

Get It: The Power of Cultural Learning

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

Arts Council England
Calouste Gulbenkian Foundation
Clare Duffield Foundation
Esmée Fairbairn Foundation
Foyle Foundation
Heritage Lottery Fund
Museums, Libraries and Archives Council
Northern Rock Foundation
Paul Hamlyn Foundation

“We shouldn’t be wondering whether children need art and music and stories and poems any more than gardeners wonder whether plants need water. The effect of deprivation is the same in both cases. The effect is less instant and dramatic in the case of children who know no culture, but just as deadly in the long run. We’re not talking about economic benefit or competitive advantage or maximising employment choices: we’re talking about life and death – the life of the mind and the heart, the murder of the soul.”

Philip Pullman

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Culture and Learning Consortium



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Disclaimer

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

“Do it, watch it, experience it, love it, hate it, dismiss it, create it, be transformed by it, join it, admire it, learn it, steal it, make millions from it, get comfort from it, be perverted by it, be repelled by it, be astounded by it, want it... but ignore it? Surely everything or anything except the latter. Children have to be introduced to the arts in every form.”

Griff Rhys Jones

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Foreword

The message behind this report is very simple:

In the economic downturn, funding needs to be protected or ring-fenced to enable cultural learning opportunities to thrive. We want this report to provide a spur for action in focusing attention on the civic engagement and power of cultural learning for personal benefit and the collective good.

Cultural learning happens within and beyond schools, colleges and cultural organisations. There is much great work happening, but if this is to be consolidated, local, regional and central government, together with cultural organisations, artists and funders, must see cultural learning as a basic entitlement and basic skill, of core value in educational, social and emotional attainment for everyone.

The structures exist to support this principle – in the form of the Children’s Plan, *Every Child Matters*, *Youth Matters*, Children’s Trusts, Public Service Agreements and Local Area Agreements – but all agencies need to sign up to it, and to work together to support it, particularly in a time of recession when so much progress could be lost.

Leadership, advocacy, training and professional development all have a part to play. We need more robust research and more sharing of good practice and next practice. And it is proposed that a time-limited and light-touch agency, the Cultural Learning Alliance, will develop and advocate for a coherent national strategy for cultural learning.

A glance at all the messages throughout this report will reveal a common thread and a shared imperative: from Dame Judi Dench to Philip Pullman, culture is perceived as essential, vital, life-enhancing and life-changing. Culture is oxygen, water, nourishment: society is failing if it cannot provide it to its children and young people.

The key to all of this will be a new shared commitment, and thereby a new coherence: we want to see an active confederation of cultural and educational stakeholders collaborating in putting the case more effectively, working with existing structures and creating new ones if necessary. And there is no time to lose.

Dr Maggie Atkinson

Group Director Learning and Children, Director of Children’s Services, Gateshead Council, and Immediate Past President, Association of Directors of Children’s Services

Tony Hall

Chief Executive, Royal Opera House

Michael Morpurgo

Writer

“*Art should be the fourth ‘r’ alongside reading, writing and arithmetic. Cultural learning feeds every part of our being – our minds, our imagination and our values.*”

Sir Nicholas Serota, Director, Tate

Preface

The implied definition of ‘culture’ within this report is the arts and heritage, embracing artefacts and works of art, literature and the performing arts. We are talking about:

- Culture, in all its richness and diversity, experienced as listening, playing, seeing, watching and interacting, performing and composing, making, writing and doing
- Cultural learning taking place within and beyond schools and other learning institutions, and within all kinds of cultural and heritage organisations
- The power of cultural learning to inspire civic engagement, leading to personal, social and community benefit, and to the growth of our creative economy
- The power of cultural learning to engage individuals and communities who are hard to reach through formal education and institutionalised culture
- The power of cultural learning to transform lives.

We need to build a better cultural and educational infrastructure for the effective delivery of cultural learning. We are calling for recognition of cultural learning as a national priority in education, and education as a priority for cultural organisations.

All those who care about education need to work together to find a common language and shared values around cultural learning, with both sectors coming together to overcome differences of language, practice, priority and funding.

Creativity, Culture & Education (CCE), the new national agency which will fund and manage exciting cultural and creative programmes for young people, is crucial to this dialogue: the principles behind Creative Partnerships (CP) and *Find Your Talent*, both led by CCE, need to have an impact on all children and young people. And the recent landmark report from the Children’s Society, *A Good Childhood: Searching for Values in a Competitive Age*, provides a perfect context for this report, and a valuable stimulus for all of us to consider the lives we want children to lead and what we want them to encounter in terms of life experiences, learning and interests, in and out of school.

We would like to thank all the ‘cultural learning champions’ who have generously provided us with their thoughts and insights for this report, among them actors, architects, dancers, writers, artists, theatre directors, musicians, television producers, cultural leaders, leaders in the fields of education and social care, politicians, parents, children and grandparents. In particular we would like to thank Maggie Atkinson, Tony Hall and Michael Morpurgo, for leading the way in challenging us all to consider the wonder, the potential and the power of cultural learning.

