by our needs rather than by our inherited models".

If, then, in 2013 we seek to reconcile the base camp of 'Knowledge' with the 'Skills' required to reach out for a summit for all to reach, we should be in no doubt any longer that the expressive arts – music, drama, literature, dance, story telling, the visual and plastic arts, graphic literacy and design technology – are the cognitive champions in the acquisition and development of knowledge. The use that is made of such knowledge, and how it is

deployed, resides in the creativity that should inform all approaches to learning across all the subject disciplines, and in the traditional sciences no less than in the academic humanities.

If we look to measures of improved communication skills, socialisation, self-esteem, civic awareness, and aspiration – from the most challenged to the most talented – it is the arts which consistently enhance and improve learning outcomes. Education is, first and foremost, about the enjoyment which drives the desire for knowledge and sits at the core of all effective learning.

The testimony we have heard and received from teachers and learners, artists and arts organisations, community arts programmers, educationists and administrators, and others, right across Wales and beyond, is the evidence we bring to bear to support these contentions. The evidence is reproduced in some detail in the supporting documents and will be drawn upon here, in the main report, as digested syntheses. But, in advance, I need perhaps to make three salient points – drawn from personal visits, observation and witness – which colour much of what is subsequently stressed with Wales in mind.

The first is that in Wales there is already some undeniably excellent, if too often patchy, arts education happening in our schools. Much of the coherence and passion associated with it stems from the exceptional leadership quality evinced by a number of head teachers and their colleagues. This work should be championed, understood, spread out from its current hot spots, and more widely extended from current age groups into our secondary schools.

Secondly, the restraints, often self-imposed or self-justified, at the secondary level could and should be relaxed to allow for more and better creative, arts-oriented, work across the curriculum at Key stage 3, or from age 11 to 14, which can be a fallow period in which pupils and teachers can almost be seen to be waiting for the arrival of the definitions attendant upon Key Stage 4. Even then the subject disciplines taken up from that point should seek a wider remit, whilst some expressive arts subjects, in themselves, should be kept available for study and on a level with the more academically-perceived subjects.

"As a basis for discussion, I would put down the following, as the minimum…the fundamental languages of English and mathematics…general knowledge of ourselves and our environment (biology, psychology, social history, economics, law, geography, science)…literature, the visual arts, music, dramatic performance, landscape and architecture… extensive practice in democratic procedures (and)…the use of (all) sources of information, opinion and influence…(then) at least one other culture, including its language, history, geography, institutions and arts, to be given in part by visiting and exchange"

Raymond Williams in 1961

Thirdly, and to support the Welsh Government's ethos for the learning years from 5 to 16, students should be presented throughout their school years with a plethora of arts experiences, whether delighting or provoking or challenging, across the gamut of field trips to events, galleries, performances, critical appreciation talks, and soon, including arts residencies in schools, in order to make every school in Wales an arts-rich school in either achievement or ambition.

Some time ago, as Devolution bedded in as a new form of government for Wales, the aspirational underpinning the government felt we should signal as our ambition can be captured in the phrase: "Wales: The Smart Nation". What is proposed, here, is that if we are ever to be that smart nation, we will have to propagate "Wales: the Arts Nation". That is the real territory, in global terms, where we will need to state the claim for Wales. On that territory many countries have already been adamant that the arts-led creative principle within education, as this report will underline, will be their hallmark. A few highlights may help to illustrate the scale of the challenge we face and the opportunity we now have to leap forward. At the end of the last century, in 1999, the Robinson Report for the then UK Government had concluded:

Hafod Primary School children creating stained glass windows

"This report argues that no education system can be world-class without valuing and integrating creativity in teaching and learning, in the curriculum, in management and leadership, and without linking them to promoting knowledge and understanding of cultural change and diversity."

The roll-out of those words into deeds was, as in the Creative Partnership schemes, startlingly impressive where it occurred, but was short-lived and foundered. We can see that the DNA of the Robinson Report did not consistently inform those would-be 'world-class' education systems. Gains chalked up from widespread agreement with Sir Ken Robinson's proposals are not so readily evident today, "in the fierce urgency of now." In the recent heat of that contemporary furnace, we have already compromised by settling for measures totted up on the balance sheet by educational 'box tickers' at the expense of the truly more balanced approach to overall learning which an investor in education might take when risks are assessed and future calculation made with the slide rule of society rather than on the abacus of an accountant.

There has been a great deal of reflection consequent upon the Robinson Report, as it, and its fate, has been examined since 1999. In 2012 Professor Robyn Ewing, herself the author of a major report from 2010 for the Australian Council for Educational Research, wrote:

"The final report of the Cambridge Primary Review (2009) led by Robin Alexander...delivered the findings of a 6 year long, independent review of the current condition and future of primary curriculum in England. Although the review reports significant gains in science, citizenship as well as the way the values and children's personal development are handled, the inquiry found that two decades of a standards agenda with national testing had compromised primary children's right to a balanced approach to learning.

Such a focus has meant that memorisation and simple factual recall have been privileged over deep learning and understanding. Learning in the arts and humanities had been restricted and consequently devalued as had 'those kinds of learning in all subjects which require time for talking, problem solving and the extended exploration of ideas'."

This report (that of Alexander, 2009) confirms the findings of an earlier study undertaken by Ken Robinson for the Blair government (1999).

"Creativity is essential to the success and fulfillment of young people, to the vitality of our communities and to the long-term health of the economy… I define creativity as the process of having original ideas that have value… There are various myths about creativity. One is that only special people are creative; another is that creativity is just about the arts; a third is that it's all to do with uninhibited 'self-expression'. None of these is true. On the contrary, everyone has creative capacities; creativity is possible in whatever you do, and it can require great discipline and many different skills"

Sir Ken Robinson in 2013

At that time Robinson emphasised that creativity and the arts are of equal importance to the sciences and suggested that fostering creativity through the arts would enable students to interpret and appreciate "the real meaning of being literate and numerate in the twenty first century."

No one who is convinced by such powerful and world-wide advocacy for the arts in education could also fail to acknowledge that meaningful implementation of effective arts-in-education will have resource implications. These go beyond funding, or even match-funding – to take in training, pre- and in-post, for the profession and for artists and arts organisations, in and out of schools – if, in the act of cultivating imagination and facilitating creativity, we make them priorities within the core curriculum, not 'add-ons' and 'after thoughts'. On the other hand, even with such enhanced investment of time and money, the gains to be made in terms of social equity, in narrowing the attainment gap, in building structures for creative impact on our economy and in our society, in ensuring progression rates for the most artistically talented within Wales, are all incommensurate with the modest, initial input required.

To effect this step change will require courageous leadership from both policy makers and policy enablers. In truth, we are already up-and-running in so many ways as this report makes clear; but the buy-in can, all too often, be hesitant whereas the commitment needs to be unremitting as we all help each other to discover and utilise the best and most appropriate practice. Across Wales, in all our schools, we should fully engage all students with the creativity embedded in the arts in order to offer them learning which is relevant to their Welsh future in a future-facing world.

We have been impressed and heartened by the current involvement of many artists and arts organisations with our schools, and how welcome they are there. There is a palpable sense that the arts sector is keen to do even more, even more effectively. What both partners – arts and education – need now is signal recognition, clear direction and, where required, the particular means to make a difference.

I believe that this report provides a clear picture of the advantages of such learning. We have teachers and artists who are ambitious to catapult Wales to the forefront of what threatens (or promises) to be a revolutionary transformation of educational systems in some of the more far-seeing countries of the world. Above all it is our children and young people who make this claim for Wales, one that we should honour with their Cymru Fydd in our mind. For their future, we cannot afford to be left behind.

Hafod Primary School children studying sculpture and producing charcoal drawings

"The parts of education we call 'cultural' tell us how humans aspire and communicate; how they invent. It all originates in 'desire', this space of enabling imagination. Watch the impulses of children – a stream of curiosity, risk, and invention; testing their world, discovering that some 'marks' become images while others become letters…

… a great-art education is not a machine for producing artists, it should be a system of gardening to cultivate a diversity of achievement and a celebration of the climate the 'plants' share. Great teaching should show you how to listen to the rain as much as it would introduce you to Mozart. A child who knows that the mug is a cousin of the brick is as much an archaeologist as a chemist as a novelist.

Periods of really great education release these energies. They enable, they create confidence, they celebrate."

Richard Wentworth,
Professor of Sculpture, Royal College of Art, 2009-11

3. Evidence: The International perspective

Introduction

This review aims to explore the potential for Wales to establish more effective partnerships in the Arts and Education sectors, and to examine how the arts can be more productively employed in education settings, so as to improve longer-term educational outcomes. To pursue these ends, we need to consider existing studies and research evidence.

The Arts in Education review team identified a wealth of academic research from both the UK and wider international sources that persuasively – and often passionately – supports the case for arts involvement in educational practice. This research provides essential background context and is an important component in supporting the recommendations in this report. The full analysis can be found in the supporting documents.

Role of the arts in improving literacy and numeracy, and reducing the attainment gap

In a number of instances, research cited within the studies also highlights more specific findings related to improvements in literacy and numeracy and correlates these with learner participation in certain art forms. For example, *Critical Links: Learning in the Arts and Student Academic and Social Development,* (Deasy, 2002) and the study *Can Music Be Used to Teach Reading?* (Butzlaff, 2000), investigated the relationship between music instruction and performance in reading. The study found that "the meta-analysis of the correlational studies demonstrated a strong and reliable association between music instruction and standardised measures of reading ability". This is of particular significance as these are key priorities for the education agenda in Wales.

Furthermore, several studies found that arts involvement helped to bolster the academic achievement levels of young people from disadvantaged backgrounds – another important area of focus for education in Wales. For example, in *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* (Catterall et al, 2012), it was found that "in-school or extra-curricular programmes offering deep arts involvement may help to narrow the gap in achievement levels among youth of high versus low-SES", while in *Champions of Change: The Impact of the Arts on Learning,* Fiske (1999) reported that the arts "help level the educational playing field for disadvantaged students".

