

Cultural Learning in England: 20 years of policy

September 2019

It is 20 years since the publication of [All Our Futures](#): the seminal report from the National Advisory Committee on Creative and Cultural Education, led by Sir Ken Robinson. It is also ten years since the publication of [Get It, the Power of Cultural Learning](#): the report that recommended the setting up of a 'time-limited Cultural Learning Alliance'. The [Arts Council's most recent strategy, Shaping the Next Ten Years](#), is now out for consultation and the [Durham Commission for Creativity and Education](#) is soon to report, so this would seem the perfect time to look back over the last 20 years of cultural learning policy in England: the initiatives, the funding, the key players and the changing policy climate.

Alongside this blog we are also publishing a timeline that lists initiatives, evaluations and significant policies from 1999 to the present day, and which includes links to all the documents and initiatives we reference in this blog. **We'd love to know your thoughts on what has made the biggest difference for children and young people, or to you and your organisation. What policy has really shifted the dial?** It's a live document, so do tell us what we've missed out too.

What are the headlines?

Taken together, these reports and publications are a sobering read: many of the calls to action 20 years ago are the same as those made by the CLA and our colleagues today. For example, *All Our Futures (AOF)* calls for a reckoning between attainment targets, the curriculum and school accountability. It laments the demise of the local authority in providing universal cultural learning. It demands urgent action in developing new teacher training initiatives and it recommends that:

'Government should now co-ordinate a national strategy to promote higher standards of provision and achievement. This strategy should include action by the government itself and by the national agencies for the school curriculum, inspection and teacher training. It should also include action by local education authorities and schools and by other national and regional organisations.'

In effect, it calls for a **National Plan**, and it is not alone: the *Henley Review of Cultural Education* sought the same in 2012; the CLA called for one in 2014 in the run up to the 2015 general election; and the Warwick Commission made a recommendation for a national vision in 2015.

Key trends, policies and patterns

If in doubt, set up a hub ...

Nearly all the major policy projects of the last 20 years have explored or made recommendations for a **local delivery system for cultural learning**, driven by partnership and contributing to a shared national framework. Several initiatives have trialled the approach, with a multitude of different hub structures tested across the period:

- The 36 initial Creative Partnerships Delivery Organisations became 25, and then became the 10 Arts Council England Bridge Organisations in 2011. For roughly the last 20 years they have been envisaged as regional hubs that can link culture to schools (although it is always worth remembering that there are nearly 25,000 schools in England, and now only 10 of these brokerage agencies, and that they now have very specific numerical delivery targets relating to Arts Council England's education programmes)
- In 2008 the Building Schools for the Future Programme used the lever of capital investment to set up local cultural stakeholder groups in local authorities to set a shared strategy and to map assets
- Find Your Talent trialled a universal cultural offer of five hours a week of culture for every child in ten geographic locations from 2008-2011
- The 2011 National Plan for Music Education set up 123 local Hubs, to offer universal music provision to every child and young person, delivered by consortia towards a national framework
- Between 2012-15 three geographically-based Cultural Education Partnerships were trialled through which arms-length bodies pooled resources and explored the viability of a Cultural Passport
- Arts Council England's Cultural Education Challenge in 2015 launched over 100 Local Cultural Education Partnerships without additional core funding, but supported by Bridge organisations
- The 2016/17 Cultural Citizenship Project aimed to engage disadvantaged young people in out-of-school activities in three pilot areas through a partnership model
- The 2018 Youth Performance Partnerships aim to enable 10,000 young people in areas of disadvantage and low cultural engagement to design their own programme of workshops, events and productions as well as developing backstage and technical skills. They are running currently in Croydon, Salford, Derby, Medway and Plymouth.

