



Imagine
Nation

The text 'Imagine Nation' is rendered in a glowing pink neon font. The word 'Imagine' is in a clean, sans-serif typeface, while 'Nation' is in a flowing, cursive script. A complex network of thin black lines and small black dots is overlaid on the text, resembling a digital or neural network diagram. The background is a solid dark grey.

The value of *Cultural Learning*

Imagine Nation

The value of *Cultural Learning*

JK Rowling OBE, *Very Good Lives*, Little Brown, 2015

'We do not need magic to transform our world; we carry all the power we need inside ourselves already: we have the power to imagine better.'



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

Arts and culture are a life-enhancing and essential part of our existence. They bring pleasure, participation, self-expression and essential skills into children's lives. By speaking with one voice and working together, we can realise our ambition for all children and young people to have an entitlement to quality cultural learning.

The Alliance brings the diverse elements of the cultural sector together – including museums, film, libraries, heritage, dance, literature, new media arts, theatre, visual arts and music – to work with the education and youth sector, with parents and with young people. It is supported by a membership of around 10,000 organisations and individuals.

The CLA is chaired by Lord Puttnam. A Steering Group meets quarterly to oversee its work and direction, and an Advisory Panel offers expertise and strategic support. The signatories to this publication are a few – among many – supporters of the Alliance's work.

The CLA first published *ImagineNation*, together with its first *Key Research Findings* in 2011, thereby setting the agenda for a national conversation about the value of cultural learning. This new edition, based on an updated *Key Research Findings* report, presents a refreshed, comprehensive and compelling case for the value of cultural learning within and beyond our education system.

ImagineNation has been produced through consultation with the CLA's members and is available as a free PDF from the CLA website:

www.culturallearningalliance.org.uk

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Key Research Findings

Michelle Obama,
Honorary Chair,
President's Committee
on the Arts & the
Humanities, 2009–2016

'Arts education is not a luxury, it's a necessity. It's really the air many of these kids breathe. It's how we get kids excited about getting up and going to school in the morning. It's how we get them to take ownership of their future.'

Cultural Learning
Alliance, *Key Research
Findings: the value of
cultural learning, 2017*

1. Participation in structured arts activities can increase cognitive abilities by 17%.
2. Learning through arts and culture can improve attainment in Maths and English.
3. Learning through arts and culture develops skills and behaviour that lead children to do better in school.
4. Students from low-income families who take part in arts activities at school are three times more likely to get a degree.
5. Employability of students who study arts subjects is higher and they are more likely to stay in employment.
6. Students from low-income families who engage in the arts at school are twice as likely to volunteer.
7. Students from low-income families who engage in the arts at school are 20% more likely to vote as young adults.
8. Young offenders who take part in arts activities are 18% less likely to re-offend.
9. Children who take part in arts activities in the home during their early years are ahead in reading and Maths at age nine.
10. People who take part in the arts are 38% more likely to report good health.

Read the *Key Research Findings* in full at:

www.culturallearningalliance.org.uk/evidence

Foreword

In recent years the policy landscape for education has changed radically. We have seen a remodelling of the national curriculum in Scotland and England, with a new framework being developed in Wales. Qualifications have been changed and streamlined; school accountability and measurement have been restructured, as have our teacher training systems. Devolution has been systematically introduced, with local authorities in England no longer holding funds or responsibility for academies and free schools, and new bodies, regional and national, now overseeing skills and training.

These and other reforms have had a significant impact on the health of the arts in schools in England, where there has been a decline in the number of children taking arts subjects; a reduction in arts teaching hours; and fewer arts teachers employed in schools. Beyond school, informal programmes for young people have suffered due to cuts in local authority funds and services; tuition fees for universities are rising; and concern for children's early years has seemingly dropped off the policy agenda. Children and teachers in Wales, Scotland and Northern Ireland have had a different experience, with both policy and funding in these nations reflecting recognition of the importance of creativity and the arts, but practice and commitment sometimes remaining patchy.

Despite this fractured system and difficult climate, there are places where teachers and parents, schools and governors, pupils and communities are choosing to become champions for the arts and heritage. They are creating inspiring settings for cultural learning, are helping young people to progress and thrive, and are investing in our social, economic and cultural future. All across the country great work is being done.

