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# THE ARTS IN SCHOOLS

*A new conversation on  
the value of the arts in  
and beyond schools*

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CALOUSTE GULBENKIAN  
FOUNDATION

UK BRANCH

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DIRECTION**

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# Foreword

The Calouste Gulbenkian Foundation (UK Branch) has a history of publishing seminal reports to inject intellectual rigour and fresh thinking into the national debate. *The Arts in Schools*, commissioned by Peter Brinson at the end of his decade as the Foundation's director, was one of the most influential. It is hard to appreciate today the extent of the impact *The Arts in Schools* had in the 1980s, but so much proceeded to happen because of it. The Report served as an influential and timely counterweight to political enthusiasm for what we now term STEM subjects, whilst in no way seeking to dichotomise the arts and sciences. It was enthusiastically taken up by Local Education Authorities (which then controlled and managed all state schools) and it launched a new vision for the arts sector to engage with schools by building learning teams and programmes. It led to the Foundation funding key posts in arts organisations to support the creation of education and outreach departments, and set the late Sir Ken Robinson on a path to an influential global career focused on communicating the value of the arts and creativity in young people's lives.

The 1980s was a decade in which the Foundation had a focus on educational disadvantage. The Report emerged from Brinson's conversations with Peter Newsam, Education Officer at the Inner London Education Authority (ILEA), and from their shared concerns about an evident drift from the principles of a broad and balanced general education for all. Grant-making foundations can play a unique, independent role in starting a conversation about aspects of our public life and social, educational and cultural policy. They can be bold, and take a long view in reflecting upon, and illuminating, the sea-changes in specific spheres. Importantly they are not compelled to engage with the politics of any debate they take up or initiate, or to be steered by any political position.

*The Arts in Schools* was reprinted nine times and remains available on the Foundation's website: it has never gone away, and many people still working in the arts education sector cite it as having launched their careers. The 40th anniversary of its publication provides a perfect moment to assess its impact, to reflect on its ambition, and to consider the importance of creativity and arts education for young people today.

This think piece sets the context for a consultation to consider how the conversation on arts education has developed over the years, and how a new set of recommendations could be relevant. The final report will be published in the autumn. Though we cannot anticipate the report's recommendations at this stage, we know that they will be grounded in the needs of young people and the value of the arts in providing them with foundational skills for life and skills for work – just as they were in 1982. We also know that they are likely to highlight the importance of a collective response, across policy and delivery, and across multiple stakeholders, including policy makers, funders and arts organisations. One glance at the timeline that has been produced to accompany the document reveals just how closely progress and change – over 40 years – have been aligned to the political discourse of the day.

In recent years, the Foundation's support for arts organisations has developed into a close examination of, and support for, their role in the civic space, and this 40th anniversary report aligns closely to its Civic Role of Arts Organisations programme and goals. We are pleased to put this paper out into the world to set the agenda for a new *Arts in Schools* conversation 40 years on, and we very much look forward to seeing the project's final report and recommendations later this year.

## Note from A New Direction

This paper has been produced as a think piece to inform a new conversation on the value of the arts in schools which will culminate in a final report in the autumn of 2022. A New Direction is an Arts Council England Bridge organisation and a specialist cultural education agency with a mission to enhance the capacity and agency of children and young people in London to own their creativity, shape culture, and achieve their creative potential. We are delighted to be working with the Calouste Gulbenkian Foundation (UK Branch) and the network of the nine other Bridge organisations across England to deliver this project; we all share a vision of a world in which all children and young people can achieve their creative potential.

Over the coming months, A New Direction will bring education and arts leaders together with young people to review, interrogate, and debate where we go from here. We are also inviting colleagues from across the arts and education sectors to share their thoughts and opinions to be fed into the final report, to be published later this year. We hope to see recollections from anyone involved in or influenced by the original *The Arts in Schools*, together with reflections on what has been lost and gained over the past four decades, and thoughts on what changes are needed now:

- What has been **lost**?
- What do we need to **protect**?
- What would our **recommendations** be today?

Do get in touch with your responses by 31 July [here](#).

Together we can forge a new conversation on the value of the arts for children and young people in and beyond schools.

**Steve Moffitt, CEO, A New Direction**  
**#ArtsinSchools**

## Authors' note

Education terminology has changed a great deal since 1982. Depending upon the context, we have sometimes retained the original terms, and have sometimes adopted contemporary phraseology where terms feel too outdated to be helpful. English, included as an arts subject within the 1982 report, is excluded from this survey due to its core subject status. Some important considerations today, such as mental health and wellbeing, and pupil voice, are not covered in the original report so are only briefly referenced in the 'Changes since 1982' section. Early years provision was also omitted in 1982. During this project's consultation phase and roundtable events (summer 2022) we will be considering which of the original Report's omissions require consideration in a new report on the arts in schools today. The original Report covers Great Britain in the period before devolution in the late 1990s. It should be noted that this survey has a focus on the education and arts funding systems in England, although many of its themes and principles are applicable elsewhere. It is intended that the project's consultation phase will be used to consider – and learn from – arts education policy and practice in the devolved nations, and internationally.

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# Context for the original Report

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# 1 Context for the original Report

In 1976 the then Prime Minister, James Callaghan, made an important speech about Education at Ruskin College, Oxford, entitled '**A rational debate based on the facts**'<sup>1</sup>. Until then politicians had mostly left the education sector alone. There had been no significant legislation since the 1944 Education Act which had introduced free schooling for all 5-15-year-olds and created a tripartite system in secondary schools comprising selective grammar, secondary modern and technical schools, along with Further Education Colleges for school-leavers. More than 150 Local Authorities (LAs) controlled and managed England's state schools through Local Education Authorities (LEAs) in a de-centralised arrangement. There was no National Curriculum: school leaders and teachers were mostly free to determine what was taught. LEAs managed school buildings, the recruitment of teachers, provided training opportunities and subject advisers, and held discretionary funds which supported additional services such as music tuition. Secondary school teaching methods tended to be more 'traditional' with curriculum decisions dictated by public examinations, whereas more 'informal' teaching methods were more common in primary schools which tended towards 'child-centred' education.

There was, however, concern about educational standards and accountability. Callaghan's speech, six months into his term of office, raised questions about the purpose of education and the need for a 'core curriculum'. His focus was on preparing children for employment and a role in wider society.

In terms of the arts most LEAs provided music education through peripatetic teachers, orchestras and festivals for schools; some sponsored Theatre-in-Education (TiE) linked to local theatres touring to schools; others were more ambitious still, commissioning arts projects from professional arts companies. All LEAs had teams of **subject advisers**, including for the arts, but resources for the arts were largely dependent on the priorities of the Local Authority. The Inner London Education Authority (ILEA) was one of the most well-funded and ambitious LEAs, and funded an art gallery, two museums, schools' orchestras, free-ticket schemes for theatre and music, and TiE for both drama and opera, as well as a broadcasting operation providing resources for teachers and schools, and secondments for teachers into arts organisations. Other LEAs – including Devon, Leicestershire, Nottingham, Warwickshire, the West Riding of Yorkshire and Wigan – were famous for their investment in the arts. Overall national provision was patchy, depending on the priorities of and commitment of LEA leadership.