The evaluations of all these initiatives make clear that this local delivery approach can work, but that they are difficult to sustain without long-term financial investment and clear policy or delivery structures to support them. Some of the initiatives above have looked to target investment in cold spots with little provision, or in areas of particular disadvantage. Others have called for a universal offer for all children, regardless of location; but this is difficult to achieve when the mechanisms for that delivery are so different from postcode to postcode (some urban local authorities are super-served by organisations crowding on their doorstep, whilst others have nothing within a workable travel radius). It's also clear that, alongside this policy timeline, the local authority infrastructure – particularly youth and cultural services – has disappeared. The Local Authority partners named in *AOF* and even in *Get It* no longer exist. We believe that **one of the priorities for any future funding or policy has to be**

addressing the ‘patchy’ landscape for children, but that we have to be honest about the lack of funding and provision in schools and communities in many areas of the country.

And the winner is ... music education

Music education has undoubtedly been one of the best-served areas of cultural learning; from the creation of Youth Music in 1999 to the 2011 National Plan and the development of the Music Hub model. We are currently awaiting the results of the latest policy development: the [creation of a new model music curriculum](#) by an expert panel and the refreshed Music Education Plan in 2020. We’d be interested to hear your thoughts on the reasons for this particular investment in one art form.

Cultural learning in schools

There has been a large number of **interventions directly in schools** on behalf of cultural learning. The Specialist Schools programme in the early 2000s saw significant ring-fenced investment in beacon schools which demonstrated excellent practice and partnership in their art form – a model mirrored by the Creative Partnerships Schools of Creativity, which operated as hubs and as champions of a creative approach. Interestingly, the most recent government Industrial Strategy includes funding from the Department for Education (DfE) for 50 Maths Hubs schools to take on the same function, but – although the CLA did lobby for 50 equivalent STEAM schools [as part of the Creative Industry Sector Deal](#) – there is no current equivalent for the arts. Artsmark is one of the longest running school interventions, asking schools to audit and improve the quantity and quality of their arts and cultural offer and their partnerships, but it doesn’t include money for provision. Since 2014 we have seen repeated asks for a new ring-fenced fund for schools – through the existing Pupil Premium (which aims to raise attainment for disadvantaged young people) or through a specific Arts Premium to fund activity in primary schools.

A number of the policy papers called for **schools to nominate a cultural learning governor and/or a lead teacher who could act as a champion**. In 2015 Arts Council England worked with the National Governors Association to create cultural education training packs for governors and some funding was invested in exploring arts add-on modules for Initial Teacher Education (everyone agreeing that current lack of arts training for generalist teachers is a huge problem for the sector). However, the lead body for teacher training has changed three times in the last eight years, with the most recent Teaching Regulatory Agency set up in 2018 showing no evidence of this work. Over the last five years we have also seen the Department of Education add compulsory teacher ‘champions’ in a number of areas – from mental health to careers, so that what once looked like a simple option now seems like one more intervention in a crowded field. A number of Bridge organisations offer training programmes for both teachers and artists in their region – and whilst these were mentioned in the 2016 DCMS Culture White Paper, they were not given any long-term funding, and they do not reach every area of the country.

Almost every policy document makes a suggestion for Ofsted: for the framework to audit arts provision; for the ‘outstanding’ judgement to mean outstanding arts provision; or for better training for HMIs. However, the [new framework has just been published](#) (with its [new inclusion of cultural capital](#)), and these suggestions have not been incorporated. **Instead, it might be useful for us to think about the ways we can work with the new**

OFSTED emphasis on a ‘broad and balanced’ curriculum to ensure that this enshrines arts and cultural learning.

In the last ten years we have seen other radical shifts in education policy, and some documents have called for changes to the English Baccalaureate to include arts subjects: notably the Henley Review of Education and the Warwick Commission, and most recently the [DCMS Select Committee in its report on the social impact of participation in culture and sport](#). Interestingly, this is the third time that this Select Committee has made this recommendation, and the [recent response from government](#) includes no change of policy direction yet again. We have also seen some small but significant wins – from the inclusion of Drama in the national curriculum (albeit within English), to the recent [scrapping of Facilitating Subjects](#) by the Russell Group – we hope that this might set a new trend that the DfE will follow by removing facilitating subjects from its school [accountability measures](#), as it has [now removed references](#) to them from the EBacc section of its website.