This document is a celebration of this important work, and a call to arms for everyone in education and the arts in the UK today. Every effort must be made to halt the erosion of the arts as an essential pillar in the structure of education, and to ensure that all children are the recipients of a broad and balanced education. We need to support our schools and settings, many of which are struggling under the weight of complex bureaucracies and competing agendas. Schools should be well-resourced, and should be staffed by trained specialists.

One of the ways to make the case for the arts is to deploy the arguments and evidence in this document. They show that the arts and culture are not an add-on, or a nice-to-have, but are part of the fabric of our society, and that young people have a right to experience the best, and to be given the opportunity to make their own contribution to the continual reshaping of our civilization. We must celebrate our successes, build best practice, and learn from each other; in challenging times, it is up to us to be the champions of young people's hopes, talent and ideas.

Signatories

Lord Puttnam of Queensgate CBE
Chair, Cultural Learning Alliance

David Anderson OBE
Director General, National Museum of Wales

Dr Maria Balshaw CBE
Director, Whitworth & Manchester City Galleries

Alex Beard CBE
Chief Executive, Royal Opera House

Dr Mary Bousted
General Secretary, Association of Teachers and Lecturers (ATL)

Jane Comeau
Chair, Professional Association for Childcare & Early Years

Mary Curnock Cook
Chief Executive, UCAS

Marcus Davey OBE
Chief Executive & Artistic Director, Roundhouse

Gregory Doran
Artistic Director, Royal Shakespeare Company

Dame Vivien Duffield
Chairman, Clore Duffield Foundation

Jane Duncan
President, Royal Institute of British Architects

Sir John Dunford OBE
Chair, Whole Education; National Pupil Premium Champion, 2013–2015

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Chair, National College for Creative & Cultural Industries

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Dr Phil George
Chair, Arts Council of Wales

Continued overleaf...

Signatories continued ...

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Chair, Nesta

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Executive Director,
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Matt Griffiths

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Jane Hamlyn

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Chief Executive,
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Professor Stephen Heppell

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**Baroness Howe of
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David Jubb

CEO & Artistic Director,
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Chair, Effective Primary
Teaching Practice Review,
on behalf of the Teaching
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Chair, Independent
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Elisabeth Murdoch

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Amanda Nevill CBE

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John Newbiggin OBE

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Rufus Norris

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Chi-chi Nwanoku MBE

Founder, Artistic &
Executive Director of
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Grayson Perry CBE RA

Artist; Chancellor,
University of the
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Abigail Pogson

Managing Director,
Sage Gateshead

Paul Reeve

CEO, Into Film

Sir Ken Robinson

Author, speaker, adviser
on education in the arts

Tamara Rojo CBE

Artistic Director,
English National Ballet

Sir William Sargent

Founder & CEO, Framestore

Jenny Sealey MBE

Artistic Director & CEO,
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Sir Nicholas Serota

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Professor Dai Smith CBE

Raymond Williams
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Kully Thiarai

Artistic Director,
National Theatre Wales

Dr Paul Thompson

Rector, Royal College of Art

Dame Clare Tickell

Independent Chair,
Early Years Foundation
Stage review (2011)

Stella Toonen

Director, Young People
in the Arts

Malcolm Trobe CBE

General Secretary
(interim), Association
of School and
College Leavers

Matthew Warchus

Artistic Director,
Old Vic Theatre

Sue Wilkinson MBE

Chief Executive,
Reading Agency

Stuart Worden

Principal, The Brit School

The arts and education: about cultural learning

The arts have the power to change and shape young people's lives.

The knowledge, skills and experience made possible by the performing and visual arts, film, museums, libraries, heritage and exploring the built environment, are essential to young people's development.

Cultural learning takes place in schools and colleges, and informally in the wider world, creating opportunities for children and young people to express their ideas and form their values.

Through cultural learning, young people are encouraged to explore other cultures, past and present, and inspired to contribute to the arts and culture of the future.

This publication focuses on the *four values* of Cultural Learning:

~ *Social*

~ *Educational*

~ *Economic*

~ *Personal*

Lord Puttnam, Chair,
Cultural Learning Alliance

'Learning through culture and the arts leads to creative thinking, confidence and problem-solving – all skills which are prized by employers and which young people need. If we fail to offer our young people the opportunity to participate in the arts and culture, then we fail to support them in becoming the leading thinkers, innovators, creative business and community leaders of the future.'