Culture and Learning Consortium:

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Executive Summary

“*The best schools are the best because their students, teachers and communities believe learning is about the philosophy, disciplines and practice of the things that lift us out of ourselves and into other realms... Locking all these human essentials together is what makes a society civilised, tolerant, ever-learning. It's what we are for.*”

Dr Maggie Atkinson, Group Director Learning and Children, Director of Children's Services, Gateshead Council, and Immediate Past President, Association of Directors of Children's Services

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

The comments and recommendations set out in this report are based on the views expressed through the consultation process. This document is intended as a call to action for all stakeholders.

The recommendations that have emerged from the consultation process focus primarily, but not exclusively, on work involving children and young people.

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

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

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

child and young person is entitled; and how learning and cultural organisations can jointly extend such aspirations to adult education and lifelong learning.

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

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

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

“Art, music, dance – and culture more broadly – is essential and transformative. It is about who you are.”

Tony Hall, Chief Executive, Royal Opera House

“I agree with many of the messages [in this report] about the transformative power of culture, the recognition of the great practice available and the need for cultural infrastructure, schools and other learning settings to work collaboratively together ... Both the Department for Children, Schools and Families and my own Department are passionate about improving the cultural offer to children and young people, and agree that it's important that they can access services both in and outside school. I welcome the support that this report gives to the agenda.”

Barbara Follett, Minister for Culture, Creative Industries and Tourism

Ten Key Recommendations

One: Central government

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

Two: Local and regional partnerships

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

Three: Schools

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

Four: Cultural organisations

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

Five: Inclusion

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

Six: Leadership

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

Seven: Training and professional development

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

“We’re blessed in this country with hundreds of arts organisations which achieve artistic excellence. Their role in education, particularly their ability to inspire and engage, needs to be recognised. Far from being an add-on or a nice-to-have, the role of arts companies in the education of our children is essential and needs as much support as possible.”

Rt. Hon. Ed Vaizey, Shadow Arts Minister

Eight: Funding

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

Nine: Sharing and evaluating

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

Ten: Working together

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

These summary recommendations are elaborated upon later in this report, on pages 28–43

“My granddaughter was in a lot of trouble. They sent her to The Art Room. She learnt a lot there. Her Picasso dove is beautiful. They made it into a postcard. We sent it to her mum who said she liked Picasso too.”

Grandmother of a 13-year-old attendee of The Art Room, in East Oxford, which uses art to raise self-esteem, self-confidence and independence

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

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

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

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

“A lot of assumptions that were previously taken for granted are quickly falling by the wayside in these volatile times. One of these is that our cultural life should be the first thing to be ‘cut’ when the going gets tough. Instead there is an increasing realisation that the arts are essential to people’s wellbeing and that they provide a lifeline in difficult times.”

Julian Lloyd-Webber, Musician and Chairman of In Harmony, an orchestral participation programme inspired by the Venezuelan project, *El Sistema*

Introduction

One: Background

In 2007, a group of trusts, foundations and other funding bodies formed a Culture and Learning Consortium to explore the role of learning in cultural organisations and the role of culture in the education sector. This project has been led throughout by a Culture and Learning Steering Group made up of representatives from a range of cultural organisations and funders from within the Consortium (see p.45).

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

To initiate the process, the Group commissioned a Demos Consultation Paper, *Culture and Learning: Towards a New Agenda*. Written by John Holden and published in February 2008,¹ this Paper invited responses to the issues raised, the questions posed, and the proposals made. A background Context Paper, published simultaneously as a web appendix, reviewed the place of education in cultural organisations, providing a historical survey of the development of national educational policy and of education programmes by cultural organisations.

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

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

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

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

This report represents a starting point for future discussion, collaboration and action.

“*Stories and poems, drama, dance, and music, are the emotional and intellectual stuff of life. Without them, we cannot grow. We simply shrivel inside.*”

Michael Morpurgo, Writer

Two: Focus

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

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

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

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

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

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

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

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

“Tate is full of ideas and nobody tells me what to think. Here I am allowed to think for myself.”

Pupil, Brook Primary School

“There are those (some of them are even in positions of authority) for whom literacy and numeracy and suchlike are skills to be acquired, neutrally, and then later put to use. But what makes education work is motivation – the kind of motivation that drives us to learn to use language as soon as we possibly can after we are born. The arts associate enjoyment with skill, order, insight. Culture and education belong together; in fact essentially are together. The folly would be to separate them.”

Quentin Blake

A new approach to Culture and Learning

1

The scope

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

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

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

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

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

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

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

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

“Our creative learning projects have an enormous impact on thousands of young people and, for some, our work with them is the only ‘cultural’ experience they’ll have all year ... Time and again we see the improvement of aspiration, literacy, self esteem and often school attendance in children who attend cultural programmes. In my opinion culture should be at the heart of the school curriculum so that every child can have the kind of cultural opportunities I was offered early in my education.”