Peter Brinson was then Director of the Calouste Gulbenkian Foundation in the UK. He had a background in the arts

having founded Ballet for All, a touring company of Royal Ballet dancers, in 1964. In the late 1970s the Chief Education Officer for ILEA, Peter Newsam, approached Brinson with a view to setting up a committee to respond to the education debates instigated by Callaghan, but focussing on the role of the arts in schools. The resulting report, **The Arts in Schools**, edited by Ken Robinson, was launched in 1982, and Brinson and Robinson toured the country the following year promoting the Report to LEAs. Newsam ensured that the Report was disseminated across London schools.

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# What the Report said

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# 2 What the Report said

**Three core themes run through the Report: that education is a moral and cultural undertaking which must respond to social change; that all teaching must take account of the lives that children and young people actually lead; and that the arts are not peripheral to education but are fundamental ways of understanding and enriching experience which all children can and should learn to use and enjoy.**

The case is made for education for the present as well as the future (the world of work); for dealing with *'the arts'* (within which it includes drama, dance, visual arts, music and literature, with a nod to craft) as a coherent curriculum grouping; and for schooling to be about more than academic achievement, and – importantly – for all children.

## Why the arts matter in schools

According to the Report the arts are important ways of knowing the world and of interpreting our experiences within it, and are therefore a vital part of a general education, the omission of which would be a fundamental betrayal of the children who would benefit from all that they offer. Moreover, the arts have an essential place within a **broad and balanced education** for children and young people whatever the social and economic circumstances of the day.

A world of rapid change is described, to which the education system must respond. A changing society needs and values more than academic abilities: **capability, adaptability and initiative** were becoming ever more important. The Report claims that to see education mainly as preparation for work would be to assume that the arts within education are unimportant unless children intend to make a career in them; this would be a mistake – they provide many benefits for children in terms of their creativity, empathy, understanding, achievement and capacity to innovate, and provide a natural and important means of exploring emotions, feelings, and values.

## Assessment & accountability

*The Arts in Schools* was written at a time when politicians perceived a need for greater accountability within the education system. The importance of accountability is acknowledged, and the debates about whether and how the arts should be assessed are outlined. Performance in **public exams** is still taken as the main index of the success of a school, and the dominant influence of traditional academic attainment is seen as tightening the grip of examination courses on the curriculum and making it resistant to

change. Examinations are described as a crude way of assessing progress within the arts, where ongoing progress rather than success and failure would be a more appropriate measure, and alternative methods of assessment and accountability for the arts are explored. Academic success is described as often being pursued at the expense of other equally important abilities in young people; the undervaluing of these other capabilities can instil many pupils with an undeserved sense of failure and waste enormous reserves of talent and potential.

*The Report described a world of rapid change to which the education system must respond. A changing society needed and valued more than academic abilities ...*



## Arts teaching & learning

There are chapters on 'Education, schooling and the arts' and on primary and secondary provision (early years is not covered). What is taught, how it is taught, and the role of **creativity** are all considered, alongside all the delivery mechanisms and enabling factors for arts education – a trained workforce, spaces, resources, leadership and status. Creativity is presented as a form of intelligence to be trained, one which requires discipline and practice. There was a perceived need to distance the Report from the more 'progressive' forms of arts and creative education that were popular at the time, and which were characterised by an 'anything goes' approach which lacked rigour. A problem with falling rolls is highlighted, together with cuts in public spending, teacher/pupil ratios, an over-emphasis on exams, and cuts in equipment, books and specialist materials.

It is emphasised that arts teaching, as with all teaching, depends for its quality and effectiveness on the **supply and training of teachers**, who have a vital role in fostering creative education and promoting independent, critical and creative thinking. The teacher's job is to guide learners into different arts subjects, encouraging exploration and innovation by cultivating young people's ideas, and proposing ways to develop them (whilst recognising that not all subjects suit all pupils). The Report calls for the arts to be a compulsory element in initial teacher training, and for teachers to be supported through in-service training, the Local Authority advisory system (now gone), and by deploying specialist teachers to support non-specialist colleagues. Emphasis is given to the role of evaluation as a tool for improvement of the teaching and learning experience, and for in-service training.

**The emphasis is on arts teaching being about appreciation and participation; there should be no tension between them since both are equally important.**

The emphasis is on arts teaching being about **appreciation and participation**; there should be no tension between them since both are equally important. The Report does not accept a pre-eminent model of '*high art*' or a '*single culture or a stable heritage*' to be taught; the concept of a body of work is neither absolute nor unchanging since the arts are dynamic and constantly evolving. A wider acceptance of work beyond Western traditions is called for in the context of a growing acceptance of '**cultural pluralism**'. Examinations, teacher training and all the structures underpinning the education system must recognise this new need, and this cannot be a temporary commitment; it needs to underpin the foundations of a society which the Report describes as having become multi-racial and multi-cultural within the space of a generation.

The importance of **school leaders valuing the arts** is emphasised: whether schools are (what we would now term) 'arts-rich' and 'arts-poor' is described as being dependent on the commitment of the headteacher and senior leadership of the school. The value a school places on arts provision is described as self-perpetuating: unless schools value the arts, teachers will not see their merits in the classroom and will deprioritise time and resources; these signals are passed on to parents. There is a call for more arts teachers to move to senior leadership roles and headships as a powerful way to embed the arts in schools. There should not be a separate policy for each of the arts but a general curriculum policy which provides a framework of principles for expressive arts provision which relates them to the purposes of the whole school curriculum. **The arts require 'parity of provision'**: they must have a claim on an equitable part of curriculum time, and also of capitation monies, rooms, materials, equipment, and the appointment of staff. If the arts are not highly regarded in general then the art-forms of other cultures are likely to suffer most: it is stressed that all children will be losers from this attitude, but that '*racially minoritised*' children '*may suffer disproportionately, as their values are excluded or ignored.*'

The central theme for **primary** provision is the importance of a range of characteristics for sound arts teaching: encouraging expressive and creativity activity; providing a stimulating environment, good materials, space and time, high expectations, and co-operation across the school. The different requirements of different artforms (music, visual arts, dance and drama) are examined, together with how primary class teachers could teach them within an inter-disciplinary curriculum. A chapter on **secondary** schools presents a picture of a lack of resource and deteriorating provision, calling for more research about the problems, a new approach to communicating the value of the arts, and more guidelines around the curriculum and timetabling, space and facilities, staffing and training. The Report sees much to be gained from arts staff working together: creating **arts faculties or departments** is seen as a possible solution. The principles of a school should be reflected in the design and allocation of its spaces and facilities as well as its timetabling. **Beyond the curriculum** there is a suggestion of after-school work; holiday courses; specialist centres operating at weekends; and short intensive courses being organised for pupils from a number of schools.