Dr Lee Elliot Major, Chief Executive, Sutton Trust

“Working class” kids have been stripped of the traditional places where they once developed cultural capital: the youth club, town hall, local library, or children’s centre. In the US, the richest families now spend seven times more on out of school enrichment than the poorest families, a much bigger gap than 40 years ago. All the data points to a similar gap in the UK. Given this, the role of schools as places of cultural and social as well as academic learning has become even more critical.’

Vikki Heywood CBE, Chair, Warwick Commission on Cultural Value

‘Government and the Cultural and Creative Industries need to take a united and coherent approach that guarantees equal access for everyone to a rich cultural education and the opportunity to live a creative life. There are barriers and inequalities in Britain today that prevent this from being a universal human right. This is bad for business and bad for society.’

Simon Hayes, Police & Crime Commissioner, Hampshire (to May 2016)

‘This work [Arts & Culture SE Bridge Partnership Investment Programme, Artswork] provides a clear direction and focus to enable young people to re-evaluate their lives at a crucial time, and could significantly help in reducing reoffending. They are to be commended for this.’

Michael Sheen OBE, Actor, Ambassador for Into Film

‘As access to the arts becomes more and more a possibility only for the privileged few, with every library and museum that closes, with every youth theatre or music course that gets defunded, with every drama school place that isn’t a possibility for young people from less well-off areas and backgrounds – each time a voice that could add to that vital dialogue is excluded then the conversation gets more and more one-sided. Only certain stories get told once more, only certain kinds of experiences get shared. We move back towards a culture where only privilege is allowed a voice and the possibilities become narrower and narrower for us all. We become diminished as a nation. When all the weight of the conversation is loaded on one side then it becomes inevitable that we will return to travelling in circles once more.’

Tutor, Bolton School of the Arts, National Saturday Club

‘The Club has allowed the University to develop relationships with teachers and parents, which has produced a strong bond with the community and developed a positive attitude towards the University and School of the Arts.’

Summer Arts Colleges, Unitas

Summer Arts Colleges are intensive programmes designed to increase educational engagement and achievement amongst the highest-risk young people in the youth justice system, thereby reducing offending. The programmes have run for nearly ten years with nearly 3,000 participants, and across more than half of Youth Offending Teams in England and Wales. Evidence shows that the Summer Arts Colleges have had significant effects on literacy and numeracy, have substantially reduced offending and reconviction rates, and have an average return on investment of £8.53 for every £1 invested.

The social value of the arts

Ideas
Values
Empowerment
Participation
Happiness

Not every child is born with the same chances to achieve and thrive. More than a quarter of all children in the UK live in poverty, and for 1.7 million children¹ that poverty is severe. This has a significant impact on the social fabric of our society: on the health, education and everyday lives of children in our poorest families. They tend not to do so well in school, are more likely to suffer chronic illness and they cannot afford the same level of school trips or extra-curricular lessons. Cultural learning has a significant part to play in addressing this inequality.

The arts empower children. Access to the arts and culture is access to our national life, and is the universal right of every child. Every child's entitlement should be met. Cultural capital – the factual knowledge, intellectual skills and emotional intelligence that are gained through exposure to the arts – is acquired over time, as children are introduced to the ideas, images and values that constitute the culture of their families, their communities, and the wider world. Children and families who feel ownership of the arts and culture feel more confident in their ability to create, challenge and explore, to be a part of society and to make change happen. Children denied this access can feel locked out and left behind.

The arts create a culture of citizenship. For our national democracy to flourish, we need everyone to participate in making decisions about our future. We need a tolerant society, in which people care about others. Children who engage with the arts are more likely to volunteer and are more likely to vote. We need citizens who can engage with major global challenges such as the environment, community cohesion, and ethical decision-making, and we need artists to make the art that will challenge and inspire us.

ImagineNation: The value of Cultural Learning

Department of Culture,
Media & Sport, *The Culture
White Paper, 2016*

'There is evidence to show that cultural participation can contribute to social relationships, community cohesion, and/or make communities feel safer and stronger. Research has found positive links between cultural participation and improved social skills and engagement with the wider community, and evidence that culture can play a role in tackling crime.'