"My recent review of international research commissioned by the Australian Council for Educational Research (2010) has recommended that it is important to embed the arts in all academic disciplines and fields as a way of cultivating creativity and imagination across the curriculum. While the arts are constituted of discrete disciplines in their own right, and their enjoyment and appreciation provide intrinsic benefits for the individual, a succession of research reports over more than a decade has also underlined that those students who engage in quality art processes and experiences achieve better grades and overall test scores, are less likely to leave school early, rarely report boredom and have a more positive self-concept than those students who are deprived of art experiences (e.g. Catterall 2009; Gadden 2008; Deasey 2002; Fiske 1999)."

Professor Robyn Ewing, 2012

Use of the arts across the curriculum

In terms of recommendations, some consistent themes emerged across the research. Several studies strongly advocate an 'arts rich' education curriculum that uses the arts as a tool to support and enhance learning across all academic subjects. *The Arts and Australian Education: Realising Potential,* (Ewing 2010), in particular, referenced a range of integrated arts programmes and case studies to support this advocacy, arguing that to promote inclusivity, "arts education must be seen as a core curriculum component".

There has been strong interest in the 2010 Ewing report from both state and federal governments, the arts sector and teaching profession in Australia, due in part to the launch of the new Australian National Curriculum. However, while the recent release of the National Cultural Policy and related funding has created greater potential for partnerships between arts and education, the report recommendations go well beyond what has been mandated.

The research also illustrates how a distinct arts education initiative has been successfully used as a tool to support wider social, cultural and economic aspirations. In the case of Singapore, the *Report of the Committee on Specialised Arts School* (2004) indicated that *"for Singapore to successfully transit into a global knowledge*

Pupils from Palmview Elementary School of the Arts, West Palm Beach, Florida

"Our future as an innovative country depends on ensuring that everyone has access to the arts and to cultural opportunity… But the intersection of creativity and commerce is about more than economic stimulus, it's also about who we are as people. The President and I want to ensure that all children have access to great works of art at museums. We want them to have access to great poets and musicians in theatres around the country, to arts education in their schools and community workshops."

Michelle Obama

economy, it would need to nurture the creative enterprise of her people and allow for the pursuit of a greater diversity of talents and aspirations".

Set up by the Ministry of Information, Communications and the Arts (MICA) in 2008, the Specialised Arts School in Singapore has a vision to identify and nurture future generations of artists and creative professionals to be leaders in all fields with a view to nurturing a pool of creative talent to bolster the country's longer-term competitiveness in the international creative industries sector. It offers a unique integrated arts and academic learning environment in which both artistic and academic potential can be realised – and a dedicated development path to longer-term careers in the creative industries. The intention thereafter will be to make arts in education more widespread in the mainstream educational system to develop creativity.

There are some parallels between this philosophy and that adopted in Finland, which also supports a long-term approach to arts in education through the curricula for 'Basic Education in the Arts'. In the same way that Singapore offers students a curriculum committed to excellence in the arts, the Finnish Basic Education in the Arts curriculum provides similar holistic development through an integrated arts and academic curriculum designed to support students in achieving their artistic and intellectual potential. The longer-term goals for learners are broadly the same – to develop a capacity for creative problem solving and an ability to operate in a society based on knowledge and interaction.

Improved learner outcomes

Longitudinal studies might, in time, yield more substantive evidence of the relationship between arts involvement and improved learner outcomes. Studies such as *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* (Catterall et al, 2012)

"A poet in the classroom allows art to teach technique in a flash of joy. It leads to reading… In the 1970s I spent a term as a poet-in-residence at Cwmbran Comprehensive School. I invited R S Thomas to come and read. I recently met the mother of twin boys who were there. 'They've never forgotten it', she told me. One girl, a dustman's daughter, was inspired to read English at Cambridge.

The Writers on Tour scheme (caught) them young, is relatively cheap, reaches the widest possible cross-section of our audience, and encourages schools to take part, do the thinking, make the request, choose the writer, do the follow-up work…

Today, creativity, imagination and the arts in schools are under unprecedented attack. Language is our distinct, unique human tool. Nothing can happen without it. What began in the classrooms of Wales in the 1970s was a quiet revolution… inspiration for thousands of children. Just one such magic day in school can change your life."

Gillian Clarke, National Poet of Wales, 2013

already demonstrate a strong correlational relationship between sustained arts involvement and improved learner outcomes. Indeed, a recurring theme throughout the studies reviewed is the tangible benefit of arts activity to the learner in terms of creative skills, self-confidence, self-awareness and identity and personal and interpersonal development more generally.

Partnerships, training and support

The importance of strong partnerships between arts organisations and schools was emphasised in some studies. Fiske (1999) found *"well-constructed partnerships between schools and arts organisations can increase student achievement"* and *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education* (Bamford, 2006) indicated that quality arts education *"tends to be characterised by strong partnership between the schools and outside arts and community organisations".*

Finally, the research highlights some of the potential barriers to successful engagement between arts and education practice, and learners themselves. In particular, issues surrounding the motivation, confidence, training and continuing professional development of education practitioners are highlighted in a number of the studies. In terms of potential solutions, Fiske (1999) recommended using the arts *"as a vehicle both for preparing entrants to the profession and developing more its experienced members",* while Bamford (2006) advocated *"a need for more training for key providers at the coalface of the delivery chain".*

*The Hub l*ed by Tim Baker
Clwyd Theatr Cymru Theatre for Young People performing at Elfed High School in Flintshire. Pictured: Claire Barron

4. Evidence from nearer home: Britain and Ireland

Research and studies from the UK and Ireland highlight the vital role of culture and creativity in providing a more rounded overall education that develops creative and entrepreneurial qualities, confidence and wider skill sets in the learner.

Both *All Our Futures: Creativity, Culture and Education* (1999) and *the Henley Review of Cultural Education in England* (2012) draw similar conclusions and strongly contend that creativity, culture and the arts more generally are complementary interventions that enhance learning. Crucially, however, they also caution that there is evidence that arts subjects themselves are increasingly being marginalised and need to be afforded relative profile and priority alongside other 'high priority' academic subjects.

All Our Futures: Creativity, Culture and Education

In *All Our Futures: Creativity, Culture and Education* (1999), the prioritisation of literacy and numeracy is used to illustrate the point:

"We are not advocating creative and cultural education as alternatives to literacy and numeracy, but as equally relevant to the needs of this and of future generations. We support the need for high standards of literacy and numeracy. They can also enhance creative abilities, but equally creative teaching and learning can enhance literacy and numeracy. These are complementary abilities, not opposing objectives."

All Our Futures recommends striving to achieve balance in the school curriculum, teaching methods and assessment as a potential solution to this dilemma.

The Henley Review

Similarly, the *Henley Review of Cultural Education in England* (2012), advocates that to create the next generation of culturally aware and literate young people, a clear, prescriptive framework of expectations in terms of cultural education is required across each of the key stages of the education curriculum. Henley further recommends that this ambition be supported by greater cross-departmental cooperation, underpinned by a new national cultural education strategy and plan to oversee delivery.

Following publication of the Henley Review, a national Cultural Education Partnership Group was formed to mobilise the more strategic approach to national partnerships recommended in the review. The group comprises Arts Council England, English Heritage, British Film Institute and Heritage Lottery Fund and is currently working to align activity and resources and establish Local Cultural Education Partnerships. In July 2013, the UK Government published 'Cultural Education: a summary of programmes and opportunities', which sets out its ambitions for cultural education in England, following the Henley Review. Henley recommended that 'The government should develop a single National Cultural Education Plan (to provide an) over-arching strategy for commissioning and delivery of Cultural Education'. At the time, the UK Government agreed, and said that it would develop such a Plan. The new report acknowledges that 'no education can be complete… without making the arts and creativity central to a child's life', and many excellent arts and cultural projects are highlighted and celebrated. However, at the time of writing, there is no sign - or reference to - a National Plan, which may indicate a cooling of the UK Government's enthusiasm for driving this agenda forward.

The Arts in Education Charter (Eire)

Other policies and strategies from across the British Isles reinforce the view that improved social, cultural and economic outcomes are underpinned by education systems that foster creativity. For example the Arts in Education

Charter in the Republic of Ireland acknowledges that "arts education makes an important contribution to the wider goal of developing creativity in our society and economy" and identifies creativity as "an aptitude whose presence (or absence) has profound implications for personal well-being". To support this aspiration, the charter places new responsibilities on government departments, agencies, cultural institutions and arts organisations to work collaboratively in both providing and promoting arts education to children and young people.

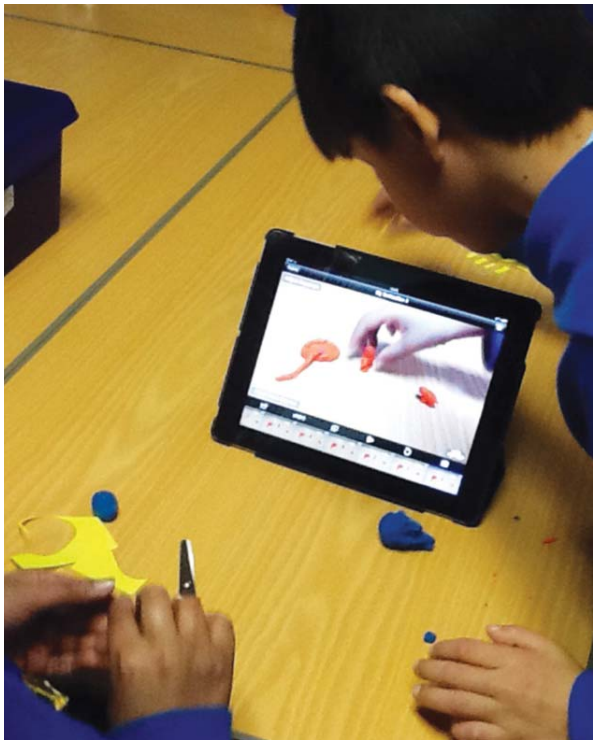
Scotland's Action Plan for Education and the Arts, Culture and Creativity

Indeed, a recurring theme across the research – and from that undertaken in Scotland in particular, is the role of effective partnership working, at both a national and local level, in delivering successful arts and cultural interventions in schools. The introduction of the 'Curriculum for Excellence' in Scotland in 2005-7 represented a fresh look at the purpose of education and provided a new stimulus for arts organisations to work with schools. It placed an emphasis on cross-portfolio working and breaking down subject barriers and heralded a shift from a 'knowledge transfer' to a 'knowledge and skills' teaching model.

