

Cultural Learning Alliance

Response to the Carter Review of Initial Teacher Training (England): Call for Evidence

26/09/2014

Table of contents

Effective ITT for arts subjects and broader cultural learning.....	1
About the Cultural Learning Alliance (CLA).....	1
The current picture: what is needed	1
Recent policy developments and research related to ITT and cultural learning	3
Our recommendations.....	4
Good practice examples	4
Links to other CPD practice.....	5

Effective ITT for arts subjects and broader cultural learning

About the Cultural Learning Alliance (CLA)

The Cultural Learning Alliance is a collective voice working to ensure that all children and young people have meaningful access to culture.

It includes a range of organisations working across the cultural and education sectors, including non-departmental public bodies, philanthropists, umbrella organisations, cultural partners, education specialists and schools. We are supported by a wider membership of over 10,000 (3,786 organisations and 6,618 individuals).

Over the last four years the CLA has shaped and responded to many government consultations and policy positions. We have worked through our wide membership to listen to and represent numerous specialists from across our sector: holding roundtables, analysing data and conducting surveys. It is from this wide consultation that we formulate the positions put forward in this paper : we are happy to share the relevant submissions and research papers if they might be useful and to talk through all our findings and processes with colleagues working on this Review.

We would be extremely interested in working more closely with the Review as it progresses and can offer the team our support in researching good practice and testing findings and ideas with our expert partners in the areas of arts and cultural learning, as it relates to ITT.

The current picture: what is needed

All schools should have teachers with relevant and recent arts education training.

We believe that ITT for arts and cultural subjects needs to be improved and increased at both Primary and Secondary level.

It is critical that teachers begin their careers in Primary Schools feeling confident in their ability to teach arts subjects (Dance, Drama, Art, Music) and to teach through and about Film and Media. All Primary Schools benefit from having Specialist Arts Teachers on staff to support their colleagues and to act in a leadership capacity for the school and wider community.

At both Primary and Secondary level it is critical that teachers are equipped with the skills and knowledge to:

- work collaboratively with specialist supporting agencies (such as [Music Education Hubs](#) , [Bridge Organisations](#) and Specialist Subject Associations);
- make relevant links with the arts, cultural and creative industries;
- find the wealth of good quality [resources](#) that exist to support good teaching and learning.

ITT providers should have excellent partnerships with the arts and cultural sector and the creative industries.

We believe that effective teachers in all subjects are teachers able to work in a cross-disciplinary and collaborative way. They should be enabled to draw on the practice and pedagogy of other subject disciplines and this ability should be developed and fostered during initial training. It is particularly important that teachers of the STEM subjects (Science, Technology, Engineering, Mathematics) are trained to incorporate the pedagogy and practice of the Arts, so that STEAM teaching is strengthened and young people are given the innovative, creative education that will allow them to compete as part of a 21st Century Workforce.

Teachers also need additional support to provide careers advice. Specialist careers advisors are now a rarity in schools; the duty to provide advice falls on subject teachers. This is a gap in expertise and professional development highlighted by the Education Select Committee at their 18 December 2013 session. Subject teachers should be equipped through their ITT to advise students effectively on careers in the arts and creative industries.

During our recent research into GCSE delivery our experts touched on the issues of teacher recruitment and specialism. It was felt that, in some cases, Arts Teachers have specialisms in just one area e.g. photography or fine art. In these cases, school-based teacher training can expose the initial teacher trainees only to the specialisms of teachers in that school, which limits the practice of these individuals. University based ITT courses have the ability to expose students to a broader range of specialisms.

Recent policy developments and research related to ITT and cultural learning

- In November 2011 the [National Plan for Music Education](#) was published. It states the government’s plan for ‘*the Teaching Agency to develop a new (Primary) Initial Teacher Training add-on module to boost new teachers’ skills and confidence in teaching music, and in networking with (Music education) hubs*’

We fully support this approach and believe it should be further expanded to cover the other arts subjects.