*Turner Contemporary:
Art Inspiring Change Social
Value Report, October 2016
(Canterbury Christ Church
University/Business School)*

'I don't think you can compare anything to visiting the gallery – certainly for our students. The very experience of going has huge value.' / 'Coming to the gallery breaks down students' prejudices and resistance as well as challenges their preconceptions.' / 'They have learnt to express what they do and don't like, even more importantly, they have learnt to justify that view.'

*Creative Pathways, Impact
Arts, Scotland*

'The 2012 Creative Pathways programme in Scotland has engaged productively with young unemployed people, often facing difficult life circumstances and at great risk of long-term exclusion from the labour market. Research has shown that Creative Pathways has created substantial social value. Based on rigorous research and best assumptions, it is estimated that the programme achieves a Social Return of £5.68 for every £1 invested in it.'

Sir Peter Luff, Chair,
Heritage Lottery Fund

'Young people's engagement with culture – the arts and heritage – really helps them to understand each other. It also helps all of us to create strong, vibrant communities, to celebrate places and spaces, to acknowledge our shared and different pasts, and to build great foundations for the future.'

Wendy Rawlinson
Headteacher, Queen
Victoria School, Dudley,
Platinum Artsmark School

'Creativity and the arts are so powerful to young hearts and minds and can be their salvation. In the midst of creative teaching and learning you cannot tell who is gifted and talented, who is Pupil Premium (disadvantaged) or who has special needs. It is inclusive, can communicate in a universal language, and can change lives for the better.'

Abigail Pogson, Managing
Director, Sage Gateshead

'In a programme which serves families from a very wide range of backgrounds, including Looked After Children and their carers, we see time and again that cultural learning nurtures confidence, creativity and skill. Through being audience members, participants or creators of music, families learn and develop together.'

Caitlin Moran, *The Times*,
18 August 2011

'A library in the middle of a community is a cross between an emergency exit, a life-raft and a festival. They are cathedrals of the mind; hospitals of the soul; theme parks of the imagination. On a cold, rainy island, they are the only sheltered public spaces where you are not a consumer, but a citizen instead. A human with a brain and a heart and a desire to be uplifted, rather than a customer with a credit card and an inchoate "need" for "stuff".'

The social value of the arts

Partnership
Tolerance
Collaboration
Celebration
Cohesion

The arts bring communities together. From festivals celebrating local artists, to libraries offering families music workshops, the arts encourage communities to work together and create their own projects and performances. Cultural events and institutions are able to break down perceived barriers between generations, between neighbourhoods, social classes and different world views. They shape the character of a place and define its identity by offering space, agency and opportunities for people to participate and lead. Arts and culture make places great and people healthier. Successful communities incorporate and celebrate the arts and heritage and offer everyone the same opportunities to participate, wherever they live and whatever their background. Healthy communities also save money, reducing the strain on local budgets.

The arts and cultural sector make excellent, effective partners in the delivery of a wide range of services, from health and wellbeing to education. Across the country local authorities and schools are collaborating with artists; they commission them to deliver against social targets; to consult and engage communities; to listen to young people and to extend opportunities for learning, in and out of school. The arts can reach and empower young people in prisons, and young people at risk of offending. These partnerships help people to explore the way they feel about themselves and each other. They reach young people facing the most severe disadvantages. They help tackle mental health issues by offering the means for creative expression, and generate wider wellbeing and happiness.

To limit young people's access to the full range of cultural experience is to disenfranchise a generation. They will be intellectually poorer, emotionally more limited, and socially more isolated, lacking the skills that are learned through creativity and collaboration. We cannot allow this to happen: we must act now to ensure that the next generation is given all the tools it needs to build a stronger, healthier society.

ImagineNation: The value of Cultural Learning

Sir Kevan Collins, Chief Executive, Education Endowment Foundation

'We should teach the arts for their own sake – for the intrinsic value of learning creative skills and the enjoyment they bring – while at the same time doing our level best to ensure our children and young people leave school with a good level of literacy, numeracy and scientific curiosity. In this respect, all schools should be art schools.'