In 2009, the Scottish Government published its 'Action Plan for Education and the Arts, Culture and Creativity'. This recommended closer working between the education and cultural sectors and emphasised developing creative skills, building the capacity of teaching providers to support creative learning and teaching, sharing information and good practice, and on the use of digital technology. Much of the work arising from the plan is being driven by Creative Scotland and Education Scotland, and involves using existing resources in smarter, more effective ways.

"A particular tone of democratic idealism…has now disappeared almost entirely from British public life, and which, like pure music, chokes me up whenever I (still) hear it…What do school children need (again)? Access to hope. And, most of all, access to convincing voices of hope… the challenge…is to make those voices accessible again, wherever they now are."

Sir David Hare, Playwright



Hafod Primary School children creating animation using iPads

'Creative Learning Networks' have played a key part in the delivery of the Scottish plan. They are communities of practice which bring together all those with an interest in children and young people's creative learning to form new partnerships and improve creative learning experiences and opportunities. Activity is coordinated by arts and learning managers who act as the 'catalyst for action' and support schools and arts organisations to develop and present an appropriate and affordable 'arts education offer'.

Key challenges

The UK research also highlights some of the real challenges facing teachers and artists in terms of delivering and teaching the arts in the classroom and proposes solutions such as enhanced CPD for both teachers and artists. For example, in Scotland, many of the 'Creative Learning Networks' have made good progress in developing more innovative, effective CPD and are working to promote 'joint CPD', in which teachers and artists work collaboratively to improve the way creative teaching is delivered. This approach recognises that, while helping new teachers to 'overcome the fear barrier' in terms of teaching the arts remains a real issue, up-skilling artists to teach and engage with young people is equally important.

However, despite the reported difficulties surrounding training and professional support, *All Our Futures: Creativity, Culture and Education* (1999) found that:

"Good teachers and many high performing schools are already doing what we are recommending. We want teachers to have more freedom to use their own creative and professional skills. Greater freedom for teachers in the classroom will help to promote creative teaching and this is essential to promote creative learning".

Ffotogallery animation workshop, Stanwell School, Penarth

"It was exclusively an academic school, there was no art teaching there at all… I had been encouraged to draw at the junior school (in the 1930s); but at Porth County I was the only person at that stage who had ever taken an 'O' Level in Art. I simply said that I wanted to do it, and they… let me drop Latin to do that. They really thought I should have been a mathematician or a scientist, because I was very good at those subjects… I had nothing but support at home where my father had been unemployed for years since 1926. I felt, in fact, I had the support of the whole community. I wanted to make pictures, of a size and subject matter, they could put on the wall, and want to see. I left the Sixth form in 1946 after a year, and went to Cardiff College of Art, and there I won the Glamorgan Open Scholarship and the College scholarship. And then, after National Service in Egypt with the RAF where I taught Art in an open studio for fellow servicemen, though I had no 'A' Level in Art, to the Royal College in London. I was not eligible for a grant, so my grandfather gave me his life savings, which was twenty pounds. His life savings."

Charles Burton, Painter

5. Arts in Education in Wales: current arrangements

This chapter provides an overview of the current arts and education scene in Wales, both in schools and more broadly. This section will also consider the role of the Arts Council of Wales, local authorities and education consortia. Although the main focus of this review is on improving the quality and range of arts in schools, rather than the arts curriculum itself, it is necessary to first understand the requirements of the current education curriculum in terms of teaching academic subjects with and through the arts. We also need to understand the extent to which the current arrangements for Initial Teacher Training (ITT) and Continuing Professional Development (CPD) support the curriculum requirements.

The arts and the school curriculum

The current school curriculum for learners aged 3-16, introduced in 2008, is arranged in the following key stages:

Foundation Phase	3-7
Key Stage 2	7-11
Key Stage 3	11-14
Key Stage 4	14-16, leading to GCSE/ level 2 qualifications.

From September 2013, the new National Literacy and Numeracy Framework (LNF) becomes a statutory curriculum requirement. In May 2013, literacy and numeracy tests were introduced for all children aged 5-14.

The Foundation Phase

The first phase of learning, the Foundation Phase, covers children aged 3 – 7 and has its own distinctive curriculum. The statutory 'Framework for Children's Learning for 3 to 7 year-olds in Wales', identifies 7 'Areas of Learning', including creative development – to foster children's creative, expressive and observational skills through activities in arts, craft, design, music, dance and movement. For each 'Area of Learning,' the educational programme sets out what children should be taught. The outcomes set out expected standards of children's performance and describe progression according to six attainment outcomes.

The National Curriculum

The national curriculum applies to all pupils of compulsory school age in maintained schools. It is organised on the basis of three key stages. For each subject, in each of the key stages, programmes of study set out what pupils should be taught and define progression expectations by the end of the key stage.

English, Welsh, mathematics, physical education and science are the national curriculum subjects which are statutory up to the end of KS4. Art and design, design and technology, geography, history, ICT, modern foreign languages and music are NC subjects compulsory up to the end of KS3 and optional thereafter. The arts subjects which are part of every child's learning experience up to the age of 14 are therefore art and design, creative writing (through English and Welsh), dance (through PE), drama (through English/Welsh) and music.

All subjects provide opportunities for pupils to analyse and evaluate their own work and that of others, and to refine their own work until it reaches the highest possible standards. However, arts subjects contribute in a unique way to the development of these skills, as well as enhancing pupils' knowledge and understanding of social and cultural issues. Above all, arts subjects require imaginative responses.

Cross-curricular skills and learning

In addition to the subject-based framework for learning, the school curriculum includes cross-curricular skills and learning areas, for example thinking and communication skills. The 'Curriculum Cymreig' is one of these

"If the arts were not in education, I most probably wouldn't pursue further education as it is a great confidence booster and I get a lot of satisfaction when I reach my full potential."

Angharad (17)

cross-curricular areas of particular relevance to the arts in Wales, affording learners the opportunity to explore cultural identity, heritage, arts and language, from Foundation Phase to KS3. Learners aged 14-19 should have opportunities for active engagement in understanding the political, social, economic, and cultural aspects of Wales as part of the world as a whole, through the 'Wales, Europe and the World' unit in the Welsh Baccalaureate.

There is no requirement for arts subjects to be integrated with other subjects. However, at Key Stage 2 (7-11) most schools choose a cross-curricular, thematic approach to learning. For example, a history topic might be explored using art and drama activities. Following the transition to secondary school at Key Stage 3, the subjects are usually taught separately. However, some schools choose to 'collapse' the curriculum at Key Stage 3 and prepare cross-curricular activities for a specific period of time.

Key Stage 4 and 14-19 qualifications

At Key Stage 4 and post-16 it is a statutory requirement that learners in a secondary school or further education institution are able to access a local curriculum offer. In the 2012-13 academic year this consisted of a minimum of 30 course choices at level 2 (i.e. GCSE and equivalent) for Key Stage 4 and 30 course choices at level 3 (i.e. A Level and equivalent) for post-16, each curriculum offer including a minimum of 5 vocational courses.

Initial teacher training (ITT)

ITT providers are required to design the content, structure and delivery of training to enable trainees to demonstrate that they have met the QTS standards. However, due to the depth of training that has to be covered throughout the duration of the ITT courses it is for ITT providers to decide how they will organise their training programmes.

ITT in Wales is provided by three collaborative centres of teacher education: (i) North and Mid Wales - Aberystwyth and Bangor Universities (Primary courses through Bangor University); (ii) South West Wales - Swansea Metropolitan University (Postgraduate Primary) and University of Wales Trinity Saint David (Undergraduate Primary); and (iii) South East Wales - University of South Wales (Undergraduate Primary) and Cardiff Metropolitan University (Postgraduate Primary). In respect of Primary ITT courses, music, creative development and art and design form an integral element of the QTS Standards for Foundation Phase and Key Stage 2.

Between academic years 2004/05 and 2012/13, intake numbers on ITT courses leading to QTS in Wales have been reduced by 31%. These changes were informed by the Teacher Planning and Supply Model which projects future teacher numbers required. In terms of Secondary PGCE Art, Music and Drama courses, the intake numbers for the last three academic years are set as follows:

Academic Year	Art	Music	Drama
2012/13	47	30	24
2011/12	54	33	25
2010/11	59	33	26

"My whole school history is charted by the pieces of art I made there. It was obviously my way of growing up, and of joining in. I went to a secondary school where anyone could learn an instrument; anyone could join the hockey team, appear in the school play and go along to the art club. Although this extraordinarily rich educational opportunity is sneeringly referred to (now) as a prizes-for-all-culture that generates mediocrity, I participated in all of these things…and I was helped to excel in (some) of them. This was made possible through the encouragement and dedication of some charismatic and highly dedicated teachers. Also, because these subjects had equal standing with other subjects in the curriculum, I never felt that being good at art (and music) was a lesser achievement. My way of joining in was ok.

…If only the privileged have access to an inspiring art education…the art will become expressive of a narrow range of social experience."

Elizabeth Price, Turner Prize Winner 2012

Continuing professional development (CPD)

With the exception of the GTCW-administered funding for induction and early professional development (EPD), Welsh Government funding for CPD is provided through the School Effectiveness Grant (SEG). This is designed to align with the School Effectiveness Framework and to drive the three national priorities of improving standards in literacy and numeracy and reducing the impact of child poverty on educational attainment. In 2013-14 the grant was worth £37.41m (including match funding from local authorities of just over 25%). The Welsh Government has made clear its expectation that local authorities will delegate at least 75% of their allocation to schools. Schools are able to use this funding to support professional development activities.

A new grant dedicated to supporting the third priority, the Pupil Deprivation Grant (PDG) is also available (together PDG and SEG funding amounts to over £70m, including LA match funding, for the 2013-14 financial year). Any activity which uses SEG funding must have a demonstrable impact on improving levels of literacy and numeracy. Similarly, any use of PDG must have a measurable impact on a school's efforts to reduce the effects of deprivation on educational attainment. However, use of the funding is not limited to specific subjects.

In the context of this review, it is likely that both ITT and CPD will have an important role to play in improving the confidence and competence levels of teachers to enable them to more effectively exploit the arts as a tool in teaching across the curriculum.

The role of the local authorities

Local authorities provide both arts and education services, and have a key role in supporting the arts in education across Wales.