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The Report describes a complex and diverse pattern of **Further Education** (FE) provision at secondary level, and an appetite for engagement with the professional arts sector. It recognises opportunities for the arts in FE as generally poor, and identifies the need for reform of the vocational system, painting a picture of a haphazard and confusing variety of options. It is asserted that it is the responsibility of the maintained education system to ensure that training opportunities for **careers** are available, together with statutory funding attached, with schools providing a foundation for vocational pursuits. The omission of the arts from much of the thinking on vocational training is lamented. A point is made about the difficulty of securing training for arts careers for those who cannot afford private tuition (drama and dance vocational training was funded through discretionary

awards from LAs at the time): the result is an **'economic filter on entry into the professional arts.'** Reference is made to calls for the creation of more opportunities at 'working level' and for the emergence of *'artists and groups from ethnic minorities in the top rank of the professional arts.'*

### Equity, diversity & inclusion

There is a focus on the arts for all children and particular attention is paid to those whose needs are described as being *'overlooked'*. What we would now see as outdated language is sometimes used in identifying specific groups for which steps should be taken as part of school and Local Authority planning to ensure that the arts can make a full contribution: children with special gifts or talents; with disabilities; with learning difficulties; and who belong to *'racial minorities'*. The landmark Warnock Report of 1978, **Education in England**, had identified one in five children as in need of some form of special educational provision at some point during their school career, usually — but not always — as a result of an identified disability. A series of measures are called for, including expert advice within each local authority, more in-service training, support for parents, arts careers support, and the arts of other cultures informing arts teaching at each level of education. Research is referenced that indicates teachers' expectations of special needs pupils are too low. The *'economically disadvantaged child of whatever race'* is described as being particularly at risk, lacking opportunities to progress. The arts are seen as providing a positive experience of success for children who are lacking in confidence and motivation. All children are described as likely to have gifts of some kind: *'These need to be discovered and developed to the best of their, and our, ability.'*

The case is set out from the perspective of the **gifted and talented** child, not the needs of what we would now term pathways into the creative industries, although concern for talent is seen as a logical development of a general concern for the arts. Special tuition is called for, together with a broad interpretation of the arts and the provision of out-of-school activities. Opportunities such as those provided by organisations such as the National Youth Theatre or National Youth Orchestra are highlighted as valuable. The Report emphasises that children with what we would now term **special education needs and disabilities** (SEND) should share the same opportunities for self-fulfilment that we would want for all children. It is noted that there is a shortage of teachers (and therapists) with training in this field. *'Integration'* is viewed as preferable to *'segregation'* and the arts are seen as providing valuable alternative modes of communication for SEND children. The Report makes clear that the needs of **'racially minoritised' children** are not being properly considered through a cultural perspective lens, but largely in terms of language acquisition and behaviour, and calls for the encouragement of artistic expression.<sup>2</sup> It is proposed that schools could utilise the enormous diversity of cultural and artistic resources available to them to *'increase the relevance of much that is taught'*, and to help bridge the gap between school and home.

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### **Role of the professional arts & artists**

The starting position is that the worlds of the professional arts and education are inter-dependent and can work together for mutual benefit, and that there is a need to foster good relationships between the two sectors. An earlier Gulbenkian Foundation report, led by Lord Redcliffe-Maud, had argued the case for this.<sup>3</sup> This was a time when individual schools had more autonomy over the curriculum, supported by their Local Authorities with subject advisers, inspection responsibilities, and area-wide provision such as peripatetic music teaching or museum loan schemes for schools. In 1982 there were a handful of initiatives involving **professional arts organisations**, or artists, working with schools. These were to pave the way for a new wave of longer-term engagement between the two sectors. Various projects are referenced, including artists-in-education schemes and in-school residencies.

Partnerships between schools and **professional artists** — organised in a spirit of collaboration and complementarity — are described as being beneficial to teachers, artists and young people. The Report highlights the need to support artists and provide training for work with young people; to acknowledge the respective contributions of educator and artist; and the importance of the liaison or brokerage role. There were early signs of the importance of evaluation.

### **Beyond schools**

Education is described as *beginning* in school, and having sought to question demarcations of conventional curricula, the Report suggests a need to break down the barriers between **schools and their communities**. It is noted that any consideration of the arts in schools must take account of tertiary opportunities. Community and continuing education are referenced, whilst it is acknowledged that some areas, including Higher Education and adult education, are beyond the Report's remit. The practical difficulties of schools and colleges delivering community education are addressed. Local youth arts festivals are examined in terms of their important role in supporting schools to take account of their own cultural settings. The **youth sector** is described as forming the most important resource for the 14-25 age group outside of school; it is described as suffering neglect, cuts and dwindling morale, and the Report calls for an urgent review into youth services arts provision.

## Conclusion

There are **five core challenges** for the arts in schools which run through the 1982 Report:

- Communicating the value of the arts in education
- The need for a coherent vision for the arts in schools within an equal framework for all subjects
- Linking what is taught, and how it is taught, to the needs of a changing society
- The need for new modes of assessment and accountability
- What we would now term addressing equity, diversity and inclusion

**For all the many reports, recommendations, and initiatives in the intervening 40 years, it is hard not to see these as being exactly the same challenges that confront us today.**

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# The immediate impact of Report

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# 3 The immediate impact of the Report

The publication of the Report resulted in **debates across the country** about arts education; the setting up of a journal (Arts Express); influence with the School Development Curriculum Committee; and a three-year study on the arts in schools with Local Authorities. Under its Secretary General, Roy Shaw, the Arts Council of Great Britain (ACGB) had set up an Education Unit in 1978, its first foray into formal education, and had begun to require funded arts organisations to engage with education. *The Arts in Schools* became an important text for LEAs and their Arts Advisers, school leaders and teachers, and for arts organisations developing their education programmes (it was reprinted eight times before 1993). The Gulbenkian Foundation's UK Branch funded some education posts in professional arts companies, and projects that responded to its findings.

Curriculum debates had begun through the Schools Council which had been set up in 1964 to coordinate secondary school examinations. With the Raising of the School Leaving Age (RoSLA) to 16 in 1973, different subject area initiatives had grown up informing the introduction of a summative examination for 16-year-olds in 1986 when the General Certificate of Secondary Education (GCSE) replaced the two-tier Certificate of Secondary Education (CSE) and General Certificate of Education (GCE). The **Education Reform Act of 1988** introduced the **National Curriculum**; Standard Attainment Tests (**SATs**) at 7, 11 and 14; **Local Management of Schools** (LMS), which paved the way for schools moving away from LEA control and opting out of being a grant-maintained school; and City Technology Colleges (CTCs). Content was divided into three core subjects and seven foundation subjects.