Culture vs Creativity

The **language of cultural learning has changed continually** over the 20 years, adapting to the political climate as much as to new research or ideology. *All Our Futures* made clear delineation between creativity and arts and defined the relationship between the two, making a case for a root-and-branch overhaul of the education system that would place creativity at its core. When the government failed to take up this larger challenge the more granular recommendations of the report were harder to follow through, and the twin lenses of arts and creativity, both adopted in part, led to a mismatched picture, with Creative Partnerships exploring new kinds of pedagogy in schools, and the Artsmark scheme looking to audit arts subject teaching. This tension between a primary focus on either ‘culture’ or ‘creativity’ recurs across the decades, with the terms ‘creativity’ and ‘learning’ falling out of favour after the 2010 change in government and being replaced with the term ‘cultural education’ – ‘culture’ encompassing both arts and heritage to represent the merging of Arts Council England with the Museums Libraries and Archives Council. ‘Creativity’ has recently begun to come back into the national policy discourse as the current government focusses more closely on the economic argument for cultural learning, and providing a workforce for our Creative Industries. It can also be used to describe young people’s individual engagement and practice: the [‘everyday creativity’](#) that is embedded in people’s daily lives rather than in that which takes places in cultural institutions. The new [Arts Council England Draft Ten Year Strategy 2020-2030](#) has moved again towards creativity, taking a working definition from the emerging recommendations of the Durham Commission:

We use ‘creativity’ to mean the process through which people apply their knowledge and intuition to make, express or imagine something new or individual to the creator. Creativity is present in all domains of life. For this strategy, the Arts Council is most concerned with the creativity associated with the making of ‘culture’.

The CLA believes in the relationship between culture and creativity, and in the power of young people’s agency and imagination, but we do become concerned when the arts and heritage fall out of the discourse. School curricula are currently structured by subject, and when the focus shifts to the more overarching and nebulous ‘creativity’ we fear for the protected resources for specialist teachers, ring-fenced teaching and learning time, rigour

and formalised status that arts subjects currently have in the system. We want these to be championed alongside the strengthening of creative teaching and learning. We also argue strongly for core funding for arts and heritage organisations, as this is needed for them to make their essential contribution to the cultural learning ecology. In the current climate we are concerned that a policy focus on creativity could lead to the arts being substantially de-funded, but without any concrete corresponding investment in ensuring that creativity becomes embedded in the system.

Youth Voice and Early Years Provision

There are real fluctuations in the emphasis that policy documents give to incorporating and listening to young people's voices. The Roberts Review on Nurturing Creativity in 2006 placed a real emphasis on the individual young person and their passions, but there are very few other documents that make the case for young people to be placed at the centre (though Arts Council England has [run some major consultations with over 1,800 children in total](#), with some interesting findings, as part of the development of its new strategy, and the RSC & Tate's important *Time to Listen* project, published in 2018, analysed more than 6,000 responses from young people.

Inequality

At Bridge Organisation conference '[The Thriving Child](#)', in June 2019, Dr Kitty Stewart of the LSE gave a stark presentation on [child poverty](#), demonstrating that it had begun to reduce in the decade between 1999 and 2010 but that it is now on the rise again. Her studies show that income levels for families have a very direct relationship to outcomes for those children: if we want cultural learning to thrive we must be a part of levelling that playing field. **We believe that social justice must be at the heart of any policy-making in this climate and should be the single overriding lens we use when planning our work: we must ask ourselves 'will this benefit the poorest children in our society?'. We also need to collectively work on defining the extent of the social justice issue, forensically examining and highlighting instances where our most disadvantaged young people loose out.**

What's on your wish list?

One of the problems in evaluating the efficacy of arts education interventions against a back-drop of austerity is that all policy solutions appear weak. When the system is stripped of the essential funding and capacity it needs to function, it is almost impossible for significant gains to be made or long-term goals to be achieved.