"Doing art helped me through rough patches at school. If there were no arts in school I would be very upset. It helps with identity and gives something different from lessons – gives the opportunity to be who you are."

Student (18)

In 2012 school improvement services, which were previously provided at local authority level, were reshaped around four shared regional services. There are therefore now four education consortia in Wales covering: North Wales (Flintshire, Conwy, Wrexham, Gwynedd, Anglesey, Denbighshire), South West and Mid Wales (Swansea, Neath Port Talbot, Carmarthenshire, Pembrokeshire, Powys, Ceredigion), Central South Wales (Bridgend, Cardiff, Merthyr Tydfil, Rhondda Cynon Taff, Vale of Glamorgan) and South East Wales (Caerphilly, Monmouthshire, Newport, Blaenau Gwent, Torfaen). Intervention and support for schools are now provided by system leaders working to raise standards in literacy and numeracy and reduce the impact of poverty on attainment and wellbeing. There is no specialist provision for the arts at the education consortia level.

Arts services vary significantly from area to area as support for the arts remains a discretionary matter for individual local authorities. Typically, local authority arts services encompass some or all of the following:

- Arts venues, such as theatres and concert halls.
- Support for festivals, events, artists and arts organisations.
- Central staff, e.g. arts development officers and administrative support.
- Grants to local arts organisations and individuals.
- Peripatetic music services (musical instruments and tuition).

Most local authorities still have at least one 'arts development officer', or similarly titled post. Where they exist, these members of staff play an important role as an advocate and broker for arts in education services in their authority.

This typically includes:

- Providing advice and guidance for schools and facilitating arts opportunities for learners through making contacts with artists and arts organisations.
- Coordinating curricular and extra-curricular projects in schools.
- Arranging developmental pathways for learners and driving improvements in the quality of learning experiences.
- Direct support for schools, including providing inset days for teachers, improving literacy skills through the arts, supporting able and talented learners and helping schools with fundraising to support arts projects.
- Careers advice, including providing links between the education sector and the creative industries and advice on pathways from school to further/ higher education for creative industry careers.

Where they exist, 'Arts Development Officers' play a very important role in connecting schools and arts organisations. However generally, their role usually includes a wide range of duties in addition to those outlined above, i.e. they are not education specialists.

Local authorities also have responsibility for music services to schools, funded from the unhypothecated Revenue Support Grant received by all 22 local authorities. However there is no minimum requirement for the funding and provision of such music services.

Barriers to the delivery of local authority arts services

There is currently no statutory expectation outlining exactly what local government should be doing to develop and provide arts services. Levels of commitment to the arts can

also vary significantly across local authorities and this is reflected in differences in numbers of posts, size of budget and scope of work. Provision and delivery of the arts is therefore inconsistent across Wales and opportunities for learners vary across local authority boundaries.

Some educational programmes are standard across Wales, and many projects are delivered in partnership with regional and national organisations or non-Government funded organisations. However there is no overarching strategy explicitly outlining who local authority arts officers should be working with.

The impact of this is inconsistency of approach and priorities across local authority boundaries. For example, in Conwy, arts development officers work mainly on community and extra-curricular activities, whereas in Flintshire the focus is more on the curriculum and projects in schools. Similarly, there are differences in the approach taken to engaging with schools, some contacting schools directly, while others work through other bodies, such as Arts Connect, Links, or Regional Arts Partnerships.

In addition to factors such as pressure on financial resources, in practice, successful provision of arts services can also be dependent on individuals. For example, arts development officers tend to work more with teachers who have a strong arts background, or those who are highly motivated to engage with the arts. Furthermore, in local authorities, commitment to the arts is often dependent upon leadership and support from key players such as directors of education and this inevitably varies from authority to authority.

The role of the Arts Council of Wales (ACW) and its funded organisations

The Arts Council of Wales is responsible for funding and developing the Arts in Wales and works in partnership with the Welsh Government to support its programme for government. The activities funded by the

"Our arts organisations are finding it increasingly difficult to persuade schools to take their work and the reasons most often given, outside of cost, are lack of time and 'not a priority'. Outside of formal curriculum subjects, the arts are too often seen as non-essential, an add-on, or a luxury. Added to this, the current, and necessary, focus on literary and numeracy is narrowing the focus of our schools and limiting opportunities to engage in creative practice that of itself can help to raise standards.

...We're not suggesting that mistakes have been made in the past in terms of arts in schools, but it is possible that we have shied away from taking the brave and bold step that would really make a difference to our young people, and potentially to the future economy of Wales."

Arts Council of Wales Review, 2013

Arts Council of Wales fall into three main categories:

- Work produced and delivered by revenue funded organisations.
- Projects supported through lottery funded schemes.
- Directly managed and targeted development programmes.

ACW study of education activities of its Revenue Funded Organisations (RFOs)

In response to the Arts in Education Review Task and Finish Group's request for a more detailed picture of the arts in education work undertaken by the 72 revenue funded arts organisations in Wales, ACW undertook a study of that activity and produced the report *In Support of Creativity: A Report on the Mapping of Activities Undertaken by Revenue Funded Organisations* (see supporting documents). This work examined the full range of work being undertaken with young people, including:

- Work with schools.
- Work with colleges and universities.
- Professional products and shows aimed at young audiences.
- Ways for young people to perform and exhibit work in professional settings.
- Participatory activities (both targeted work and general sessions).
- Training activities, including work experience.
- Summer schools, festivals for young people, young peoples' forums and learning resources.

The objective was to arrive at a baseline position to better understand the issues on a local, regional and national scale. The outcomes of the study form an essential component in building the overall picture of the current status of arts education practice in Wales. The following headlines summarise the scope and impact of the activity undertaken by the RFOs surveyed from September 2011 to August 2012. Of the 72 RFOs surveyed:

- RFO schools activity amounted to 440 projects and 2,482 separate activities over the 2011-12 academic year.
- 66 (or 91.6%) worked with or for schools; only 6 RFOs (8.3%) did not.
- Between them the RFOs worked with 1,086 schools in Wales.
- 123,210 pupils participated, i.e. 26.2% of all school-age children in Wales.
- Of all the separate activities, 33% was extra-curricular and 67% within the curriculum.
- 73% of engagement was with primary schools, 23% with secondary schools, 3% with special schools and 1% with sixth-form students. For special schools, the figure represents engagement with 88% of all special schools in Wales.
- 1,365 activities (55%) were free; schools paid for 1,112 activities (45%).

Key conclusions from the ACW study

The ACW study highlights creativity as a core skill that all pupils in Wales should be supported to develop. It advocates fostering creativity in young people as a way to build a skilled, innovative and creative workforce. It suggests that the arts could play a vital role in this through embedding creative learning into qualifications and the education curriculum – and equipping young people with the range of

skills and competencies necessary to find a place within any industry.

However the barriers frustrating take-up of what is already on offer are a key concern. For example, although artists and arts organisations are very proficient at making the case for the arts, they are finding it increasingly difficult to persuade schools to work with them. The reasons cited for this, aside from cost, include lack of time and a perception that the arts are a low priority, non-essential, or a luxury.

Significantly, the ACW report suggests the current, and very necessary, emphasis on literacy and numeracy is narrowing the focus of schools and limiting the opportunities for young people to engage in creative practice that can – ironically - lead to improved standards in these areas. This reinforces the principle established earlier in this report, that teaching in and through the arts, far from detracting from literacy and numeracy, should be seen as an enabler to driving up standards in those academic priorities. The value of the arts therefore needs to be reiterated with schools and, importantly, schools need to be supported in taking up and delivering more imaginative approaches to cross-curricular creative activity.

In line with the messages which emerged from the Task and Finish Group's consultation

A community schools workshop at Aberystwyth Arts Centre. (Photo: Cath Sherrell)

process (see chapter 6) the ACW study identified weaknesses in communication, specifically a lack of knowledge and awareness of the 'arts offer' as a further barrier to effective take-up and delivery. A 'web portal' providing detailed information regarding the services available from artists and arts organisations was proposed as a practical solution to this dilemma that would be welcomed by both schools and artists.

The ACW report also recognised the vital role of teachers, and proposed a number of options to support their professional development. Peer mentoring, provided by more experienced colleagues, was considered a valuable and effective tool for sharing learning and inspiring confidence. Building on this, the report suggests that teachers with a strong record in delivering innovative arts practice within schools could be appointed as 'Arts Champions', and supported to share their knowledge and skills with colleagues and with other schools. These skills could then be further reinforced through secondments to work with professional artists and arts companies.

6. Overview: Consultation key themes

A 'first' in Wales

This review is the first to look in depth at the inter-relationship between the arts and education sectors in Wales. In the absence of any Welsh research on the theme of arts in education, it became clear at the outset that a significant gap existed in our understanding of the current arts in education landscape in Wales.

The schools inspectorate, Estyn, last undertook a comprehensive review of the teaching of arts subjects in Wales in 2004, when it issued *The Arts in Schools: Standards and Quality in Key Stages 2 and 3*. However its recently published *Effective Practice in Tackling Poverty and Disadvantage in Schools (2012)* highlights the positive impact of arts involvement on learners:

"Effective schools organise trips to places and events to which disadvantaged learners might not otherwise go, such as museums, and orchestral and theatrical performances. Many of these successful schools invite a variety of visitors to school, including artists, poets and authors, to enhance learners' learning experiences. These experiences raise learners' self-esteem by developing their ability to express their ideas and feelings. This has had a positive impact on learners' academic outcomes".

This statement was based on evidence from visits to schools, scrutiny of data and inspection reports. The schools were chosen for the survey through an analysis of school performance data and scrutiny of inspection evidence. However, this alone does not provide adequate evidence of the longer-term impact of the arts in terms of improved educational outcomes.

The evidence collected from the review questionnaires (see supporting documents) suggests that schools vary considerably in their use of the arts both within and outside the curriculum. Some work very successfully in partnership with artists and local and national arts organisations, while others have significant scope for more effective exploitation of the arts. This is borne out in the ACW mapping study (see supporting documents).

In order to build a more accurate and comprehensive picture, the Arts in Education Review team undertook an in-depth consultation exercise across Wales. This involved face to face engagement with arts and education practitioners, and with learners. The evidence gathered through this exercise is presented in full in the supporting documents.