*The Arts in Schools became an important text for LEAs and their Arts Advisers, school leaders and teachers, and for arts organisations developing their education programmes (it was reprinted eight times before 1993).*

Thanks to *The Arts in Schools* momentum had built up around the need to include the arts in the new National Curriculum, and some key educationalists and arts professionals were well-placed to be appointed to the working groups which developed the first programmes of study, published in 1988-9. These included art and design, design and technology and music as foundation subjects, with dance as part of physical education, and drama (and film) within English: **already there was a problem of fitting content into ten subjects.**

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**Changes since  
1982: society,  
systems &  
policy**

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# 4 Changes since 1982: society, systems & policy

## Technological & economic context

The 1982 Report described an education system which needed to respond to a world of rapid technological change. Today all school pupils are **digital natives**, raised on the internet and social media. As representatives of Gen Z or Gen Alpha<sup>4</sup> they would find much about the lives of their 1980s predecessors baffling, but they would find the classroom experiences and curriculum of the period less so, since teenagers are still by and large carrying large bags around secondary school corridors and sitting in rows in classrooms in front of a teacher when they now carry so much of the world's knowledge and creative output – as well as cameras, film and sound recording capabilities, communication systems, and much else – literally at their fingertips on their phones (although access to technology remains unequal). There has been exponential change in the space of a generation. As many have observed, the current education system and its infrastructure were developed to meet the needs of a former age and reform will not be enough – only transformation will prepare pupils effectively for the future world of work they are moving towards, with its accelerating pace of change. Today's pupils are confronting rapid social, technological, environmental and geo-political change.

There has been one significant and positive change for arts education in the wider world since the 1980s: real global economic sector buy-in to this agenda now exists ...

The intervening decades have seen the hollowing out of some **employment** sectors and 'career for life' jobs. We have seen the rise of multiple jobs through a working life, remote working, the rise of the gig economy and start-ups, the notion of the work/life balance, the onset of the fourth industrial revolution, globalisation and the challenge of environmental sustainability.<sup>5</sup> Both the pace of change and future uncertainty have grown rapidly. In the two decades before the pandemic we experienced huge growth in what we now term the creative industries sector. There are new jobs and opportunities developing and we need a system which can ensure that school-leavers have the skills to be prepared for them even when we know we cannot anticipate

what these jobs will be in future decades. There are also issues with the cultural sector and creative industries still not necessarily being seen as an option for all young people.

There has been one significant and positive change for arts education in the wider world since the 1980s: real **global economic sector buy-in to this agenda** now exists, spanning the World Economic Forum, the OECD, UNICEF, the CBI and others; this marks a profound turnaround since the publication of the Report.<sup>6</sup> As the CBI has stated, *'employers are still raising concerns about a perceived narrowing of the school curriculum – in particular the decline in creative subjects. In addition, businesses are valuing character and wider skills more than ever before.'*<sup>7</sup>

As well as leading to jobs in the creative industries, recent evidence demonstrates that studying the arts develops and hones **flexible work-ready attitudes, attributes and capacities** such as confidence, empathy, resilience, critical thinking, creativity and problem solving; the original Report's narrative has evolved and sharpened. Andreas Schleicher, Director for Education and



Skills at the OECD, has talked about the richness of an arts education never having been more important as part of an education which opens young minds. In calling for *'first-class humans, not second-class robots'*, he links the arts to pupils' social and emotional development, as well as to innovation and critical thinking. He describes an unhelpful disconnect between GDP and wellbeing, and talks of the need for building learners' curiosity, compassion and courage as weapons against some of the biggest problems of our time.<sup>8</sup> This wider view of education, which does not view students as passive consumers of learning – or purely as future workers – is now mainstream thinking.

### Structural change in the education system

The impact of the **1988 Education Reform Act** has been wide and far-reaching. The original National Curriculum has been revised and trimmed over the years and arts subjects have been squeezed out in favour of 'core' (English and maths) and 'STEM' (science, technology, engineering and maths) subjects. Cuts in staffing and funding for the arts in schools have followed. Since 1992 the Office for Standards in Education has been empowered to inspect individual schools and its priorities have driven schools' individual priorities. **Local Management of Schools** (LMS) has resulted in a plethora of school management models including academies, most outside Local Authority control, meaning that once again school curricula are determined by the commitment of the leaders of individual schools or multi-academy trusts (MATs).<sup>9</sup>

With the arrival of the Labour government in 1997 there was new focus on school buildings; investment in **Building Schools for the Future** meant that problems with crumbling art rooms and school halls with no production facilities for performances could be addressed for many, if not all schools.

*In secondary education the arrival of the EBacc in 2010 (with Progress 8 in 2016) charted a different course, with a new accountability structure imposing a hierarchy of subjects and effectively marginalising the arts in secondary education.*

The introduction of the National Curriculum affected primary schools more than their secondary counterparts where the curriculum was already partly set by the examination syllabus and subjects were taught by specialists. Time and resources for the arts have been squeezed over the years. There have been problems of **teacher confidence in primary education**, particularly among teachers with no personal experience of the arts. Numeracy and literacy have taken more curriculum share over the years as successive governments have focussed on them as success criteria since the late 1990s.

In secondary education the arrival of the **EBacc** in 2010 (with Progress 8 in 2016) charted a different course, with a new accountability structure imposing a hierarchy of subjects and effectively marginalising the arts in secondary education.<sup>10</sup> The EBacc measures the proportion of children who secure a GCSE grade 5 or above in English, maths, science, a humanity and a language GCSE, and has served to take time and resources away from the arts. The latest

version of the National Curriculum for secondary schools (2013) is little more than 100 pages long, and arts subject content within it is thin. A small win has been the inclusion of drama in the National Curriculum in 2013 (albeit within English), but numerous calls for changes to the EBacc to include arts subjects have failed to land. Almost every report on arts education in recent years has (unsuccessfully) made suggestions for Ofsted in order to boost the scrutiny and valuing of arts provision.<sup>11</sup>

One issue since 2010 has been that as well as the EBacc creating a hierarchy of subjects excluding the arts, a hierarchy has been established *within* arts subjects. This has been made visible by DfE funding allocations, with **music** receiving the largest share of DfE funding available for arts education.<sup>12</sup> This would indicate that DfE does not currently deem all arts subjects to be of equal status and would also suggest a focus on valuing graded attainment.