- In February 2012, Darren Henley published his [Review of Cultural Education](#). In response to his recommendations the Government pledged £300,000 for a group of cultural non-departmental public bodies (including the Arts Council, English Heritage and the BFI) to work with Teaching Schools to develop better training in the arts and culture and a ‘broad package of support’.
- The current ITT provision for Arts subjects is inadequate. Teacher training numbers of Secondary Arts teachers have fallen dramatically since 2010 (numbers below drawn from DfE ITT stats).

	2010/11	2011/12	2012/13	2013/14	% change 2010 to 2013
Design & technology	1293	943	700	410	-68%
Art	645	385	370	330	-49%
Music	664	397	380	380	-43%
Dance	121	105	90	70	-42%
Drama	349	311	270	230	-34%

This drop in numbers appears to have been prompted by a government drive to prioritise some subjects over others – notably the English Baccalaureate subjects over the Arts subjects. It is critical that government addresses any perceived hierarchy and give a clear message to schools, parents and children that the arts subjects are important and are valued. This requires changes to Ofsted and to school performance measures alongside changes to ITT.

There is also concern about the quality and depth of Arts subject training at Primary level. For example, the recent Paul Hamlyn Report, [Inspiring Music for All](#), flags up that ‘*the lack of time for music in primary initial teacher education was a serious concern for all interviewees*’.

Our recommendations

1. ITT provision for arts subjects at secondary level must be increased. The recent decline in places must be reversed as a matter of urgency.
2. Primary Initial Teacher Training add-on modules to be developed and rolled-out for all arts subjects
3. All ITT providers of Primary Training and of Secondary Teacher Training in Arts disciplines should be required to publish a list of their arts and cultural sector partners
4. All Primary ITT Providers, Teaching Schools and equivalent early years training settings should offer comprehensive training in using the arts and culture across the curriculum, in addition to tailored and excellent training for specialist arts teachers.
5. A number of Teaching Schools and equivalent early years training settings should be designated as specialist Cultural Learning Teaching Schools. These should be charged with developing innovative partnerships with specialist HE partners and the culture and creative industries, and with developing and disseminating new models of training.
6. A number of Teaching Schools and equivalent early years training settings should be designated as specialist STEAM Teaching Schools and pioneer the training of their teachers in a STEAM approach
7. Teachers of Arts Subjects should be given further support in delivering appropriate, up to date careers advice as part of their ITT

Good practice examples

There are a number of excellent existing and historic projects that deliver support and training to teachers, and which are relevant to this review. They include:

1. [Musical Futures](#)
2. [Earlyarts](#), training and leadership programme
3. [Skills in the Making](#) from the Crafts Council
4. The Prince's Foundation for Children and the Arts [Catalyst Project](#)
5. [Teaching Outside the Classroom](#)
6. The MLA Strategic Commissioning Programme (now finished, but this link to a [parliamentary submission](#) gives details of the programme)

Links to CPD practice

The benefits of excellent initial teacher training will only be maximised if teachers and schools are given access to high-quality Continuing Professional Development

There are a number of existing and past examples of programmes that connect teachers with professional practice and, which may be useful for this Review to explore. Many of them include mentoring programmes which may be of value.

Examples of good practice include:

1. The **National Theatre's** [New Views](#) Programme involves teachers setting up playwriting groups in schools; teachers as well as students write short plays with support from digital resources and visiting playwrights. The National Theatre's Connections programme also involves drama teachers being supported as Directors of new plays;
2. The **University of the Arts** gives teachers access to studio time and bespoke courses;
3. [Royal Shakespeare Company](#) offers courses and specific training from Early Years teachers to 16-19. Providers;
4. **Historic Royal Palaces** run [courses for teachers](#);
5. [Firing Up, The Crafts Council](#) – supporting ceramics teaching in schools
6. [Teacher Artist Partnership Programme](#)
7. The Arvon Foundation's [courses for teachers](#)
8. [Arts Inform Mentoring Programme](#)
9. [The Sage Gateshead's REFLECT project](#)
10. Curious Minds in the North West has been working with Teaching School Alliances to develop [the Specialist Leaders in Cultural Education programme](#).