The main conclusions of the Task and Finish group, based on evidence emerging from the various consultation exercises, are summarised below. The report then goes on to make a range of recommendations which, if implemented, could support more effective integration of the arts and creativity into education practice and, in the longer term, improved educational outcomes.

The views of learners – children and young people

From November 2012 to March 2013, we consulted 471 children and young people as part of the review. This involved children and young people from the ages of 5 to 19 drawn from 42 schools, colleges and organisations. The findings provided a unique insight into the topic of arts and creativity in education from the perspective of those directly affected – young people themselves. Young people were very pleased to be consulted. One 17 year-old said, *"We never have the chance to say how we feel about the subject."* The full Children and Young People consultation report can be found in the supporting documents; however four of the key messages were:

- Young people recognised that they had been able to get involved in arts activities at school, but as they got older these opportunities reduced, unless they had opted for arts subjects. Many regretted this.

- Most young people reported they felt the arts were important and had experienced positive outcomes resulting from their involvement in the arts. The contribution the arts could make to raising confidence levels was a recurring theme, particularly in the older groups, who felt the arts had helped them to turn their lives around and even aspire to college education.

- The overwhelming majority thought the arts could teach things that other subjects could not and offered alternative ways of learning and a wider knowledge and deeper understanding of topics.

- Young people recognised the contribution that the arts can make to their health and well being, and the motivational power and social value of the arts. Most indicated a desire to continue with their arts activities in later life.

Schools' interpretation of Welsh Government curriculum policy

The feedback received from schools via questionnaires, round table meetings and school visits indicated that many perceive the general climate for the arts in schools as not very positive. Some attributed this to teachers being 'bombarded with other directives', particularly at secondary level. Improving literacy and numeracy outcomes were perceived as the key drivers for everything that schools are doing. If arts organisations offer activities that demonstrably complement those goals, the evidence suggests schools are much more likely to engage. However, timetables are said to be tightening, and many reported a decrease in overall contact time for arts subjects.

Financial constraints are having a major impact, particularly on school visits to arts organisations and arts events but also on the incidence of arts organisations going into schools. But costs are not the only problem. A significant variance was reported in awareness of the overall arts 'offer'. Some schools appear to be far more aware of what services are available than others. Similarly, many teachers felt unsure about whom to approach regarding arts provision, or how to do this.

Although the current (2008) curriculum is skills-based and, in theory, flexible enough to allow for an 'arts-rich' approach to teaching, most teachers we talked to do not feel sufficiently skilled or confident to do this.

Some participants felt that moving to an 'arts integrated curriculum' could transform skills development and educational achievement in Wales. However, such a move would require a radical culture change by politicians, educationalists and teachers. Moving to this position through a 'big-bang' approach is recognised as unrealistic, but some still feel the change could be achieved gradually, say over a 5-10 year period.

"It helps us to manage conflict and with team work. We argued a lot but we have learnt other ways than to argue' … 'It's awesome. I'd always been a fan but didn't dream of making music. It became a possibility. It switched me on."

Members of the Rock School

Film education workshop as part of Film Agency Wales' *Film in Afan* scheme

There was a view that for some art forms, for example dance, and art and design, the current curriculum provided only very limited opportunities and that this removed vital 'steps' and inhibits progression for young people with talent.

The quality and 'place' of arts education in schools

In terms of the arts and creativity, the inspection system was generally perceived to be weak. Some felt that Estyn's approach is overly focused on data and outcomes for literacy and numeracy, resulting in creativity and the arts becoming marginalised. There is no clear and objective picture of how good current arts provision is, as there is little detailed assessment of this under the current inspection regime.

Anecdotally, some arts provision was regarded as excellent. However, contributors were inclined to attribute this to the commitment of the teachers involved and their passion for the arts. Some felt we are far too reliant on this goodwill and contended that "where provision is good, this is not a reflection of policy or the curriculum and certainly not of the inspection regime".

A recurring view was that head teachers are vital sponsors, so the quality of arts education in schools can be very dependent on whether the head teacher is supportive of the arts. There was a view that as most head teachers are firmly focused on improving literacy and numeracy, the arts can suffer because they are not seen as having the same priority.

There was a view that rural schools were at a particular disadvantage as they typically have small staff teams and, in secondary schools, often only a single member of staff per arts subject. Under these circumstances, if an arts teacher takes a group of children out for a day to visit galleries or theatres, others therefore lose out on arts lessons. This is exacerbated by access issues in rural locations, such as higher travel costs and slower broadband connections.

Schools working with artists and arts organisations

The evidence from the Arts Council of Wales (ACW) mapping exercise and from the Arts in Education Review consultation sessions indicates that a good deal of excellent partnership work is already taking place. Much of this is facilitated through the ACW's Revenue Funded Organisations (RFOs), but there is also a range of good work funded by local authorities.

Artists and arts organisations coming into schools were felt to be hugely important in terms of stimulating young people's interest and in reinforcing day-to-day delivery of arts subjects. Some schools have few contacts of this type, and some teachers do not know about or engage with this activity. It was even claimed that some teachers see an arts organisation coming into their school as an opportunity to obtain a 'free lesson'. However it is clear that in most cases, artists and arts organisations work very collaboratively with teachers, both in planning and in follow-up work. The need for CRB checks and for insurance cover were seen as major inhibitors to this collaboration, in particular for individual artists.

There was also a strong belief in the benefits of off-site visits, for example, to theatres and galleries; and children and young people often find such visits very inspiring. However, the rising costs, notably of transport, are a growing barrier frustrating outward-bound access to the arts.

Perhaps unsurprisingly, arts organisations emphasised the need for sustained funding to support their education work. Many have experienced the long-term problem associated with project funding in which a successful arts

programme can disappear, after project funding comes to an end. The cost of provision is perceived by both schools and artists to be the most significant barrier to participation, with 93 per cent of schools and 76 per cent of artists responding to the questionnaire consultation highlighting this.

The demise of local authority arts specialists was also felt to have significantly reduced the emphasis on the arts in some schools. Some suggested that the withdrawal of funding by local authorities has been widely interpreted as a signal that the arts "don't really matter that much".

Ways for local authorities to assist in the teaching of the arts in schools

The review team met with a number of local authority arts development officers (ADOs) to hear their views regarding what they felt is needed to create a climate in which all schools support the arts. Views included:

- Clear guidance and/or a directive from Government setting out what local authorities should do to develop and provide an arts service.
- More emphasis on the arts and creative development in the curriculum.
- Greater incentives to value and prioritise the Arts, for example, through an Arts Mark scheme for Wales.
- Support for school governors to play a stronger role in encouraging arts engagement.
- The Welsh Government to join up its work on the arts and the creative industries, to promote better links between schools and the creative sector.
- ACW to encourage greater engagement by arts organisations with the education agenda, and ensure they fully involve teachers in that work.

To support them in working more effectively to deliver arts in education services, arts development officers also recommended:

- Effective training for ADOs to work in education, for example, through the professional body for the arts, Arts Development UK.
- Greater involvement for ADOs in CPD for the arts, as provision is currently perceived to be patchy and ad hoc.

Views on the importance of the arts

Overall, there was a strong belief in the impact of the arts on children in terms of developing their confidence and ability to communicate, which can, in turn, improve motivation, performance and engagement in other subject areas and help reduce absenteeism. In particular, contributors saw the arts as a key tool for enabling self-expression and building self-esteem amongst 'low achievers'. It is significant that 99 per cent of schools responding to the questionnaire consultation felt that involvement in the arts improved learner engagement. Similarly, 98 percent and 99 per cent of schools felt the arts developed emotional well-being and interpersonal skills respectively, while all artists felt the arts developed these skills to some degree.

The arts were also considered to be particularly powerful and relevant for developing and engaging with young people with physical and learning disabilities. There was also some support for the view that language skills can be enhanced through exposure to the arts. However, it is accepted that these changes take time and require sustained backing from head teachers.

The questionnaire consultation strongly indicated that learner participation in the arts

helps to reduce the impact of poverty and disadvantage. The vast majority of responses from both schools and artists were positive on this point, with 87 per cent of schools and 91 per cent of artists answering either 'very much' or 'to some extent'. Significantly, this suggests the arts could be an important contributory factor in narrowing the attainment gap in education in those from disadvantaged backgrounds.

The consultation outcomes also suggested significant potential for the arts to support improved educational outcomes in both literacy and numeracy, but more strongly in the case of literacy, with 95 per cent of schools and 81 per cent of artists responding to the questionnaire consultation agreeing that the arts support literacy in schools. Indeed 67 per cent of respondents to the schools questionnaire thought more use could be made of the arts in supporting literacy.

The transition to secondary school was seen as a pivotal time during which enthusiasm for the arts can easily be killed off. This was reported to be a particular problem with boys, whose perception can sometimes be that the arts are not 'cool' or masculine. However, some felt the problem also arose because some secondary schools do not give enough attention to arts subjects and in particular to dance and drama. Furthermore, the decline of the arts in state schools was seen to be in sharp contrast to

Giants Tales from Wales, Flintshire primary schools cluster project with artist in residency Luned Rhys Parri (Photo: Barry Hamilton)

public schools, which generally take the arts more seriously. This was seen by many as one reason why public schools tend to produce such self-confident young people.

The arts are an important vehicle for changing people's perceptions. Both the consultation and the international research strongly indicate that the arts have a vital role in helping disabled children and those with additional needs to view themselves differently and to re-evaluate their skills and abilities.

The issues surrounding accessibility include not only physical access but also training and preparation for tutors, for example, covering disability equality training. Crucially, accessibility must also reflect the need to ensure that young people are not prevented from accessing the arts because of an inability to pay. Arts organisations need to plan more strategically to make their work and services fully accessible. If this is not considered from the outset, there is a real risk that disabled children will be excluded.

Views on the 'erosion' of arts subjects

Schools with art, music or drama departments with only a single member of staff were said to have become 'surprisingly common', a situation which was felt to be regrettable , and ultimately unsustainable. There were also suggestions that art and design is being marginalised as a distinct subject, or in some cases lost completely. Similarly, some felt that drama is not sufficiently valued, in particular for its role in developing young people's confidence and communication skills and in enhancing their emotional development.