In terms of the numbers taking **arts subjects at GCSE** (2010-2021), only art and design has seen an increase; other arts subjects are down by between -24% and -70%. The number of hours arts subjects are taught in secondary schools is between -10% and -51% lower than in 2010, depending upon subject; the headcount of teachers by arts subjects is down by -24% across the board. There may also be issues around whether the opportunity to take arts subjects at GCSE is available on an equal basis. The figures paint a picture of really **significant arts subject erosion**. In parallel there has been a **bleed of GCSE content into Year 9** in some secondary schools in recent years, effectively creating three-year GCSE courses and limiting the time available for the arts in the years before GCSE options are taken, when there should be a great deal of exposure to a range of arts experiences. The head of Ofsted has criticised this, recognising that for *'most children, the end of KS3 is the last time they will take art, music, drama or design and technology.'*<sup>13</sup>

Since 2010 there has been a 31% decline in arts **A Level entries**.<sup>14</sup> Many students now take **BTECs** (which can be studied at various levels, including Level 3) as alternative practical, vocational qualifications, including in the arts, which can be studied in schools or colleges. They have become a more popular path to both university and particular jobs, in place of, or in addition to, A-levels, with one in four students starting university with at least one BTEC (and BTEC entrants being more likely to be from disadvantaged backgrounds than their peers with A Levels).<sup>15</sup> The government has been keen to review post-GCSE qualifications to create a simple higher qualification system that everyone can understand, hence the introduction of **T Levels** (which will include craft, design and media), but it currently seems that some arts BTECs will remain.<sup>16</sup> **Extended Project Qualifications** (EPQs) – worth half an A Level – were introduced in 2006 and are another qualification which can be arts-based (projects can be an artefact or a performance). The number of young people taking them is rising and the awarded grade can form part of an UCAS offer.

As things stand, it is hard not to look at secondary provision as being primarily geared towards

qualifications. By 2020 we were more than a decade into a secondary system built upon the primacy of the terminal exam; a system in which coursework and continuous assessment components had been gradually been eroded since 2010 and which could not withstand a global crisis. As Geoff Barton has noted it is a system built on maintaining a *'forgotten third'* of students falling short of Grade 4 in English and Maths because of a system of *'comparable outcomes which determine the distribution of grades largely on the basis of what similar cohorts have achieved in the past'*.<sup>17</sup> There is also a growing gap in grading between independent and state schools.<sup>18</sup> In considering the need for new modes of assessment and accountability for the arts we are confronted by the fact that we are still far from having a robust, progressive and arts-rich cumulative secondary system based on the skills that young people are likely to need for work and for life.

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## Arts teaching & learning

In terms of workforce support there have been calls for more arts **Continuing Professional Development & Learning** (CPDL) to deepen and extend subject knowledge for all arts teachers.<sup>19</sup> Over the years have also been calls for schools to nominate a **cultural learning lead teacher** who could act as an arts champion. There has been some ACE work with the National Governors Association, recently reactivated, with refreshed guides for **school governors** spanning all arts subjects and produced in partnership with the relevant subject associations.<sup>20</sup>

In the years since the Report there has been a diminishing tension between the duality of process and product; participation and appreciation; and the appreciation of both traditional and contemporary work. Today cultural educators, if not all policy makers, would surely not see a tension between them. One look at the purpose of study and aims for Music or Art in the KS3 curriculum makes that clear.<sup>21</sup> Despite an over-emphasis on a knowledge-rich curriculum since 2013, **making and understanding art** are seen as two sides of the same coin, and all cultural educators would surely want children to become critical thinkers about, and confident creators of, art. Where problems arise is in the notion of learning about a single culture, or a fixed heritage, which feels out of step with a diverse world which embraces old and new, existing *and* emerging work.

*A new examination of the arts in schools presents a good moment to reframe what young people need, for life and for work, in terms of the arts/culture – and how we describe it in terms that are clear, meaningful and relevant for all pupils ...*

The stated **purpose of education** in England today is currently set out in Michael Gove's 2013 National Curriculum: the first aim is that it *'introduces pupils to the best that has been thought and said, and helps engender an appreciation of human creativity and achievement.'* In reflecting on this Tim Brighouse and Mick Waters, in their 2021 book on our education system, note the brevity of the aim, concluding that could be argued that schools *'operate within a vacuum so far as clarity on aims, attitudes and values are concerned.'*<sup>22</sup> In 2019 this National Curriculum purpose was firmly anchored to the new Ofsted framework with its inclusion of **cultural capital**, in its limited definition, and its rather more helpful emphasis on *'broad and balanced'*.<sup>23</sup> Schools are required to develop their pupils' cultural capital to *'help them succeed in life'*, but the Cultural Learning Alliance (CLA) has written about why this is problematic, overly passive, and risks entrenching one type of culture: it is a narrow definition that looks back, not forward.<sup>24</sup>

It may be that it is no longer possible, correct, or desirable to define a 'wide range of culture' in anything but the broadest of terms. What may be far more important is that we equip young people with the **skills** to be able to analyse, consider, appreciate, critique, evaluate, discuss, explore, experience, and make art, in any medium. Dichotomising knowledge versus skills may be a superficial argument that is no longer a live debate – the more pressing question may be whether there can now be any kind of accepted and legitimate notion of a fixed body of culture. A new examination of the arts in schools presents a good moment to reframe what young people need, for life and for work, in terms of the arts/culture – and how we describe it in terms that are clear, meaningful and relevant for all pupils, teachers, and school leaders, including in a SEND context.

Where does creativity feature in all this? The 1982 Report dedicated an entire chapter to it, seeking to reposition creative education as a mode of learning to complement other areas of the curriculum. Since the 1980s more traditional teaching methods have taken hold with clearly designated programmes of learning attached to the National Curriculum, backed up by stronger inspection regimes, but there has been a consistent voice for creative education over the years, championed by some academics. In 1999 the **National Advisory Committee on Creative and Cultural Education** (NACCCE), chaired by

Professor Ken Robinson, published *All our Futures: Creativity, Culture & Education*. Jointly commissioned by the then government's education and culture departments, it put the case for a national strategy for creative and cultural education – a new balance in teaching and in the curriculum between knowledge and skills and having the freedom to innovate and experiment. Among other things it called for a revised National Curriculum based on six principles: breadth, balance, relevance, parity, entitlement and access. It is unlikely that the Committee would ever have come into being without the original Gulbenkian Report. Creative education has also been championed by Arts Council England (ACE), with its **Creative Partnerships** scheme (2002) focussed as much on creativity as the arts, but the NACCCE report did not succeed in building creative education into the scaffolding of our education system in any enduring way. In 2021, following the **Durham Commission on Creativity and Education** (2017-19), a programme of 'Creativity Collaboratives' between schools and arts organisations was launched by Arts Council England.<sup>25</sup>

Many deep systemic realities are being questioned, among them exam board set texts, and there has been a growing appetite and demand for extending representation in the curriculum.