Kevin Spacey, Artistic Director, Old Vic

2

“When you're young, the arts afford you a glimpse of the world through the senses of others, whilst helping you make sense of yourself.”

Sir Alan Ayckbourn, Playwright

The potential

Since 1988, schools have had a legal requirement to provide for their pupils' cultural development. They must offer “a balanced and broadly based curriculum which promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society”.¹³ More than 20 years on, our public consultation on cultural learning has revealed that concerns remain about the level, spread and quality of provision for cultural learning in schools and across the wider formal and informal learning sectors. At the same time, current developments (in terms of government support for cultural entitlement, and changes in the curriculum and beyond) are seen to offer greater opportunities to put right the inequity of cultural learning provision in schools and other learning settings.

Crucially, a formal ‘cultural entitlement’ for all pupils looks set to be introduced, to underpin the 1988 legal requirement.¹⁴ The government’s *Find Your Talent* programme aims to “ensure that all children and young

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

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

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

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

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

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

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

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

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

There is a greater emphasis on identifying and catering for those deemed to be gifted and talented through, for example, the DCSF/CfBT Education Trust’s²⁸ *Young Gifted and Talented* (YG&T)²⁹ programme, the YG&T Learner Academy, the national strategy for Leading Teachers in gifted and talented education, the Talent and Enterprise Task Force, the Music & Dance Scheme and related Centres for Advanced Training.

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

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

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

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

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

3

“The subjects that make up cultural learning can enable children to excel, boost confidence and put them on a path to progression through to adult life regardless of how they perform in more conventional subjects. Cultural learning must be at the core of the overall curriculum.”

David Adjaye, Architect

The challenges

Alongside these developments across education and culture, the consultation identified a series of key challenges to be addressed in order to fulfil the potential that cultural learning offers. It seems that many teachers do not feel sufficiently well informed about changes in the curriculum and the opportunities they open up, or about new cultural learning and creativity initiatives. This is compounded by a lack of information about the quality and effectiveness of what is offered by different cultural organisations and venues. There is also concern among teachers at the variation in what different schools offer in terms of cultural learning, and the lack of networking and collaboration between those schools which offer a lot and those which offer little.

“We don’t know what’s available; we are not talking to other schools; we don’t know what the government can give us; we often only find out about government

initiatives by seeing them in the papers rather than having direct contact about them. So it’s all to do with communication.”

– Teacher in the West Midlands

The consultation showed that links between cultural organisations and the learning sector – and particularly with schools – have strengthened over the last ten years. Some go on “a journey of shared vision for culture and creativity”. However, other respondents revealed insufficient understanding of, and empathy with, each other’s interests, priorities, activities and pressures. Too often, successful relationships between culture and learning depend on “individual enthusiasm and courage”. According to one cultural organisation’s head of education, there can be “a fundamental dissonance of values and practice”. A teacher referred to “too many one-off initiatives rather than being able to build long-term, joined-up developments”.

Any “lack of common purpose” between cultural organisations and schools is seen to derive from three main factors. First, the lack of a shared language can inhibit an understanding of cultural learning’s value and potential. Some teachers maintain that little will change “unless headteachers are encouraged to endorse cultural learning as part of the school’s vision and to lead the planning for it within the school’s activities”.

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

– Comment from national artistic venue

“For children who are surviving their childhood because of parental abuse and neglect, culture brings hope. Artistic expression can help transform terrorising memories by giving the child a sense of personal agency, firstly through manipulating the creative process, secondly by travelling to new possibilities through the power of imagination. When you live with degradation, depleting your resources, the magical artistic experience becomes a source of hope; a vision beyond the despair, an indication of how bad could be transformed into better.”

Camila Batmangeliidjhi, Founder and Director, Kids Company

“Working with the staff and boys at Alford House has been a great privilege ... the boys are full of surprises, and provide a well of possibilities to explore. But most of all it is tremendously rewarding to see them surprise themselves.”

Isabella Lockett, Artist working on behalf of Dulwich Picture Gallery

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

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

Third, the cultural sector can feel disadvantaged, in terms of capacity and funding, in attempting to meet the learning demands of a vast and diverse learning sector.

However, many teachers do not see it that way; they cite such practical issues as high transport costs and fees for visiting artists and groups as serious limitations on taking up the opportunities that are on offer. Any imbalance also requires both sectors to identify and adopt mutually beneficial ways in which they can collaborate to provide high-quality, wide-reaching cultural learning experiences. For many respondents in the consultation, such pragmatic issues outweigh those of definitions and views of learning and purpose. For example, a key question raised is, how many schools can the cultural sector realistically work with, given differences of scale?

And there is another significant contributing factor. The consultation also revealed that the low status affecting cultural learning in parts of the schools sector is replicated in some cultural organisations and venues – despite the fact that such institutions often have a public responsibility to develop effective provision for all audiences.