There are fears that in many schools, particularly secondaries, the arts are increasingly becoming an extra-curricular activity – 'something you do in art clubs, orchestras or drama clubs'. While such activities are valued and seen as important for children's development, they often require pupils to 'opt in' and demand considerable additional out-of-hours commitment from teachers. Indeed some schools use preparation, planning and assessment (PPA) money to bring in arts specialists rather than spending it on supply cover.

In the case of music, a shortage in suitably qualified teachers was reported. Also, many schools are now charging for instrument lessons or subsidising a peripatetic service. In practice, schools have to adapt and tailor their own solutions to keep musical instrument tuition affordable – or risk cutting the service.

There were suggestions from some that children are sometimes being advised against opting for arts subjects at GCSE and A level. In response, many felt there is a need for a concerted campaign to challenge the perception that arts subjects are 'soft options' that lack academic rigour or credibility.

Leadership: a commitment to creative education

Many participants emphasised the need for political support, and for a clear signal from the Welsh Government regarding the importance of the arts in education, arguing that 'the current mindset needs changing'. For some participants, this was strongly linked to the principle of strong leadership 'from the top down'.

A significant number of participants called for a more strategic approach to coordinating national partnerships through the adoption of a National Plan for arts and creative education. This would reflect the situation in Scotland and England, where government and other partners have developed a 'National Plan for Cultural Education'. Both plans set out the respective government commitments, and explain how and when they will be delivered.

The need for schools, education authorities, arts organisations, the Welsh Government and

others to adopt a more coordinated and consistent approach to arts in education was a recurring theme. In particular, contributors stressed the importance of securing buy-in for change from other stakeholders such as Directors of Education, the General Teaching Council for Wales, Qualifications Wales, Skills Development, and from the FE and HE sectors.

Persuading head teachers

There was strong support for a special focus on convincing and enthusing head teachers, who are seen to be key sponsors and influencers. Ideas on how to achieve this included establishing early-evening networking events for head teachers, arts teachers, arts organisations and local politicians (similar to the successful bi-monthly 'Creative Conversations' run by Edinburgh City Council).

According to many contributors, a key message that needed to be reinforced and communicated to head teachers is that the arts and creativity on the one hand, and literacy, numeracy and narrowing the attainment gap on the other, are not opposing objectives. Rather, there is convincing evidence demonstrating that using the arts and creativity in teaching has a complementary effect and supports this agenda.

"The arts are everywhere making up a big part of our lives. If there were no arts we would all still be cavemen".

One 9 year old

Some felt there could be value in an annual 'Welsh Creativity Week', in which all schools would be encouraged to participate. However, many believed that head teachers would only feel confident about collapsing the curriculum and taking more risks if there is a clear national lead and Ministerial endorsement for this.

Training

There was a general recognition that for a variety of reasons, there is at present little attention being given to CPD for the arts. Many arts organisations say that it is difficult to persuade schools to buy in to arts-related CPD; several indicated that they were keen to help, but find that their local schools seem unable to fund this kind of activity, or see it as low priority.

Some felt there is a need to learn from and implement successful CPD initiatives such as the courses offered by Art Works Cymru, and the 'Watch This Space' and 'Enquire' programmes for teachers and arts and gallery educators in England. 'Artist in residence' schemes were also perceived to be a good way to deliver informal CPD for arts teachers.

Creating change 'from the bottom up'

Despite the strength of feeling regarding political leadership, there was consensus that creating change is not all down to the politicians. Participants want to see more public discussion and publicity about the impact and importance of the arts and it was generally agreed that the arts and education sectors both needed to do more to promote the value of arts education. In particular, contributors identified a need for more and better dissemination of the available evidence regarding the impact of arts interventions on outcomes, including the role of the arts in helping to improve literacy and numeracy and pupil attainment more generally.

7. Findings: analysis and recommendations

A national plan for creative learning

There is a need for a clear statement from the Welsh Government to reaffirm and highlight the importance of the arts in education. This statement should be accompanied by the adoption of a national plan for creative learning, which would set out the Government's commitments, and explain how and when they will be delivered.

The plan would also set out a range of actions for schools, education authorities and consortia, the Arts Council of Wales, arts organisations and other cultural bodies, aimed at securing and sustaining a more coordinated and consistent approach to arts in education.

The statement – and the national plan – should emphasise the practical ways in which a creative, arts rich approach to teaching helps to deliver improved literacy and numeracy. It should also highlight the ways in which the arts can help to address the attainment gap.

Recommendations

- **The Welsh Government should formally assert the central role which it envisages for arts education in the schools of Wales by making a commitment to the provision of high quality arts education and access to the arts.**
- **The Welsh Government should promote the use of the arts in helping to deliver improved numeracy and literacy, and in reducing the attainment gap.**

The curriculum: the importance of creativity

As this report was being prepared, the Welsh Government had begun a review of the 2008 Curriculum. This presents an important opportunity to give more emphasis to developing creative skills across the curriculum, as the 'Curriculum for Excellence' has done in Scotland. There, creativity is one of four main strands in the curriculum, in effect an underpinning theme that has to be developed across the whole curriculum. We believe that the national curriculum in Wales should pay heed to this, and give more focus to the acquisition of creative skills.

The need to embed creativity and the arts throughout the timetable needs to be explicitly recognised and 'written in' to the curriculum. There should also be a more explicit recognition of how the arts are 'core' to the Curriculum Cymreig.

Recommendations

- **The Welsh Government should enhance the current curriculum to include creativity, alongside numeracy and literacy as a core theme across all the subject disciplines and in both primary and secondary education; further the Welsh Government should consider an arts rich education to be core to the whole school experience of all pupils, and should, with the Arts Council of Wales, seek to enable wide experience of the arts outside school as well as interaction with professional artists in the school environment.**

Support for teachers: ITT and CPD

The Review reveals a pressing need to address the inadequacy of current initial teacher training (ITT) and continuing professional development (CPD) arrangements for the arts. Equipping teachers from the start of their careers to overcome the 'fear barrier' is vital - particularly in primary schools. Most primary teachers have to teach the arts, but have received little formal training on how to do so.

There needs to be more emphasis on training teachers to engage pupils by making lessons exciting and inspirational. We should, at the very least, be ensuring that the ITT delivered by Welsh HE institutions espouses and incorporates a creative approach to teaching and learning.

There is also a clear need to improve the quantity and quality of arts-related CPD. Given the move to regional education consortia, it may prove more effective, and affordable, to tackle this on a regional basis. Arts-related CPD should be seen as a means of improving standards of literacy and numeracy.

There is also a need to address CPD for artists and arts organisations, given that artists, like teachers, have specific training needs. Any proposals for tackling this should be considered within the national plan for creative learning. Similarly, many schools need to develop a better understanding of how the arts can support their approach to teaching. There are training issues for both sectors.

Recommendations

- **That all initial teacher training (ITT) delivered by HE institutions in Wales should ensure that creative teaching methodology is 'core' to educational practice.**

- **The Welsh Government and the Arts Council of Wales should work with a Group of experienced education practitioners to develop a new framework for arts-related continuing professional development (CPD).**

  This should address the needs both of teachers and of arts practitioners, and support the national priorities of improving standards of literacy and numeracy and of narrowing the attainment gap.

School visits to *Lure* by Helen Sear at Oriel Davies Gallery, Newtown

Support for teachers: specialists, mentors and recognition

Over the past 5 years the loss of local authority arts specialists has contributed to a reduced emphasis on the arts in many Welsh schools. Very few specialists remain. We now have a real shortage of expertise on how to support the arts in schools, and on how to help arts organisations to build the right links and improve their offer. In order to re-energise creative teaching of the arts in schools the Welsh Government, the four regional education consortia, and the Arts Council of Wales should work together to identify, develop and sustain a system of 'local arts champions' – experienced teachers of the arts, artists and arts organisations who would give advice, and lend their expertise, ideas and support to a cluster of other schools in their local area. This should be reflected in the new national plan for creative learning.

There would be particular value in providing mentoring and 'master classes' for other teachers. This approach could incorporate promoting best practice, showcasing schools with a successful record of creative work and setting up links and mentoring opportunities with other schools. Delivering such support could involve, for example, the national arts companies and the 'arts champions' referred to above.

There is also a need for recognition and awards schemes to encourage more and better quality arts activity in schools. To address this need, the Welsh Government should support the creation of an award, for individual teachers, to recognise excellence in creative teaching.

For its part, the Arts Council of Wales should be asked to develop and introduce a 'Wales Arts Mark' (WAM) scheme. This would enable schools to evaluate, strengthen and celebrate their arts and cultural provision. It would provide national recognition for schools demonstrating excellence in arts and cultural provision – and show that the school truly values the arts and culture. Both sets of awards could be announced at an annual, all-Wales 'Creative Education Awards' event, in order to raise awareness about the importance of creative education.

Recommendations

- **The Welsh Government should support:**
  - **The fostering of schools 'arts champions' within the new national plan for creative learning**
  - **Welsh Arts Awards and/or medals for individual teachers**
- **The Arts Council of Wales should be remitted to work with local authorities and education consortia to prioritise a range of specific initiatives to support and develop creative teaching, to include:**
  - **WAM (Wales Arts Mark) Certificates**
  - **Mentoring of teachers with arts practitioners and arts organisations**
  - **Working with local government to identify, develop and sustain a system of schools 'arts champions'**

Schools and the Arts working together

Everyone that we consulted – including young people, teachers and arts practitioners – felt that artists and arts organisations coming into schools is hugely important for stimulating young people's interest, and in reinforcing day-to-day delivery of arts subjects. They also felt that young people gain tremendous benefits and inspiration from visits to theatres, galleries and exhibitions. This Review has shown that a

lot of excellent work is taking place between schools, artists and arts organisations, but also that there is scope to do much more.

Unfortunately, rising costs and budget constraints are having a major, negative impact on this activity. In particular, there is an urgent need to find practical remedies to the problems of transport and supply cover costs for off-site visits. A range of potential solutions should be explored, including ring-fenced budgets, a subsidy to help meet the costs of attending performances, galleries or exhibitions, and discounted ticket prices. There may be a need to allocate such support on a priority basis according to agreed criteria, to ensure that support is targeted at those who need it most.

A lack of awareness about the 'arts offer' must also be tackled. Some schools know much more about what is available from the arts sector than others. Some teachers do not know who to approach. Similarly, some arts organisations find it difficult to engage with particular schools. In the past, local authority arts advisers bridged this gap, but this is now on the decline.