However, as we await the recommendations of the Durham Commission, of Arts Council's new strategy, and of (probable) new General Election Manifestos, we are interested to find out what one thing would be on your wish list. **What is it you most mourn the loss of over the last two decades? Is there anything you'd resurrect if given the chance? What have you valued most?**

Drop us a line at lizzie@culturallearningalliance.org.uk, or a tweet @culturelearning using the hashtag #loveartsed

Cultural Learning Timeline

A whistle-stop tour of cultural education policies, reviews and national initiatives 1999-2019

1999

The National Advisory Committee on Creative and Cultural Education authored [All our Futures](#), and comprised a range of key players from across academia, arts, industry and education. It's also interesting to note the Observers to the Committee: a range of officials from across the Departments of Education and Culture, as well as colleagues from Ofsted and from Qualifications and Teaching Agencies. The report was commissioned jointly by the Secretaries of State from both departments: evidence of positive joined-up thinking that feeds directly into some of the [immediate impacts](#): which included the launch of [Youth Music](#), the investment of £150 million of Standards Fund into local authority music education, and commitments to augment a revised National Curriculum and invest in Teacher Training. Despite this, Sir Ken Robinson has [since been clear](#) that he was disappointed in the government's response to the document. It did not provide the step-change in education that the Committee intended and he felt it was 'quietly shelved'.

2000-2004

However, with 20 years of hindsight, *All Our Futures* does seem to have been part of a conversation that generated some major investment into cultural learning. The early 2000s was a time of significant funding and saw the birth of a number of key initiatives: the development of Arts Council's [Artsmark](#) quality mark scheme for schools in 2000; the introduction of free museum admission for all in 2001; the museum Renaissance programme that established hubs in each of the English regions from 2002 with a strong focus on learning; and the [Creative Partnerships Programme](#) (CP) which was launched by Arts Council England in 2002. CP was initially designed to be run in 36 'areas of deprivation' and subsequently ran for nearly ten years. In 2003 the Museums, Libraries & Archives Council (MLA) launched [Inspiring Learning for All](#), an improvement framework which helped museums to assess quality cultural learning work.

2005-2010

All Our Futures was followed in 2006 by the [Roberts Review: Nurturing Creativity in Young People](#), again, jointly commissioned by the Departments of Education and Culture and making policy recommendations ranging from investment into school buildings through the £6 billion [Building Schools for the Future Programme](#); to Ofsted holding schools accountable for cultural learning; through to Early Years investment. It noted (and praised) the 2005 launch of [Arts Council's Arts Award qualification](#) for children and young people. It also recommended a new Creative and Cultural Education Advisory Board to be set up. 2005 also saw the creation of [Creative and Cultural Skills](#); one of the sector skills councils set up by government to foster a skilled workforce and to develop specialist careers advice (such as that provided by web-portal [Creative Choices](#)) and support apprenticeship opportunities for the sector (more than 7,000 at the time of writing this article).

In 2008 the then Labour Government committed to spending £25million on [Find Your Talent](#), a universal cultural offer of five hours a week for every child and young person, tested through ten national pathfinder areas (chosen from 141 applications), and overseen

by a new delivery body [Creativity, Culture and Education](#) (CCE). By now CCE was also delivering Creative Partnerships, with 25 regional agencies delivering a practitioner development programme and working in different ways with schools:

- with 'Schools of Creativity' (leading hubs of good practice) – through long term partnerships
- with 'Change Schools' – through year-long interventions
- with 'Enquiry Schools' – through short projects

In 2008 the Building Schools for the Future programme required every local authority in receipt of its funds to set up a Local Cultural Stakeholder Group to map assets and create a local cultural vision that could be supported by capital investment. The Museums, Libraries & Archives Council (MLA), using Department for Education funding, ran museums and schools programmes in each of the nine English regions, which included week-long CPD exchange programmes for teachers and museum professionals.