Learning can be marginalised within an organisation rather than being a core activity or central to its mission. Even where learning is part of the mission, it is not always backed up by effective structures, policy or resources. Indeed, as earlier research led by the Clore Duffield Foundation revealed, the physical space given to learning within cultural institutions is a good indicator of the status of learning within such institutions.⁴²

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

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

This situation comes, in part, from a lack of understanding of, or support for, learning in an organisation’s management team or board of trustees. As the PAEback research⁴³ into the role of boards in education reveals, there can be “general resistance to a learner-centred ethos in the cultural sector”.

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

– Teacher in a Creative Partnerships school

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

“The potential of cultural learning has often been curtailed because of the low or ambiguous status of learning work within arts and cultural institutions. This has meant that those of us involved in cultural learning have sometimes appeared to lack truly radical ideas and big ambitions, stifled or demoralised by a limited recognition of the significance of this work ...

Consequently, we have failed to articulate the bigger picture and mobilise as a sector.” – Comment from major arts centre policy team

From the consultation, it is clear that there is a challenge for all schools – not just some, as now – to develop a coherent and sustained cultural learning strand in their vision, curriculum and practice. The difficulties to be overcome include continuing to manage curriculum and time pressures, and the demands of testing at the same time as needing to fulfil such national priorities as improving literacy and numeracy skills. These challenges can be particularly acute in Secondary schools.

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

– Teacher in South East England

More targeted and joined-up professional development opportunities, such as MLA’s Teacher Placement Scheme,⁴⁴ would provide support to teachers who feel the need for greater confidence and expertise in brokering, facilitating, and leading cultural learning opportunities for their pupils, or who are faced with particular challenges such as regional variations in cultural provision or poor location for accessing existing cultural opportunities and venues and sites. Support of this nature would help teachers to develop effective links with venues and sites and, generally, to address misconceptions about the role, value and potential of cultural learning in the curriculum.

There is a challenge for cultural organisations in engaging effectively with those schools which, for whatever reason, currently offer little by way of cultural learning opportunities.

Additionally there are serious challenges, both for educational and for cultural bodies, in attracting those disaffected or disengaged young people who have rejected, or been rejected by, formal learning; also in reaching out to the families and wider communities currently alienated by, or isolated from, the learning process.

Lastly, there is the question of how to meet the demand for opportunities for cultural learning in adult education and lifelong learning when faced with obstacles such as changes in the funding process; insufficient resourcing and increases in course or workshop fees; unsuitable or unavailable locations for learning; and unclear lines of communication.

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

4

“The best learning is embodied learning: a profound insight woven into a memorable story.”

Michael Boyd, Artistic Director, Royal Shakespeare Company

A shared approach

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

– Comment from head of education in national arts agency

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

This can only be achieved if schools and other learning settings act together and in partnership with, rather than separate from, cultural

organisations on a local, regional and national basis – and on a larger scale than ever before.

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

Responses to the consultation suggest that a joint approach could:

- establish local and regional hubs or clusters of schools, colleges and cultural organisations, based around key specialist schools and/or cultural venues or locations, to collaborate more effectively and sustainably on cultural learning programmes

- help schools to value cultural organisations – and cultural organisations to value learning and those who provide it; define and promote the role of cultural organisations in working with schools to transform cultural learning; and devise a clear and coherent cultural learning offer to schools and the wider community in every locality

- promote an inclusive, lifelong learning ethos in cultural organisations

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

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

- promote a universal cultural entitlement for teachers and school support staff, and offer effective, accessible and joined-up

continuing professional development to teachers, school support staff, artists and cultural learning practitioners

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

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

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

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

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

“Communicating visually through drawing, photography, painting and sculpture is a basic and universal human faculty. In our culture it continues to be an undervalued resource. We should encourage visual literacy and visual expression as an integrated part of education and an individual’s self determination. Art in all its forms, made and experienced, is an open space in which the life of an individual resonates detached from the contingencies of duty. It is a precious place of freedom and curiosity. Without it a whole dimension of our existence is missing.”

Antony Gormley, Artist

Areas for Advocacy & Action

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

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

“*Culture must take its place as part of the heart of learning, at every age and stage.*”

Dr Maggie Atkinson, Group Director Learning and Children,
Director of Children's Services, Gateshead Council, and Immediate
Past President, Association of Directors of Children's Services

Structures

Central government and its agencies

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

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

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

RECOMMENDATIONS

Central government and its agencies should:

- promote, encourage and enhance innovation in cultural learning as a key element within the curriculum, as of core value in cross-curricular learning, and as central to fulfilling the cultural entitlement, the *Every Child Matters/Youth Matters* vision, and the Children's Plan

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

Regional and local government and their agencies

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

The consultation identified this as an opening for cultural learning to become a key part of the policy and delivery frameworks for the *Every Child Matters/Youth Matters* vision and the related Children's Plan that underpin these structural changes. Indeed, the Plan includes the entitlement "for all young people to participate in positive activities including piloting a new offer to take part in cultural activities in and out of school".⁴⁵

“Culture is about conversations. And at a time when it seems we're not talking enough to each other, and generations can be divided, these conversations become more and more important. Museums and galleries are some of the very best places to bridge that generational gap. Objects, art, displays and exhibitions at museums and galleries – public spaces – are natural catalysts to these conversations. They prompt people of all ages to respond, talk, enjoy, experience and listen to each other's stories.”