One solution would be to create a web-based 'portal', similar to the 'Creativity Portal' in Scotland (http://creativityportal.org.uk). Such a resource would provide a better way for schools and arts organisations to get in touch with each other, showcase the overall arts 'offer', host teaching and learning resources, and help schools to timetable arts activities more effectively. Quality assurance would be a key consideration, as teachers would need to feel certain that the artist or organisation they bring in would provide a quality service. The Welsh Government's recently launched digital learning platform, Hwb https://hwb.wales.gov.uk, could be further enhanced to include such a portal. Set up to encourage and support teachers to share digital practice and resources, Hwb will reach every school in Wales.

Recommendation

- **The Welsh Government and the Arts Council of Wales should ensure that a Creative Education Portal is developed, as an additional, integrated element of 'Hwb', the all-Wales Digital Learning Platform.**

Creative learning networks

There is a need to create more opportunities for dialogue and partnership between schools, artists and arts organisations, and local communities. The Welsh Government, the Arts Council of Wales and the education consortia should be proactive in encouraging arts organisations, artists, teachers and head teachers to communicate and to work together. For example, arts venues could organise teachers' evenings, to focus on demonstrating to heads and teachers how the arts can be used in various applications to support educational priorities such as developing literacy and numeracy skills.

Schools and arts organisations need to work collaboratively to provide more and better quality evidence of the outcomes they achieve through their joint arts in education work. This could be achieved by improving their evaluation methods, developing more sophisticated case studies and recording outcomes more effectively. There is also a need to do more to share best practice.

It is important that such dialogue and information sharing does not take too narrow a view of the arts and/or creativity. In taking forward this work, it will be important to involve other cultural organisations that can support the creative learning agenda - including museums, libraries and archives, and other cultural bodies.

Recommendation

- **The Welsh Government should remit ACW to work with its revenue funded clients and other cultural institutions to establish 'Creative Learning Networks' to encourage arts organisations, artists, teachers, parents and educationalists to exchange ideas and information, and to work together with professional learning communities (PLCs) to improve standards of creative learning in schools.**

  These networks should reflect (and inform) the four regional education consortia.

Nurturing young talent

The Review revealed that, for some art forms, Wales does not provide all the necessary 'steps in the ladder' to capture enthusiasm and develop talent, and to open the essential pathways to wider learning and career opportunities. More must be done to nurture and develop young people who show a special talent and/or potential in a particular art form.

We also noted real anxiety across Wales about the current and reducing state of local authority funded music services, and feel this has to be addressed – partly to ensure that the opportunity to learn a musical instrument does not become restricted to the children of parents who can afford to pay, but also to ensure that we can discover and nurture talented young musicians, wherever in Wales they happen to live.

In Scotland, the Scottish Funding Council provides £300,000 a year towards the costs of the junior provision delivered by the Royal Scottish Conservatoire in Music and Drama. It is a condition of the grant that the Conservatoire makes core elements of this provision available across the whole of Scotland. In Wales no such equivalent funding exists (although the Royal Welsh College of Music and Drama has a 'Junior Conservatoire' programme for 8 to 19 year olds who demonstrate exceptional talent or potential in music or acting; however it only addresses the needs of those who can travel to Cardiff at weekends and there is also the cost difficulty for those from less well-off backgrounds). This raises two questions: (i) whether some of our most talented actors and musicians, in particular those living too far away to travel to Cardiff, are missing out on the opportunity to develop that talent, and (ii) whether there is a need to take a similar approach in Wales to that being taken in Scotland.

For a variety of reasons, schools cannot always provide additional individual tuition and support for pupils with special interest and ability in the performing arts. The right kind of early training is essential to develop the physical and intellectual disciplines required of musicians, actors and dancers. Without this, it can be impossible for such young people to achieve the levels of proficiency required to embark on advanced training at 18 or 19, and subsequently, to build a successful career in the arts.

Recommendations

The Welsh Government should

- **Explore funding options aimed at ensuring that equitable provision is available to young people in all art forms and that exceptionally talented young people are able to pursue and develop their talent.**

Careers in the arts and the creative sector

The Review found evidence to indicate that many schools are poor at explaining the potential career options in the arts and creative industries, and at encouraging young people to pursue them. There is a need to do more to educate careers officers and head teachers about the many different types of careers available in the arts and creative sectors, and to convince young people that these opportunities can lead to successful and prosperous careers. There is also a need to review the range and quality of the information provided by Careers Wales, to ensure that this reflects the full range of career paths that are available.

Information about careers needs to be available at an early stage in secondary education, not least to inform young people's choice of subjects for Key Stage 4.

Recommendation

- **The Welsh Government and Careers Wales should work in partnership to support a stronger focus on providing more balanced careers advice to young people to highlight opportunities and pathways in the arts and creative industries sector.**

Measuring and raising standards

Estyn's Common Inspection Framework does not currently include a detailed assessment of subjects during school inspections. Anecdotally, we know that some arts provision is regarded as excellent, but also that the quality of arts education can sometimes depend on whether the head teacher is supportive of the arts. Most heads are firmly focused on improving literacy and numeracy, so the arts can slip because they are not seen to have the same relative importance. Also, some secondary teachers can be firmly rooted in their subject 'silos' and can view creativity as "what you teach in art, drama and music lessons".

Given the lack of accurate data, both on the quality of current provision and the resources available to schools for arts education, a stock take of current provision, with a focus on identifying the levels of engagement with artists and arts organisations, and a periodic analysis of the number of pupils taking arts subjects at GCSE and A-Level, should be carried out.

We believe that changes must be made to the current inspection regime and criteria, to more explicitly reflect the relevance and value of the arts and creativity in school culture and teaching practice. In addition, we believe the Welsh Government should investigate the feasibility and value of linking a formal recognition scheme to inspections, similar or equivalent to the 'Healthy Schools' or 'Eco Schools' schemes, but with an arts emphasis. Potentially, such a scheme could act as an incentive for schools to develop a more arts-orientated culture.

Recommendation

- **The Welsh Government should require Estyn to undertake a periodic audit of Welsh schools to assess the embedding of creative learning, and the quality of the ongoing arts experience and its impact on literacy and numeracy outcomes.**

8. Conclusion: The case for Wales

Within our educational system the arts should become core and never again, for whatever reasons, be regarded as peripheral.

If we wish to make the utilitarian case for Wales to have arts in education as an iconic mark of its educational system, then the instrumental factors line up to be name-checked. To begin with, creative industries in truly creative economies do not copy or spin-off innovation from elsewhere, they create for industry from here. For such creativity to thrive - as in the climate established in and around British Art Colleges in the 1960s which subsequently led to a world-wide imprint - it needs the freedom associated with a hands-off framework of regulation. In schools, skilled professional teachers should be accorded respect for their creativity alongside responsibility for educational outcomes.

Schools, of course, cannot repair in themselves all the collateral damage that falls out from multiple forms of deprivation or which swirls around poor or dysfunctional parenting, but they can be counter-worlds, safe havens, even launch pads. And to be any of those things they must hold on to their intakes if they are to be able to succour them. Schools have to attract attendance and sustained attention if they are to offer the hope of achievement.

The curriculum is key, but the net to hold the catch is the whole school experience of a cultural visa to life. Arts in education cannot redress entirely the imbalances between those who may be equally gifted but who are also divided by the different life-chances predictable from backgrounds, but they do provide the opportunity, and almost uniquely so, to allow all children to feel 'whole' through,

"Our primary aim is to encourage each Etonian to be…self-aware, enquiring, tolerant…well-rounded…with an independent mind…to stand up for a purpose greater than himself, and in so doing, to be of value to society…

(With) subjects ranging from Wagner to cookery, from Journalism to Agricultural Mechanics…Etonians live and work in a rich environment… Academic study is important…but our view of education celebrates the creative, physical and spiritual as much as the intellectual…

…fulfilment which can readily translate into other areas of school life… career choices take many along traditional paths to the city, the law, medicine, the army and public service, but also these days in greater numbers to the media, the creative arts and entrepreneurial adventure."

Prospectus 2013, Eton College

as Ruskin put it, the conjoined use of "heart, hand and mind." Wherever we turn in this Wales today the desired, proper civic unity of our country cries out to be 'whole' in that way - a coherence of emotion and intelligence whose well-spring lies within the arts, our ultimate definers of what it is to be human, how to behave, and what to do.

"Diagrammatic drawing has the potential to become an international language of thought, analysis, documentation, dissemination, investigation and communication, unencumbered by the limits of words, it can operate at every level of human achievement, from the nursery to the physics lab…the art room has, understandably, hijacked drawing and so it is important that the rest of education embraces and releases the extraordinary possibilities contained in the diagrammatic… The marks we make are not necessarily descriptive. We make proposals, graphic statements and then we challenge them against the evidence… (In graphic literacy) we draw to think and we draw as thinking."

Osi Rhys Osmond, Artist, 2013

If we ask, more broadly, who currently benefits most from the enrichment bestowed by the arts, the answer is a signal one: the powerful and privileged for whom it is a marker of self and an adjunct of the knowledge they bring to the market place of advancement. If we ask, equally widely, who then should also benefit from the wealth of possibilities arts education could bring, the answer is a trumpet call: the dispossessed and the marginalised for whom it is an exit from powerlessness and an entrance to the interchange of citizenship. Our own history is a narrative of the reconciliation once effected between such polar opposites: whether it is the Intermediate Education Act of 1889 that gave Wales a better secondary school state education than England had for some generations; or the workmen's institutes which, in their libraries and debating societies, acted as the intellectual forums for working-class communities; or in the inspiration behind the learning-through-play which our government has now enshrined in the foundation years of education.

At primary school level we possess, in Wales, role models of best use of topic and thematic learning across subject disciplines. Schools that are imaginatively led and technologically alert are using the arts to show their pupils how to seek out and use the tools that unlock the chests of further and deeper knowledge. Collaborative learning enhances communication skills and can build self-esteem.