Internationally the **PISA** (Programme for International Teacher Assessment) introduction of a creative thinking framework from 2022 has suggested to some UK observers that England is out of step in its approach to its National Curriculum (the new Welsh curriculum has been described as less traditional for example). The framework measures the capacity of students to '*engage productively in the generation, evaluation and improvement of ideas that can result in original and reflective solutions, advances in knowledge, and impactful expressions of imagination.*'<sup>26</sup>

Creativity remains a concept not formally embedded in our education system and can therefore be plagued by difficulties of definition and delivery. It is not a subject; it is not assessed or graded. It is – as *The Arts in Schools* described – a general function of education. In the

absence of wholesale systemic change, it may be that building the strongest possible scaffolding for the arts in schools is one of the best ways to serve the creativity agenda now so important to employers – focusing on **arts subjects as a gateway to creativity**, rather than arguing for creativity (possible in many areas of human activity and in many subjects) *per se* in schools.

### Equity, diversity & inclusion

It is possibly surprising – given how values, language and priorities have evolved – that the Gulbenkian Report does provide some helpful pointers around **disadvantage, equity, inclusion, and diversifying the arts curriculum** that feel as valid today as they did then. Since 2020 – four decades after the Report's call for the arts of other cultures to inform arts teaching at each level of education – we have witnessed a renewed and global racial justice movement take shape, with huge implications for the arts sector's workforce, leadership and output. Many deep systemic realities are being questioned, among them exam board set texts, and there has been a growing appetite and demand for **extending representation in the curriculum**. According to research commissioned by Penguin books with the Runnymede Trust in 2020, fewer than 1% of GCSE English literature students study a book by a writer of colour, but 34.4% of students are Black, Asian or minority ethnic.<sup>27</sup>

Viewed through an equity lens, what is taught in schools is falling significantly short, and we are now experiencing an important reconsideration of what work pupils should be exploring. The flip side of this is evidence of government **suppression of a decolonising narrative**. The government's defence of free speech has led it to argue that decolonial and anti-racist history constitutes censorship, when it is of course the opposite. As Dr Ali Meghji has observed, decolonising curricula is fundamentally an *additive* not a reductive process: '*one that makes our knowledge of the world more complete.*'<sup>28</sup> The Cultural Learning Alliance and others have supported work to decolonise arts subject curricula, taking the additive view: actively encouraging anti-racist scrutiny of the curriculum in order to develop the cultural capital of all young people.

If cultural capital includes being knowledgeable about, and comfortable discussing, the value and merits of a wide range of culture, that range has to reflect young people's lived experience and heritage – their own and that of their peers.

Social change since the Report has embraced more than race. The 'Me Too' movement has brought a new dimension to studying works of art, and to the arts world itself. Together with moves towards anti-ableism, and questions of sex and gender as perceived through an LGBTQ lens, various societal shifts – not all mandated through legislation – speak to new focus on **identity** which did not exist in the same way in 1982, when the Report's call to '*increase the relevance of much that is taught*' was essentially, and presciently, about race and multiculturalism. Even before the pandemic there was a developing focus on **mental health and wellbeing** (not explicitly referenced in the 1982 report) evidenced by statistics revealing a growing incidence of childhood mental health problems, and the picture is even more alarming in 2022.<sup>29</sup> There is a wealth of new evidence about the importance of the arts in providing a vital creative outlet which enables children (and adults) to explore and express their emotions, and their identities.<sup>30</sup>

There is a wealth of new evidence about the importance of the arts in providing a vital creative outlet which enables children (and adults) to explore and express their emotions, and their identities.

In 1982 12% of pupils in state schools in England were accessing free school meals; this is now 20.8% – one in five. This statistic speaks to an increase in **disadvantage** which has to sit at the heart of thinking about access to arts provision in schools. Arts subjects are a valued part of the curriculum in their own right in independent schools, which fall outside of curricular mandates: cultural learning is embedded, connecting and enhancing learning in other subjects. For the independent school headteachers interviewed by the Cultural Learning Alliance in a 2012 survey it was unthinkable that they would not provide arts and cultural subjects; they saw them as essential

to producing rounded, resilient, articulate thinkers who would succeed in the wider world, and in providing a fulfilled and joyful childhood.<sup>31</sup> Their arts provision is often well-staffed, well-resourced, well-funded and non-negotiable in terms of its status – it is part of what parents expect and pay for. This is why **arts education is a social justice issue**: 40 years on access remains far from equal.

The 1982 Report's special needs chapter allocates multiple pages to '**gifted and talented**' pupils, but the phrase rarely enters the debate about arts in schools today, with the narrative having shifted to a focus on diversifying the talent pipeline into the creative industries. There has been no national definition of gifted students, or any kind of national support programme since the Young Gifted and Talented Programme closed in 2010.<sup>32</sup> It is clear today – generally speaking – that pupils whose families who can afford private tuition are well served, while their less fortunate peers are not. The DfE states that the introduction of Grade 9 at GCSE and Progress 8 as an accountability measure allows schools to be held to account in how well they support '*more able*' students, and that Pupil Premium funds allow schools to provide support to highly able students, including those from disadvantaged backgrounds. The Opportunity Areas scheme also seeks to raise standards and support available.<sup>33</sup> However, reports by the Sutton Trust and Potential Plus UK have argued that Ofsted should strengthen its inspection of provision for disadvantaged highly able students, and called upon the DfE to invest in programmes to evaluate the effectiveness of the support provided.<sup>34</sup>

The SEND acronym, referring to **special educational needs and disabilities**, was not in use in 1982; the language has markedly changed, but possibly not enough else. According to a damning report by the Parliamentary Accounts Committee in 2020, children with special educational needs

and disabilities are today being failed by a system riddled with inequalities.<sup>35</sup> It asserted that many of the 1.3 million pupils in England with SEND are not receiving adequate support and are ending up with exclusions likely to damage their education, wellbeing and life chances. Tim Brighouse and Mick Waters contend that many of the recommendations of the 1978 Warnock report are as important and pressing today as they were when they were published, calling for a new committee with the same expertise and thoroughness, to '*set out on a route towards inclusion*'.<sup>36</sup> In attempts to make the general case for the arts in education in recent years, there has possibly been a failure to thoroughly address the crucial role that the arts can play in the lives of children with disabilities and special educational needs.

The arts provide such meaningful ways of exploring emotions, identity, culture, race, gender and disability: together with the humanities, they are the curriculum subject area which does this best. They promote empathy and understanding, and provide portals into lives, experiences and cultures beyond our own. Whilst the world has changed exponentially, our education system has struggled to keep up, and ideology has sometimes presented a barrier to change. In a world where access to an arts-rich education is not equal there are big questions now for the arts in education around relevance, equity, diversity, talent and inclusion. ED&I (equity, diversity and inclusion) provides a new and helpful framing for any consideration of the arts in schools which must embrace all children whose needs are not currently met for reasons of disadvantage, disability, special educational needs or race. Right now, that's a huge number of children.