Dea Birkett, Founder, Kids in Museums

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

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

Cultural learning, including cultural entitlement, should become an explicit part of local authority planning for children and young people. Cultural organisations, schools, colleges and other learning settings can open up opportunities for joint working through Children's Trusts and Local Area Agreements for children's services, and improve cultural outcomes for all children and young people, their families and carers, particularly for those individuals and communities who are excluded from, or untouched by cultural offerings and the learning opportunities they provide. They can also draw on, and initiate, appropriate procedures for involving learners of all ages in developing policy and provision for cultural learning.

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

RECOMMENDATIONS

Regional and local government and their agencies should:

- make cultural learning, including the cultural entitlement, a more explicit part of their planning for all children and young people through, for example, the Children's Plan and the existing national outcomes and indicators in Public Service Agreements.

Cultural organisations and educational institutions should:

- build local and regional partnerships working through Children's Trusts and Local Area Agreements for Children's Services to improve outcomes for all children and young people. Such partnerships should involve learners of all ages (as well as the parents and carers of children and young people) in developing local and regional policy and provision for cultural learning.

“A magical experience... My daughter was one of the performers... She is having a very difficult time at school at the moment; yesterday I saw her self esteem grow as she walked through the stage door for the company warm up. What an amazing opportunity being part of this has given her... I wept.”

Parent of participant in one of The Sage Gateshead's youth programmes

Schools and the wider learning sector

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

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

– Comment by a cultural venue's policy development director

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

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

learning experiences; and the development of greater expertise and understanding between learning and cultural staff.

RECOMMENDATIONS

Schools and the wider learning sector should:

- with the support of DCSF and Ofsted, incorporate cultural learning as a core element in their curriculum offer to students within and beyond the classroom; in their *Extended Schools* programme; and in their provision for families and the wider community
- in partnership with cultural organisations, enable teachers and other school staff to access their cultural entitlement
- appoint individual cultural learning champions or 'champion teams' from their own staff, students, governors, parents and carers, or local artists or staff from local cultural venues
- establish or extend local and regional cultural learning networks incorporating cultural organisations, venues and other schools and learning settings, especially those with limited resources for cultural learning

- consult regularly with children, young people, and their parents and carers, on what kind of cultural learning opportunities to provide, and how and where to provide them

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

Cultural organisations

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

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

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

To achieve this, boards should consider the suitability of their current structure for developing and monitoring the proper provision and reach of cultural learning activities. Organisations should also adopt an 'all-through' approach to cultural learning, giving it a core

role in their work and board composition – integrating the cultural learning team in its structure, and valuing the expertise of that team, and of the learners with whom they work. Cultural organisations should also reflect on what messages the learning spaces in their buildings give about the status of learning within their organisations as a whole.

RECOMMENDATIONS

Public and private funding bodies should:

- expect cultural organisations to adopt an 'all-through' approach to cultural learning, giving it a core role in their work and board composition, integrating the cultural learning team in the organisation's structure, and valuing the expertise of that team, and of the learners with whom they work – and seek to work.
- consider the suitability of their current organisational structures for developing the best possible provision of cultural learning activities.

“Our culture isn’t just the songs we sing or the dances we do. It’s the colours we see, the way our voices are produced in our throats, what we feel when we think the word ‘mother’ or ‘table’ or ‘sea’. It’s how our world looks through a special prism – but it’s also the prism... from our first consciousness until our last, we should sing every song and dance every dance from every part of the world as we go on our journey to become the men and women we are.”

David Lan, Artistic Director, Young Vic

2

Training

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

This can reduce the confidence and expertise of practising teachers who may be reluctant to engage with cultural and arts matters, or who are frustrated by the lack of opportunity to do so. It can also put many schools at a disadvantage in developing valuable partnerships with cultural venues and organisations, and create attitudinal barriers between the two sectors.

The consultation highlighted that meeting this challenge is not easy, given the restraints of time and scope in the training curriculum, the low priority of the arts and culture in many schools, the lack of hands-on practice in teacher training courses, and a decline in specialist teachers for arts subjects. However, some teacher training providers have developed much good practice, through such projects as the HEARTS⁴⁶ programme. Others have close links with schemes like the *Teaching Outside the Classroom*⁴⁷ scheme, through which they collaborate with

cultural organisations and venues. The range of teacher placements and other learning opportunities supported through Strategic Commissioning and the work of engage⁴⁸ are also extensive. The processes for achieving successful outcomes should be more widely disseminated, discussed and built upon.

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

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

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

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

“Culture and arts are the best tools we have to understand ourselves and others, to comprehend humanity as a whole, to appreciate its beauty and forgive its weaknesses.”