These schools are genuine communities of purpose where literacy and numeracy are, at one and the same time, brought home through the arts and then these bedrock skills brought into play as pupils reach for further creativity and innovation with schools' broadcasts, videos, films, composed music, imaginative writing, an exploration of the body, and of science, linguistic pathways and performance activities. We have seen, and recorded here, how history and geography and other discrete subjects are taught, with effective panache, by

"Creativity, like learning in general, is a highly personal process. We all have different talents and aptitudes and different ways of getting to understand things. Raising achievement in schools means leaving room for these differences and not prescribing a standard steeplechase for everyone to complete at the same time and in the same way…Creativity is not a linear process, in which you have to learn all the necessary skills before you get started. It is true that creative work in any field involves a growing mastery of skills and concepts. It is not true that they have to be mastered before the creative work can begin. Focusing on skills in isolation can kill interest in any discipline… The real driver of creativity is an appetite for discovery and a passion for the work itself. When students are motivated to learn, they naturally acquire the skills they need to get the work done… For creativity to flourish, schools have to feel free to innovate…. Too much prescription is a dead hand on the creative pulse of teachers and students alike… The evidence of high-performing systems around the world is that genuine school improvement depends on positive engagement with the profession. There is no other way."

Sir Ken Robinson in 2013

using all these educational arrows in the single quiver of learning.

At secondary school level, since the arts articulate our common humanity and shared culture more deeply than any other mode of communication, they should, again, be the foundation of learning which directs the acquisition and retention of knowledge.

As such they are at the essence of any humane education, for we will need to guarantee that the technological drivers of our future lives be fully socialised if they are to be economically and culturally put to our use in defining who we are and where we wish to go as a rooted (local) society in a flexible (global) world. There are alternatives which we might not wish for, and they will come if we are not alert to the counter we will need against them.

Teachers will lead the way, or it will not happen. To help we should support or establish leadership pools and regional forums. Every school should have access to an Arts Champion or Facilitator or Manager under the rubric of Arts and Creative Leader (ACL), working with cluster groups of artists and teachers, liaised with local authorities and community organisations. Every child should have a cultural and arts experience throughout the school years: a Cultural Passport to Achievement. Schools should be able to bid into a new resource established via re-prioritisation by the Arts Council of Wales, and further funded by the Welsh Government to create arts rich schools. Schools would be recognised as such by the bestowing of a Wales Arts Mark (WAM). The case we make is one which would be expected to pay dividends, and be monitored by Estyn to make sure a stumble would not be a failure nor a success any reason to pause.

Arts in education is the best instrument we (potentially) possess for a small nation's (confident) future to be played out on a global stage. Only if we step forward, can we take a bow.

If, finally, we are asked to make one clinching argument then, unequivocally, we rest on the intrinsic singularity of the proposition for arts-in-education in Welsh schools by asking, in turn, a series of simple questions:

Can we imagine a Wales that has been, and still is, without its expression:

In poetry? In song? In image? In sound? In space? In motion? In speech? In story? In stories? In film? In language itself?

In this sense art is not about ensuring other ways or means of living, it is life itself. It is the gift of a national past to its future society. Nothing is more vital to the sense of Wales itself.

This report is designed to show us what we wish our citizen children to be: not just what they will know or what they will be able to do, but why and how and for what they will have been educated to live.

"I created my Foundation for Children and the Arts because of a fundamental belief that everyone should have the opportunity at an early age to be inspired by the Arts…The Arts have the power to shape lives, provide inspiration and awaken talent. They should not be seen as an optional extra for children or as an exercise in elitism."

HRH Prince of Wales

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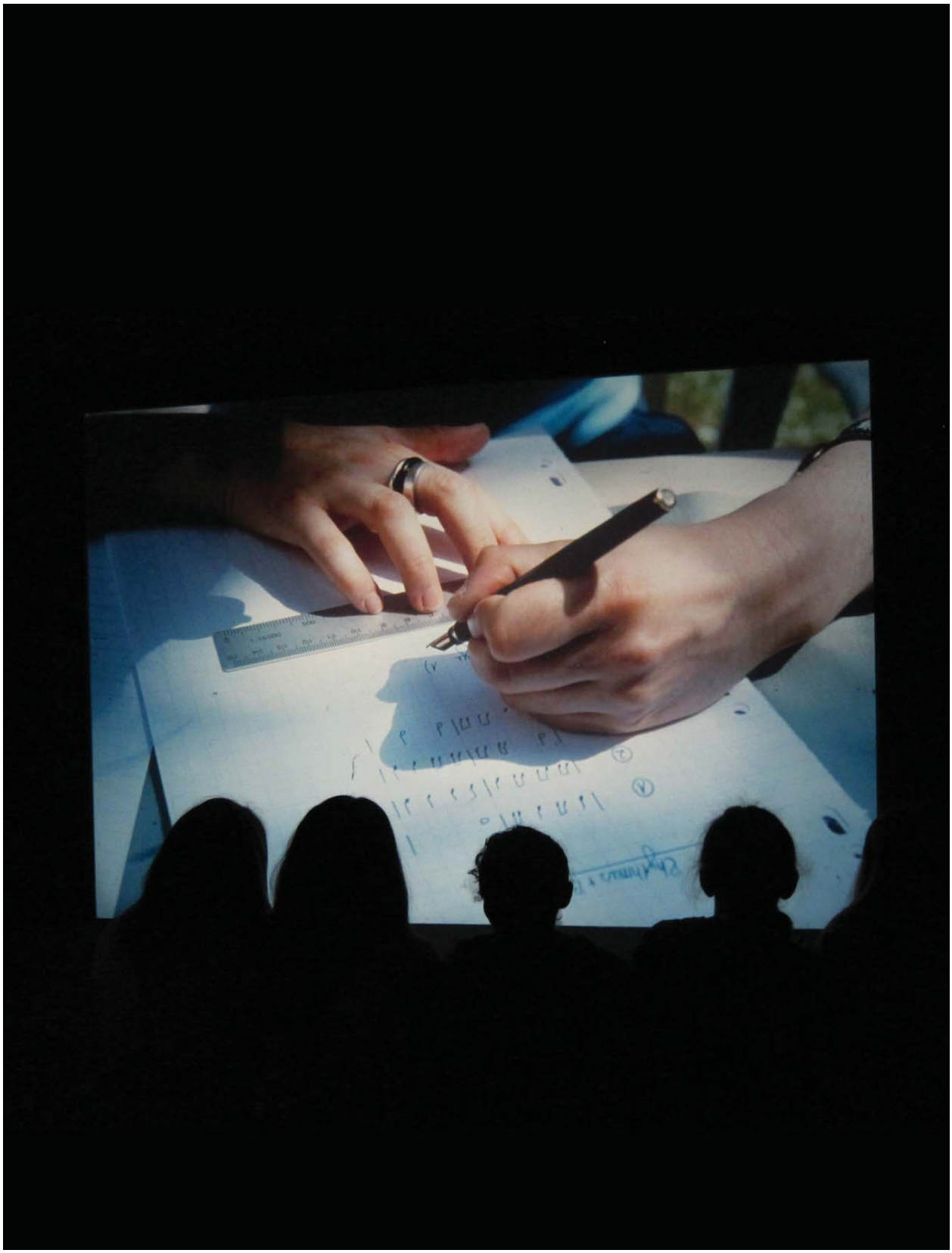
Dai Smith

Willows High School - a Rubicon Dance project



Writing Squad, Literature Wales at Artes Mundi 5

Terms of reference for the Welsh Government Arts in Education Review

The review will:

- Examine the understanding of and involvement in the arts in schools in Wales, and examine arts education practice within a Welsh context.
- Examine what schools are doing to encourage young people to participate in the arts and to foster an ethos that supports the development of creative skills within the school environment.
- Consider what the arts are doing to engage with schools and offer opportunities for learners – particularly those from disadvantaged backgrounds.
- Identify good practice and the barriers to good practice; explore models for an inclusive, whole-school approach to arts education; make recommendations on how arts organisations can better support schools to develop creative skills and maximise the impact of joint working in this area.

Key tasks

The review should identify actions for schools, local authorities, arts organisations and the Welsh Government aimed at improving the education outcomes derived from participation in the arts. The review team will be expected to examine best practice and make recommendations regarding:

1. The opportunities schools provide for young people to participate in the arts and to develop their creative skills;
2. How the arts can be used most effectively to support teaching across the curriculum, in particular literacy;
3. How the teaching of arts subjects in schools can help to develop emotional well-being and interpersonal skills and to educate learners about social issues;
4. How arts organisations and individuals can better provide support to schools to engage all learners, including those with special educational needs, in the arts;
5. How arts organisations and individuals can engage effectively with schools to support the development of creative skills, emotional well-being, interpersonal skills and language skills;
6. The barriers preventing schools and arts organisations/individuals from working together and how these can be overcome.

Glossary

Acronym	Meaning
ACE	Arts Council England
ACW	Arts Council of Wales
ADO	Arts Development Officer
ALN	Additional Learning Needs
BBC	British Broadcasting Corporation
BFI	British Film Institute
CLN	Creative Learning Network
CPD	Continuing Professional Development
DAs	Devolved Administrations
DfES	Department for Education and Skills
DHRH	Department for Housing, Regeneration and Heritage
e-FSM	Eligible for Free School Meals
EPD	Early Professional Development
FAW	Film Agency for Wales
FE	Further Education
GTCW	General Teaching Council for Wales
HE	Higher Education
ICT	Information and Communication Technology
INSET	In-service Education and Training
ITT	Initial Teacher Training
KS	Key Stage
LACLN	Local Authority Creative Learning Network
LNF	Literacy and Numeracy Framework
LTCLP	Lyceum Theatre Creative Learning Programme
NC	National Curriculum
NCLN	National Creative Learning Network
NEET	Not in Education, Employment or Training
PDG	Pupil Deprivation Grant
PESS	PE and School Sports
PfG	Programme for Government
PPA	Preparation, Planning and Assessment
PRU	Pupil Referral Unit
PTAs	Parent-teacher associations
QTS	Qualified Teacher Status
RFOs	Revenue Funded Organisations
RWCMD	Royal Welsh Collage of Music and Drama
SCO	Scottish Chamber Orchestra
SEG	Schools Effectiveness Grant
SEN	Special Educational Needs
SES	Socio-economic status
WG	Welsh Government
WJEC	Welsh Joint Education Committee
WLGA	Welsh Local Government Association
WMC	Wales Millennium Centre
WNO	Welsh National Opera