Darren Henley OBE, Chief Executive, Arts Council England

'Cultural education is integral to the happiness of our children and their families; to the strength of our communities and to the economic progress and international standing of our country. It turns STEM into STEAM: it fires the curriculum and creates individuals who are more inquisitive, persistent, imaginative, disciplined and collaborative.'²

In Harmony, Opera North Education

Andy Gamble, Headteacher at Windmill, & Low Road Music Federation has stated: 'We have observed many significant effects on the pupils' skills at Windmill, such as teamwork, co-operation, social etiquette and self-confidence. It is my belief that the cultural enrichment provided by the In Harmony programme has had a direct impact on the positive learning culture, and subsequently contributed towards improved results.'

Keyworth Primary and Nursery School, Keyworth: Ofsted Inspection report, 2014

'Pupils read confidently. They enjoy books and are on track to achieve well. Work with the Royal Shakespeare Company has embedded pupils' enthusiasm for reading and drama. Pupils' understanding of their cultural heritage is beyond their age. Pupils perform and observe scenes from Shakespeare's *Twelfth Night* and *Richard III*, using the author's language with convincing understanding.'

Times Educational Supplement, Primary School of the Year, 2016

'Vauxhall Primary School, in south London, was awarded the Primary School of the Year title for its commitment to closing the attainment gap between disadvantaged children and their peers. It offers its pupils a range of cultural experiences, including attending performances at the Royal Opera House, seeing Shakespeare plays at the Peacock Theatre, and working with mathematicians from the Royal Institution.'

Suzanne Howell, Deputy Headteacher, Sacred Heart Catholic School in Newcastle, Platinum Artsmark School

'Our students have the passion, drive and desire to allow their teachers to unlock their potential. Our staff work tirelessly to develop students' character and talent, ensuring all benefit from our high quality arts provision. Platinum status rewards the fact that we constantly deliver excellence and plan new and exciting ways to increase our arts offer, in a current climate where some arts subjects are being squeezed out of the curriculum in other schools.'

Chris Riddell, Children's Laureate, 2015

'School librarians play such an enormous role in bringing children to books they are going to enjoy. It's a magic alchemy when that works.'

The educational value of the arts

Knowledge
Skills
Creativity
Resilience
Potential

Studying the arts supports achievement. The arts give children the best start. Almost every child in the country attends school, and our classrooms are the places where expert teachers can inspire and lead, and where every child should have equal access to the advantages that arts and culture bring.

A school that is rich in the arts enhances the life chances of a child. Children thrive in schools where arts and culture are at the heart of the curriculum, and when they are taught by trained, confident specialists who are recognised and supported. Arts subjects are academically rigorous, have intellectual breadth and depth, and are of equal weight, status, value and importance to all other subjects. Taking an arts subject offers something to every student: it is an opportunity to ensure that their creative potential is developed, whatever their particular interest or future choice of career.

Education is fundamentally concerned with the development of human potential through the generation, communication and exploration of ideas, skills and knowledge. It must enable each and every pupil to create and express their understanding of the world and introduce them to a range of tools, techniques, concepts, frameworks and resources – helping them to comprehend and challenge existing ideas and to create their own.

Studying the arts supports achievement. Participation in the arts helps young people to learn and gives them the means to apply the knowledge they acquire. It can improve young people's cognitive abilities by between 16% and 19%; it contributes to raising young people's attainment across all subjects, and to the development of literacy and numeracy skills, particularly for children from low-income backgrounds.

Mary Curnock Cook,
Chief Executive, UCAS

'Cultural and arts education underpin success in life, work and society. I'm convinced that it is as important to ensure our best scientists and technologists understand the importance of creative skills as it is for our best creatives to contribute to science and technology. The digital world of the 21st century is crying out for well-rounded students who can see that a separation of STEM from culture and arts simply doesn't make sense anymore.'

Gillian Weale, Deputy
Head Teacher, The Vale
School, on working with
A New Direction

'Work with arts organisations contributes to pupils' exploration of the world. It provides a sensory world for them to learn through. SEN pupils don't learn through counting and reading, they learn through sensory exploration, smell, sight, touch and movement. These creative methodologies filter into our teachers' pedagogies [...] adding a different dimension to their teaching.'

Parent project participant,
National Museum Wales

'I never thought of bringing my children to the art galleries before, but now that I know a bit about it I will. I can just ask them what they think.'