### Arts organisations & funding

The arts sector has found it hard to respond to changes in schools and colleges since the late 1980s, and has only recently begun to address the diversity of its education workforce. On the one hand there has been vast expansion of work variously described as 'education', 'outreach', and '**learning and participation**' within professional arts organisations and museums, to a point where almost all such organisations now employ staff and freelance artists/educators to work with young people, schools and colleges – and many have dedicated learning spaces – but on the other it has become harder for schools to engage with them. The climate post-LMS (the ILEA was abolished in 1990, and LA responsibilities now fall under Children's Services) means that individual schools or MATs determine the level of arts teaching, engagement with professional artists and arts organisations, and of investment in local provision across a range of schools; any county-wide investment has disappeared. From the late 1990s most LA music services (e.g., county orchestras and peripatetic music teachers) were cut back, as were discretionary grants to students wanting to study dance and drama in vocational schools. One notable development was the transfer of responsibility for funding music education through Music Education Hubs, bringing together a range of relevant partners in each location. Apart from Music Hubs, responses to longer-term systemic losses have mainly been through piecemeal, fixed-term or 'targeted' initiatives from the Department for Education or the arts funding system, all worthy in their own way, but largely episodic, limited in comparison to what has been lost, and never universal.

There is a new Covid-driven awareness of the possibilities, potential, and problems of **blended learning**, and the issues of inequality it exposes.<sup>37</sup> The pandemic created a shift in focus for the learning teams of many arts organisations, to active community and online delivery, and some gained previously unimaginable digital reach, but the situation now is less clear after a long period of reduced cultural sector ticket income. The UK Branch of the Gulbenkian Foundation is currently examining the role and potential of '**arts organisation as college**' as part of its civic role work.<sup>38</sup>

## Beyond schools

There is a vital arts pathway from secondary provision to Higher Education (HE), which provides many drivers down the system into schools. For some time, the **Russell Group's list of Facilitating Subjects** mirrored the EBacc and excluded the arts, thereby sending a message that if you wanted to go to a top university there was no point taking arts subjects at GCSE (for which decisions are taken in year 9) or A Level.<sup>39</sup> This probably unintended consequence was rectified in 2019 but the damage may have been done in terms of school prioritisation.

As well as the introduction of student fees for all degrees in England (at a level of £1,000 pa in 1998, rising to £9,000 in 2010), there has been significant growth in the availability of **arts degrees** since 1982. This growth is now being challenged. In February 2022 the government outlined its plans in response to the 2019 **Augar Review** of Higher Education. Funding for specialist HE arts provision is set to be reduced – with a focus on cost, student destinations and future income – through controversial proposals to regulate institutions using numerical baselines on student outcomes. The Review (which did not factor in the very significant self-employed arts sector workforce) defined creative arts degrees as high cost/low return, requiring more state subsidy, with graduates less likely to pay off their student loans. The government

is proposing the introduction of controls on student numbers for arts courses, together with the introduction of minimum entry requirements and extending the loan repayment requirement to 40 years. The 1982 Report's point about there being an economic filter on entry into the professional arts is as true now as it was then.

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Many young people embark upon further study or a chosen arts career through having engaged with the arts through a club or community group, or through volunteering in a cultural setting. This informal provision can provide a vital creative pathway for young people.

Cuts in Local Authority funding have eroded **youth services** provision in the years since 2010, with many youth centres closed and jobs lost. Unison research published in 2019 highlights the sweeping losses: the picture is now closer to that of 1982 than it has been in many of the intervening years.<sup>40</sup>

Depending on their location, context, and values, **arts organisations** with active learning teams have long sought to engage with groups beyond schools, whether FE, HE, young adults, adult education, families, early years, or particular community or SEND groups. In many cases this work became a priority during the pandemic when schools and arts venues were closed. Each arts organisation has its own priorities built around local needs and relationships. It would be rare for any professional arts organisation now to identify itself as working only with schools.

## The value of arts subjects in 2022

With all the many reports in recent years it is hard to detect any new arguments for the value of the arts in schools since the Gulbenkian Report; the debate it frames is still very much alive today. Indeed, its call for '*fully developed, intelligent and feeling human beings*' closely mirrors the OECD's current language and global messaging. In the intervening four decades the arts have not been afforded equal status to other subjects in England, where they do not have parity within a broad and balanced curriculum.

Today the case for education *within the arts sector* seems to have progressed very much further than the case for the *arts within education*. Whilst many initiatives have sought to bring the arts into schools, initiatives in the 1990s and 2000s failed to embed the arts within sufficiently durable education policy to withstand later ministerial interference, and without a firm foothold within mainstream education provision arts subjects are denied all the benefits that flow directly from that in terms of training, resources and Ofsted consideration. The situation is very different within the devolved nations. There have been calls

for a comprehensive national plan for arts education to address this and the DfE announced in its March 2022 White Paper that a cultural education plan will be published in 2023, although music is to be addressed separately and sooner (in 2022).<sup>41</sup>

The arts represent part of a wider live debate about education. The pandemic has served to escalate bigger picture thinking as society has questioned issues around educational vision and purpose. This current reflection on purpose and a **widening push for system change** are evidenced by new initiatives led by Big Change, the Edge Foundation, The Times Education Commission, and internationally, UNESCO's major Futures of Education initiative.<sup>42</sup> ASCL has already published a new blueprint for a fairer education system.<sup>43</sup> This is an urgent conversation in which the skills, attributes and capacities honed and developed by studying and experiencing the arts are relevant and vital. The education sector is grappling with issues of wellbeing, inequity, attainment and relevance. A growing and widely acknowledged unease with the system has taken shape:

*The arts represent part of a wider live debate about education. The pandemic has served to escalate bigger picture thinking as society has questioned issues around educational vision and purpose.*

many feel that it does not serve all children well, is not reflective of the world in which they live and will work, and in 2020 was not sufficiently resilient or adaptive to withstand a global health crisis.

In the years since 1982, the evolution of **STEAM** (the addition of the Arts to STEM) could be said to be a pedagogic response to an outdated left/right brain debate, seeking to do away with what the original Report describes as the tendency to dichotomise the arts and sciences.<sup>44</sup> More recently the British Academy has advocated for **SHAPE**, its acronym for connecting Social Sciences, Humanities and the Arts for People and the Economy/Environment.<sup>45</sup> Whilst both framings have supporters neither has yet achieved policy traction.