By 2010 there were also a large number of [Arts and Music Specialist Schools](#) (good practice hubs) across the country, using significant ring-fenced funding to support their specialism. There were also a couple of smaller, more fleeting initiatives such as the SHINE national schools talent week and [A Night Less Ordinary](#) – a free theatre ticket scheme for Young People run by Arts Council England.

In 2009 a number of funding bodies led by the Clore Duffield Foundation came together without government to publish [Get It, the Power of Cultural Learning](#), a document that set out plans to address the 'patchy' landscape. It too used the language of entitlement; recommended that all cultural organisations appointed an education expert to their boards; called for leadership, long-term funding of initiatives and better evaluation and research. 2009 was also the first year of the [National Art and Design Saturday Club](#), launched by the Sorrell Foundation.

2010-2012

In 2010 we saw a Coalition Government of the Liberal Democrats and the Conservatives coming into power. The first Spending Review made significant cuts to DCMS (25%), to Arts Council England (30%) and English Heritage (32%). Funding for Creative Partnerships, Find Your Talent and A Night Less Ordinary was immediately and completely withdrawn. The Film Council and the Commission for Architecture and Built Environment (CABE) were abolished, as was the Museums, Libraries and Archives Council, with some functions merged with Arts Council England and some with the National Archives. Funding for local authorities and for schools was dramatically reduced and the ring-fenced funding for specialist schools and the Building Schools for the Future Programme were scrapped. Significant investment was made instead into the Free Schools and Academy programmes and the concept of the [English Baccalaureate](#) was first floated.

One of the first acts of the Cultural Learning Alliance was to publish *Imagination: the Case for Cultural Learning* in 2011, a document that set out definitions, principles and the meta-analysis of key evidence proving the value of cultural learning. It was signed and endorsed by a range of leaders from across the education and cultural sectors and aimed to champion

culture in an acknowledged climate of ‘social and economic stress and retrenchment’ – one of the first documents of its kind to do so.

2011 was also the year that Darren Henley (then Managing Director at Classic FM) was jointly commissioned by the Departments of Education and Culture to review [Music Education in England](#). The Review made a number of key recommendations designed to ensure an entitlement: a national offer for all children and young people. He stated clearly that a national plan was needed to tackle patchy provision. The [National Plan for Music Education](#) was published in November of the same year. The Plan re-allocated the Standards Fund money – whilst cutting it by 27% – away from local authorities and to 123 Music Hubs (consortia of providers which bid in to deliver a universal service in their area).

In 2011 Arts Council England published [new strategic aims for children and young people](#) and re-imagined its delivery infrastructure in the wake of the cuts to Creative Partnerships and to its core grant. The [National Skills Academy, Creative and Cultural](#) became part of the ACE portfolio and the 25 Creative Partnerships delivery organisations became [ten Bridge Organisations](#) and were given £10.5m of funding pa, co-funded by the Department of Education. The Bridge organisations were tasked with joining up local and regional provision; providing advice and guidance; signposting, developing quality and evaluation frameworks; contributing to national policy development; championing Artsmark and Arts Award; and working with the Music Education Hubs.

2012 saw both the Olympics (with an associated bump in funding and provision for cultural learning) and the publication of Darren Henley’s second Review: [Cultural Education in England](#), again commissioned by both the DfE and the DCMS. This Review aimed to do for the rest of the cultural sector what had been done for music in the previous year, with a clear checklist of experiences that all children should have at different stages of their development. It too called for Ofsted to develop and share best practice; for there to be a link governor for cultural learning in all schools, and a nominated teacher who could act as a champion and link schools to industry; leadership from household names who would become ‘Cultural Education Ambassadors’; Royal patronage; funding for professional training; resources for Newly Qualified Teachers; Downing Street Medals; an arts pillar in the English Baccalaureate; a ‘Cultural Education Passport’ which would record young people’s cultural activities; and, crucially, a National Plan for Cultural Education.