Tamara Rojo, Principal Dancer with the Royal Ballet



Innovation in practice

innovative programmes in schools and cultural organisations.

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

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

RECOMMENDATIONS

Teacher training providers, supported by professional bodies and subject associations, should:

- establish a working group to identify and disseminate practice that gives teachers high-quality experience of cultural learning during their training
- collaborate with schools, cultural organisations and local authorities to devise, expand and run more accessible and sustainable high-quality professional development courses on cultural learning for teachers and other learning practitioners, particularly in parts of the country where few development opportunities are available.

The cultural sector should:

- work with higher education institutions and with qualifications, standards and skills agencies to expand the number, scope and quality of higher-level professional courses and qualifications for teachers, cultural learning practitioners and artists, to enable them jointly to develop best practice and innovative programmes

- seek to offer a ‘cultural entitlement’ to teachers, starting during their initial training and continuing through the first five years of their career

- seek to offer all teaching and support staff in schools and colleges regular cultural opportunities, at a local, regional and national level, in association with local, regional and national cultural and heritage organisations and venues.

Training providers and schools should:

- allocate time and resources to opportunities for working in a cultural organisation; for engaging in professional development, research, and sabbaticals; and for creative activities such as performing, composing, writing and making.

DCSF and DCMS should:

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

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

Such advocacy should be supported, and legitimised, by formal cross-sector collaboration. For example, a range of educational and cultural bodies, such as MLA, NIACE, QCA and the Specialist Schools and

Academies Trust (SSAT), have developed models to evaluate learning projects and assess quality and professionalism. These, and other, policy bodies might work together to review tried-and-tested models for evaluation and for increasing quality, such as MLA’s *Inspiring Learning for All* scheme, to enable them to be recognised, adapted and taken up more widely across the sectors. A similar exercise might be carried out to agree and disseminate recommended standards or benchmarks, based on practitioner experience and best practice through their projects and programmes in order to support the more effective development of cultural learning.

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

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

“Culture, heritage and the natural world help to inspire us, engage our minds and open our eyes to new horizons... We welcome this report as it helps to identify ways to strengthen and value cultural learning for the benefits it brings to individuals and to society.”

Dame Fiona Reynolds, Director-General, The National Trust

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

RECOMMENDATIONS

Cultural and education policy bodies should:

- work together to review tried-and-tested models for evaluation and increasing quality, such as MLA's *Inspiring Learning for All* scheme, to enable them to be recognised, adapted and taken up more widely across the two sectors
- agree and disseminate recommended standards or benchmarks, based on their accumulation of practitioner experience and best practice through their programmes and projects, in order to support the more effective development of cultural learning
- agree and recommend principles, processes and practices for cultural learning which embrace the diverse forms of provision, encourage innovation and inclusion, and support learner involvement in decision-making across the sectors

■ commission independent and robust research to enlarge and consolidate the evidence base required to make decisions about the on-going state and progress of, and training needs for, cultural learning.

“Cultural experiences are about life itself, prompting us to think differently and to respond with our whole being. They are not only life-enhancing, they can be life-changing.”

Anne Wood, Children's television producer – producer of *Teletubbies* and *In the Night Garden*



“I’m telling you, theatre is better than TV.”

Doreen, aged 9, following a school visit to the Unicorn Theatre for Children



Funding

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

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

None the less, some schools remain unable or unwilling to allocate sufficient funding, time or expertise for cultural learning; after all, core budgets have to be distributed across a broad range of curriculum commitments. Also, there can be confusion or lack of awareness about the resources that are on offer.

For whatever reason, it appears that schools can often feel constrained in giving high priority to cultural learning opportunities. **In an economic downturn, funding needs to be protected or ring-fenced to enable cultural learning opportunities to thrive.** The current climate calls for a higher profile for, and greater coordination of, funding sources through, for example, central government grants and local authority Children’s Services initiatives.

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

A better balance is needed between the two perceptions of success (numbers and excellence), as highlighted in the McMaster Report, *Supporting Excellence in the Arts*.⁴⁹ Finally, some cultural organisations are themselves reluctant to develop more innovative programmes, often lagging behind the ambitions of funders.

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

Leadership

draw on sufficient expertise, whose provision is limited, of poor quality, geographically inaccessible, or where there is little interest in cultural learning opportunities. And finally, they should support appropriate processes involving learners in decision-making on policies for, and content of, learning provision.

RECOMMENDATIONS

Funding bodies, including government, should:

- develop dedicated long-term funding models that encourage and support sustained collaborations between cultural organisations and learning institutions and settings
- increase the level of funding sources dedicated to supporting cultural learning providers in high-quality engagement with schools and learning settings where provision is limited, of poor quality, or geographically inaccessible.

The consultation made clear that it is time to take a lead on cultural learning. The value of good leadership is widely recognised as a key aspect of improving schools, enhancing the skills and experience of teachers and other practitioners to fulfil learners’ needs and aspirations. Agencies developing leadership skills, such as NCSL, the Centre for Excellence in Leadership (CEL), Future Leaders⁵⁰ and Teach First,⁵¹ have the potential to introduce a greater cultural learning element in their leadership training courses, particularly in such areas as curriculum innovation and personalised learning.