Some of the evidence around the value of an arts-rich education is tied to a pre-pandemic evidence base. It would be helpful now to have an updated knowledge base built on credible research, drawing on work by the OECD and others, and crafted into an accessible narrative which can feed directly into the very live education system change debates in the UK. If the World Economic Forum is listing problem solving, critical thinking, creativity and resilience among its top 10 workforce skills needed for 2025, then we need to gather the clear and **latest evidence** that these are attributes and skills developed by studying arts subjects. In 2021 the Youth Unemployment Lords Select Committee published *Skills for Every Young Person*, a report identifying a need for creative subjects to be given a higher priority in the education system to improve youth employment.<sup>46</sup> Their solutions called for curriculum and accountability system changes to ensure more creative subjects are taught. Regarding the National Curriculum the report found that it is *'too narrowly focused to ensure that it prepares all young people for the modern labour market and the essential, technical and creative skills it requires, in particular for the creative, green and digital sectors.'*

**We knew in 1982, and we know now, that arts subjects have high value for young people and their prospects, and that they provide skills for life and skills for work. The importance of shifting the dial on the role of the arts in our education system cannot be underestimated now that a new and urgent education debate – emerging from the challenges of the pandemic period and wider rapid societal change – is underway.**



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# Abbreviations

<b>ACE</b>	Arts Council England (post-1994)	<b>LMS</b>	Local Management of Schools
<b>ACGB</b>	Arts Council of Great Britain (pre-1994)	<b>MATs</b>	Multi-academy trusts
<b>ASCL</b>	Association of School & College Leaders	<b>NACCCE</b>	National Advisory Committee on Creative & Cultural Education
<b>BTECs</b>	Business & Technology Education Council qualifications	<b>OECD</b>	Organisation for Economic Co-operation & Development
<b>CBI</b>	Confederation of British Industry	<b>Ofsted</b>	The Office for Standards in Education, Children's Services & Skills
<b>CLA</b>	Cultural Learning Alliance	<b>PISA</b>	Programme for International Student Assessment
<b>CPDL</b>	Continuing Professional Development & Learning	<b>RoSLA</b>	Raising of the school leaving age
<b>CSE</b>	Certificate of Secondary Education (ended 1987)	<b>SATs</b>	Standard Assessment Tests
<b>CTCs</b>	City Technology Colleges	<b>SEND</b>	Special Education Needs & Disabilities
<b>DfE</b>	Department for Education	<b>SHAPE</b>	Social Sciences, Humanities & the Arts for People & the Economy/Environment
<b>EBacc</b>	English Baccalaureate	<b>STEAM</b>	Science, Technology, Engineering, Arts & Maths
<b>ED&amp;I</b>	Equity, Diversity & Inclusion	<b>STEM</b>	Science, Technology, Engineering & Maths
<b>EPQ</b>	Extended Project Qualification	<b>TiE</b>	Theatre in Education
<b>FE</b>	Further Education	<b>UCAS</b>	Universities & Colleges Admissions Service
<b>GCE</b>	General Certificate of Education	<b>Unesco</b>	United Nations Educational, Scientific & Cultural Organization
<b>GCSE</b>	General Certificate of Secondary Education	<b>Unicef</b>	United Nations Children's Fund
<b>GDP</b>	Gross Domestic Product		
<b>HE</b>	Higher Education		
<b>ILEA</b>	Inner London Education Authority		
<b>LAs</b>	Local Authorities		
<b>LEAs</b>	Local Education Authorities		
<b>LGBTQ</b>	Lesbian, Gay, Bisexual, Transgender, Queer		

# Timeline 1982-2022

A 40-year timeline, produced alongside *The arts in schools: a new conversation on the value of the arts in and beyond schools*, gives an overview of key developments across the political, social, technological, educational, and arts landscape over the decades since the original Report's publication. It provides the context for this new scene-setting report and lists relevant papers, policies, reforms, funding, initiatives and changes which are relevant to the themes of the original Report, and to our new conversation on the value of the arts in and beyond schools today.

Access the timeline here: [here](#).

It is not exhaustive, and it is hoped the process will be iterative. We are keen to receive contributions, so if you think anything important is missing and should be included, let us know [here](#).

**Pauline Tambling and Sally Bacon** have worked for many years in the arts and cultural sector as practitioners, policy makers, funders and trustees with a special interest in education. In 1983 Pauline set up and ran the Royal Opera's Education Programme and her post was funded in its first year by the UK branch of the Gulbenkian Foundation following *The Arts in Schools* report. In the 1990s Sally worked as Education Officer at the Poetry Society, where she ran the Poets in Schools scheme cited in *The Arts in Schools*.

**A New Direction** is an award-winning non-profit working towards a world where all children and young people achieve their creative potential. Established in 2008, the organisation is a specialist cultural education agency with a mission to enhance the capacity and agency of children and young people in London to own their creativity, shape culture, and achieve their creative potential. It does this by working with a diverse range of partners, making connections, sharing practice, influencing change, improving the ecology that surrounds children and young people, and by providing real and transformative opportunities – from childhood, through school years and into employment.

[www.anewdirection.org.uk](http://www.anewdirection.org.uk)

### **About the Calouste Gulbenkian Foundation (UK Branch)**

The Calouste Gulbenkian Foundation is an international charitable foundation based in Portugal, with offices in London and Paris. It acts in the fields of arts, social welfare, education and science. Based in London, the UK Branch is focused on building coalitions to tackle complex global problems. It looks ahead, thinking globally and acting locally, to create the conditions for change by connecting across borders of all kinds – national, cultural, organisational, disciplinary and social. The UK Branch prioritises the vulnerable and underserved in the UK and elsewhere.

[www.gulbenkian.pt/uk-branch](http://www.gulbenkian.pt/uk-branch)

### **The Arts in Schools**

#### **The Arts in Schools (1982)**

The original Report can be found here:

<https://gulbenkian.pt/uk-branch/publication/the-arts-in-schools/>

#### **The arts in schools: a new conversation (2022)**

Over the coming months A New Direction will bring education and arts leaders from across the past four decades together with young people to review, interrogate, and debate where we go from here. Colleagues from across the arts and education sectors are invited to share their thoughts and opinions which will be fed into a final report which will be published by the end of the year.

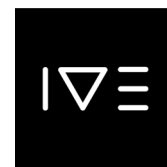
A New Direction is leading a new conversation on the value of the arts in and beyond schools, and is seeking recollections from anyone involved in or influenced by the original *The Arts in Schools*, together with reflections on what has been lost and gained over the past four decades, and thoughts on what changes are needed now.

Do get in touch with your responses by 31 July [here](#).

Together we can forge a new conversation on the value of the arts for children and young people in and beyond schools. **#ArtsinSchools**

**This is A New Direction project funded by the Calouste Gulbenkian Foundation (UK Branch) and delivered in partnership with the Bridge Organisations:**

- Artswork** | South East
- Arts Connect** | West Midlands
- Curious Minds** | North West
- Festival Bridge** | East
- The Mighty Creatives** | East Midlands
- Real Ideas Organisation** | South West
- Royal Opera House Bridge** | East
- Tyne & Wear Archives & Museums** | North East
- We are IVE** | Yorkshire & the Humber



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