The [government responded](#) to this warmly and promised to set up a new cross-departmental ministerial board and a corresponding group for arms-length bodies (the Cultural Education Partnership Board) and to invest £15m into a number of initiatives, including a [National Youth Dance Company](#), [Heritage Schools](#), National Saturday Clubs, the Passport, the [Music and Dance Scheme](#), and the National Plan. You can read our CLA response at the time [here](#).

2013-2015

The Government waited until the hour of the Wimbledon Final in July 2013 to publish the promised National Plan for Cultural Education, and when it arrived it looked very different to the Music Plan and to that described in the Henley Review. Instead of a plan the document had been retitled: [Cultural Education: a summary of programmes and](#)

[opportunities](#), it aimed to ‘encourage and liberate’ colleagues to follow its example. The document included no framework for delivery, no further investment and no description of a national infrastructure.

However, the Cultural Education Partnership Group did meet to develop partnership working programmes, with arms-length bodies deciding to concentrate their investment into three pilot localities: Bristol, Great Yarmouth, and Barking & Dagenham. The Cultural Passport scheme of the Henley Review was developed through this work, as was a digital recording tool/platform to support it: ACE Artsbox. The [pilots were evaluated](#) in 2015, and were seen as ‘proof of concept’ for Local Cultural Education Partnerships, but the digital platform was passed to Trinity College London to operate as part of its Arts Award support, and [was closed in 2018](#).

In the same week in 2013 that the Henley Review appeared, the new [National Curriculum](#) was published, omitting Film, digital, recognition of Drama and Dance as subjects in their own right, and including a new aim: *to provide pupils with an introduction to the essential knowledge that they need to be educated citizens. [The National Curriculum] introduces pupils to the best that has been thought and said; and helps engender an appreciation of human creativity and achievement.* There were also significant reforms to the GCSE and secondary school accountability systems with the creation of [Progress 8 and Attainment 8](#).

In 2013 ACE and CCSkills also launched a new qualification for music educators designed to ensure quality of practitioner (this is [now delivered by Trinity College](#)). It also worked with the (then) Teaching Agency (now [The Teaching Regulation Agency](#), via a brief life as the National College for Teaching and Leadership) to develop some add-on modules to Initial Teacher Training courses for arts specialists, but it’s not clear where this work ended up after the third agency restructure.

This was also the year that the Paul Hamlyn Foundation funded [Circuit; a national youth network for the visual arts, with a £5 million investment](#). The network ran for four years.

In the run-up to the 2015 general election many organisations and bodies lobbied government and their MPs for cultural education and the [CLA produced a Manifesto in 2014](#) asking for a range of measures, including local cultural learning strategies; a real National Plan; learning trustees for cultural organisations; cultural learning co-ordinators in every school; a stronger line from Ofsted, with no school judged ‘outstanding’ without outstanding arts; the extension of STEM (Science, Technology, Engineering and Maths) in schools to STEAM (including Arts); improved teacher training and development; and high-quality industry-endorsed careers advice. We also urged the government to introduce an Arts Premium – ringfenced funding for every primary school to match its pledge for Sport.

Ed Miliband, then the leader of the Labour Party, gave a [speech](#) in early 2015 which wholeheartedly embraced the CLA’s recommendations – calling for STEM to STEAM, Ofsted changes and a universal offer for children and young people.

Just before the election in May 2015, the [Warwick Commission: Enriching Britain: Culture, Creativity and Growth](#) was published. This Commission comprised many of the great and

good from across the cultural sector, but did not have any formal links to government or to the education sector. It did, however, have a number of key recommendations for cultural learning, including recommendations for Ofsted; a national vision for cultural education; education board members for cultural organisations; Arts in the EBacc; the removal of facilitating subjects; funding for careers and brokerage; and an Arts Premium. It also directly acknowledged financial cuts and declining provision.