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

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

Through such initiatives as the *Clare Leadership Programme* and the *ACE/CC Skills/MLA Cultural Leadership Programme*, the cultural sector is recognising more widely the value of appointing educational and cultural leaders to senior staff and board positions. The leadership skills for such roles include advocating on behalf of cultural learning; encouraging a wider commitment and collaborative approach to learning in their institution or organisation; facilitating partnerships between cultural organisations and learning settings; identifying and promoting suitable models of good practice; exploring and realising the potential of technology and new

6

“We want to see an active confederation of cultural and educational stakeholders collaborating in putting the case more effectively, working with existing structures and creating new ones if necessary. And there is no time to lose.”

Dr Maggie Atkinson, Tony Hall, Michael Morpurgo

A Cultural Learning Alliance

media to promote cultural learning and increase its accessibility to many more learners; encouraging new ideas; understanding how people learn, and the value of cultural learning; and engaging with local communities in order to meet their learning needs in a range of contexts and locations.

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

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

RECOMMENDATIONS

Cultural organisations should:

- recognise and take advantage of the value of appointing more educational leaders to senior staff and board positions.

Schools and other learning settings should:

- appoint more people from the cultural sector to act as governors, trustees, mentors and role models for staff, learners, and parents.

Cultural organisations and educational institutions should:

- work together to identify and support well-known and respected national and regional figures from both sectors to act as advocates for cultural learning.

Cultural and educational leadership programmes should:

- incorporate and promote cultural learning leadership skills as a core, and valued, element of their training.

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

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

- agree, promote and implement a universal entitlement to cultural learning experiences and progression
- help develop and promote shared standards or benchmarks, and a common language and understanding compatible with the range of formal and informal cultural learning settings
- encourage diversity, inclusion and innovation in cultural learning

- open up more cultural learning opportunities within and beyond schools and other formal learning settings, promoting the potential of new technologies to increase such opportunities and reach a wider constituency of learners

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

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

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

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

- encourage more cultural learning opportunities in the initial training and continuing professional development of teachers, artists, cultural learning teams, and others working with learners in both formal and informal situations

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

RECOMMENDATIONS

- Key people and organisations in the learning and cultural sectors should come together to form a time-limited Cultural Learning Alliance. The Alliance would advocate for a coherent national strategy for cultural learning across the education and cultural sectors, based on the above recommendations; and develop and consult on a small number of compelling new ideas for delivery, inspired by the findings of this report.