Arts Council England's [Cultural Education Challenge](#) was launched at the end of 2015. With this call-out to the sector ACE aimed to inspire colleagues to pool existing resources and make more happen for children and young people. It published a number of tools to help this to happen: a teaching resources database (that appears to have been taken on by the [National Foundation of Educational Research](#)); [three case studies](#); a [Cultural Education Data Portal](#) that gives a local authority level breakdown of statistics, funding and key players; a [set of quality principles to be used as benchmarks](#); and a set of [advice and guidance on cultural education for School Governors](#) (which was felt by the education sector to be more manageable than a mandatory arts governor). The Challenge also launched new Local Cultural Education Partnerships (LCEPS) – there are now over 100 operating through the country. LCEPs were launched without any core funding, but were envisaged as groups of key cultural education stakeholders who would come together to pool resources, create local strategies and deliver cohesive provision. Regional Bridge Organisations were required to support and enable these local groups.

2016-2019

In 2016 we saw the publication of the first [Culture White Paper](#) in 50 years. It introduced a [Cultural Citizenship project](#), aimed at engaging disadvantaged young people in out-of-school activities in three pilot areas (Barking & Dagenham, Liverpool & Blackpool and Birmingham) through a partnership model. This ran for one year 2016-17 and was funded via a £479,700 grant from ACE. The White Paper also pledged government to work with the Royal Society of Arts (RSA) to support schools to use their Pupil Premium for arts and cultural interventions that would raise attainment and other outcomes (this the £1.2million [Learning about Culture](#) programme, which is working through five randomised control trials and which is due to report in 2020). It also called for better diversity in the talent pipeline and for a stronger focus on apprenticeships. Critically, this White Paper had no read across the Education White Paper that was published at the same time.

2016 was also the year the National College for Creative and Cultural was set up (now the [National College for Creative Industries](#)), offering courses and apprenticeships directly to young people, and the year that the Paul Hamlyn Foundation set up the (ongoing) [Teacher Development Fund](#) to support delivery of effective arts-based teaching and learning opportunities in the primary classroom, and to embed learning through the arts in the curriculum. It aims to do this through supporting teachers and school leaders to develop the necessary skills, knowledge, confidence and experience.

In early 2017 the Cultural Learning Alliance revised its key publication [ImagineNation](#) to make a stronger statement about the value of the arts and cultural learning against a backdrop of decreasing provision and financial retrenchment. It recruited a number of leaders as signatories and expanded its key evidence findings from five to ten. Since then it has also worked with partners, including Nesta, the Association of School & College Leaders,

the Edge Foundation, and Place2Be, to publish a series of Briefing Papers on topics such as [STEAM](#), [Arts in Schools](#) and [Health and Wellbeing](#).

In March 2018 the government published the [Creative Industries Sector Deal](#), which included funding for the Creative Industries Federation, CCSkills, and Screen Skills to work together on a [two-year creative industry careers programme](#). In October 2018 the [DCMS announced that it would invest £5 million over three years in five Youth Performance Partnerships](#), to be delivered by Arts Council England. They aim to enable 10,000 young people in areas of disadvantage and low cultural engagement to design their own programme of workshops, events and productions as well as developing backstage and technical skills. [They are running currently in Croydon, Salford, Derby, Medway and Plymouth.](#)

2018 also saw the publication of [Time to Listen](#); a joint publication from the University of Nottingham, the Tate and the Royal Shakespeare Company which formulated policy recommendations after direct consultation with young people and teachers. It called for funded, champion teachers; breadth of study at Key Stage 3 and 4; recommendations for Ofsted; an Arts Premium; for the Russell Group to drop its 'Facilitating Subjects' measure (subsequently dropped in May 2019); and a national campaign for parents and students on the value of cultural learning.

Still to report 2019-2021

- [The Durham Commission on Creativity and Education](#) in autumn 2019
- [New ACE Ten Year Strategy](#) (with its associated goals for children and young people) in winter 2019
- RSA [Learning about Culture](#), a two-and-a-half year investigation into the role that cultural learning plays in improving educational outcomes for children. Due to report at the end of 2019 or early 2020
- [25 Year Creative Talent Plan](#): due to report in 2021 and looking at holistic provision in Leicester.
- New Music Education Plan and model curriculum, due in 2020