Endnotes

- 1 See 'Cultural Learning research' in the Research section of the Clore Duffield Foundation website: www.cloreduffield.org.uk
- 2 *Find Your Talent* is being piloted in ten pathfinder areas across England, offering children and young people regular involvement with arts and culture both in and out of school: www.findyourtalent.org
- 3 For details of the "most fundamental review of the Primary curriculum for a decade" now underway, and of the new Secondary curriculum introduced in September 2008, visit the QCA website: www.curriculum.qca.org.uk
- 4 'Major Reforms To School Accountability Including An End To Compulsory National Tests For Fourteen Year Olds ...', DCSF Press Release, 14 October 2008: www.dcsf.gov.uk
- 5 DCMS and ACE launched the national young people's Arts Awards – October 2005: www.artsaward.org.uk. For more recent developments, see the Creative & Cultural Skills website: www.ccskills.org.uk/Qualifications
- 6 The Manifesto for *Learning Outside the Classroom* was launched in November 2006: www.lotc.org.uk
- 7 www.dcsf.gov.uk/publications/extendedschools
- 8 *Creative Britain: New Talents for a New Economy, a strategy document for the Creative Industries*, led by DCMS in partnership with BERR and DIUS and published in February 2008: www.culture.gov.uk/reference_library/publications/3572.aspx
- 9 A variation on the Demos report's definition of cultural learning, by a music organisation
- 10 www.culture.gov.uk/reference_library/publications/3524.aspx
- 11 www.culture.gov.uk/pdf/naccce.pdf
- 12 www.mla.gov.uk/about/region/~media/Files/pdf/2008/SE_resources_museums_libraries_archives
- 13 Education Reform Act 1988: www.opsi.gov.uk/acts/acts1988/ukpga_19880040_en_1
- 14 Joint DCMS/DCSF press release, 13 February 2008: www.culture.gov.uk/reference_library/media_releases/2150.aspx
- 15 *Find Your Talent* prospectus: www.findyourtalent.org/pdf/prospectus.pdf
- 16 www.creative-partnerships.com/how-we-work/about-cp/ – data correct as at December 2008
- 17 In March 2005, DCMS announced the establishment of three Cultural Hubs, benefiting from £1.5m of Arts Council funding per year and to be managed locally by a Steering Group involving Arts Council England, the Museums, Libraries and Archives Council, the relevant Local Education Authority and the Specialist Schools Trust: www.culture.gov.uk/reference_library/media_releases/3008.aspx
- 18 www.standards.dfes.gov.uk/specialist_schools/what_are – data correct as at December 2008
- 19 Note that these are questions raised in the consultation, not statements of facts. For example, it should be noted that the percentage for Secondary schools is more than 30%
- 20 www.artsaward.org.uk
- 21 www.partnershipsforschools.org.uk
- 22 www.curriculum.qca.org.uk
- 23 www.thersa.org/projects/education/opening-minds – data correct as at December 2008
- 24 www.musicalfutures.org.uk – data correct as at December 2008
- 25 www.curriculum.qca.org.uk
- 26 www.standards.dfes.gov.uk/eyfs
- 27 www.lotc.org.uk
- 28 www.ygt.dcsf.gov.uk
- 29 www.dcsf.gov.uk/mds
- 30 www.dcsf.gov.uk/14-19/
- 31 *Creative Britain: New Talents for a New Economy, a strategy document for the Creative Industries*, led by the DCMS in partnership with BERR and DIUS and published in February 2008: www.culture.gov.uk/reference_library/publications/3572.aspx
- 32 www.ccskills.org.uk/creative_apprenticeships/tabid/82/default.aspx
- 33 www.musicmanifesto.co.uk
- 34 www.cbso.co.uk/?page=resources/BuildingOnExcellence-OrchestrasForThe21stCentury.pdf
- 35 www.culture.gov.uk/images/publications/VoluntaryArtsreport.pdf
- 36 <http://archive.niace.org.uk/Organisation/Advocacy/Libraries/Resource.htm>
- 37 *Informal Adult Education: shaping the way ahead*, DIUS, January 2008: <http://www.dius.gov.uk/publications>
- 38 "Between 2008 and 2011 DCMS and DCSF will allocate £13.1 million to support the education work of England's museums and galleries. This new funding builds on the previous investment by DCMS and DCSF to support museum and gallery education in the past two years and will complement the education work of the Renaissance in the Regions programme." Quoted in 'Young people to get five hours of culture a week – £135m funding boost announced', Joint DCMS/DCSF Press Release, 13 February 2008: www.culture.gov.uk/reference_library/media_releases/2150.aspx
- 39 www.mla.gov.uk/what/programmes/renaissance
- 40 www.inspiringlearningforall.gov.uk
- 41 HLF, 2008 (data covering period April 1994 to March 2008)
- 42 See *Space for Learning: A Handbook for Education Spaces in Museums, Heritage Sites and Discovery Centres* published 2004: www.cloreduffield.org.uk
- 43 *Performing Arts Organisations and Education: a Role for Boards*, PAEback, April 2007: www.phf.org.uk
- 44 www.mlalondon.org.uk/priorities/index.cfm?NavigationID=306
- 45 www.dcsf.gov.uk/childrensplan/downloads/The_Childrens_Plan.pdf
- 46 www.nfer.ac.uk/latest-news/press-releases/hearts-putting-the-arts-into-teacher-training.cfm
- 47 www.teachingoutsidetheclassroom.com
- 48 engage is the National Association for Gallery Education: www.engage.org
- 49 http://www.culture.gov.uk/reference_library/publications/3577.aspx
- 50 www.future-leaders.org.uk
- 51 www.teachfirst.org.uk

Culture and Learning Steering Group

David Anderson (Victoria & Albert Museum) – *joined 2008*

Sally Bacon, Chair (Clore Duffield Foundation)

Paul Collard (Chief Executive, Creativity, Culture and Education) – *joined 2008*

Jane Drabble (PAEback, alternating with Margaret Maden) – *joined 2008*

Laura Gander-Howe (Arts Council England) – *joined 2008*

Hilary Hodgson (Esmée Fairbairn Foundation) – *from February 2008*

Amanda Jones (Esmée Fairbairn Foundation) – *until February 2008*

Patricia Lankester (Specialist Adviser to the Clore Duffield Foundation)

Tony Lyng (Consultant Headteacher, Secondary Transformation team Advisory Services, Kent)

Margaret Maden (PAEback, alternating with Jane Drabble) – *joined 2008*

Sandy Nairne (National Portrait Gallery)

Maggie Semple (The Experience Corps)

Pauline Tambling (Creative & Cultural Skills)

Katherine Zeserson (The Sage, Gateshead) – *joined 2008*

Acknowledgements

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

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

Rick Rogers: 26 April 1945 to 19 October 2008

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

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

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

“*A child who is not given access to culture is being deprived of one of the greatest life enhancers. Theatre, music, art, dance... all play a vital role in helping a child grow and understand the world around them.*”

Dame Judi Dench

This report sets out the groundwork for a new approach to culture and learning in England, and is based on the findings of an extensive public consultation among practitioners working across the cultural and learning settings. It was launched at the Royal Society of Arts on 27 April 2009, with a keynote address by Dr Maggie Atkinson.

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Written by Rick Rogers

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

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

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