Into Film Evaluation
(CUREE baseline
report, 2015)

'Two-thirds of class teachers whose pupils attend a film club believed that attendance had improved their literacy skills – this is especially true where young people were writing reviews in film club.'

National Foundation
for Educational
Research, 2010

A 2010 National Foundation for Educational Research survey of 2,295 teachers involved in Creative Partnerships⁹ showed that 76% of those teachers had more enthusiasm for their jobs as a direct result of the programme. Over half said that it had a positive effect on their leadership skills and their working relationships with colleagues across the school.

Michael Jameson,
Bradford Council's
Strategic Director of
Children's Services on
a CAPE UK initiative

'This [Bradford Film Literacy Programme] is an excellent example of the fantastic practice and use of alternative mediums that brings learning to life for children. Through our commitment to school-to-school support this excellent practice is being shared so that all teachers develop these skills.'

Roddy Gauld, Chief
Executive, Octagon
Theatre, Bolton

'Our degree course, run jointly with the University of Bolton, allows students to spend three years in the Octagon alongside their academic studies. We can enrich their experience by giving them first-hand insights into every aspect of making theatre and running a theatre business. They should not only graduate with a degree that gives them a host of transferable skills such as communication, collaboration and creativity; but also with the experience and maturity to move straight into the world of work, whether in theatre or any another industry.'

The educational value of the arts

Teachers
Artists
Parents
Carers
Communities

Schools that invest in their arts staff, that timetable arts subjects, partner with cultural organisations and artists, and offer cultural learning activities in after-school hours, are offering truly outstanding opportunities to their students. The arts are a route to the enjoyment of education, encouraging disengaged students to attend school and inspiring them to learn and think differently.

There are more than 15 million children and young people below the age of 19 in the UK⁴, and each of them has the right to the best possible start in their lives: they need access to the art forms and material culture that will engage their imaginations and help them develop the character traits, values, and skills that society needs – resilience, creativity, empathy, and an entrepreneurial spirit.

The arts engage parents with schools and with their children's learning. Through attending a play or exhibition, or accompanying a child on a trip to a local concert or landmark, parents have the opportunity to see their child and their community in a new light, to recognise their children's talents and to share in their achievements.

Education is at its best when everyone has a stake and role in children's lives and in shaping and supporting their learning: teachers, parents, the local community, and children and young people themselves. Artists and cultural organisations are key partners. From art galleries to concert halls, they offer essential spaces to learn, as well as access to experts such as playwrights and designers, and skilled colleagues such as choreographers and curators.

Arts education contributes to the development of all aspects of a child's powers and personality. It is as essential as numeracy and literacy in equipping children with the skills for life and the creativity to build a successful nation.

President Obama
in conversation with
Joi Ito, Director MIT
Media Lab, WIRED,
October 2016

Joi Ito: 'There are actually very high-level jobs, things like lawyers or auditors, that might disappear. Whereas a lot of the service businesses, the arts, and occupations that computers aren't well suited for won't be replaced ... as we start to see people getting displaced there's also this idea that we can look at other models – like academia or the arts, where people have a purpose that isn't tied directly to money.' President Obama: 'So for us to re-examine what we value, what we are collectively willing to pay for – whether it's teachers ... artists, all the things that are incredibly valuable to us but right now don't rank high on the pay totem pole – that's a conversation that we need to begin to have.'

Professor Dai Smith,
Chair, Arts Council
of Wales 2007–2016

'Arts in Education is the best instrument we possess for a small nation's confident future to be played out on a global stage. Only if we step forward, can we take a bow. Art is not about ensuring other ways or means of living, it is life itself. It is the gift of a national past to its future society. Nothing is more vital to the sense of Wales itself.'

Peter Green, Headmaster,
Rugby School

'We know that in the world of work, creative vision, entrepreneurial skills and artistic flair are key transformational advantages that derive from studying the arts.'

Sir William Sargent,
CEO, Framestore

'Our creative industries are currently world class; if you look at the Oscars there are British entries in the craft categories every year. To stay at the top of the industry we need a steady pipeline of new talent from our education system. It is essential we safeguard the arts in schools and push for STEAM curriculums to ensure students are progressing through the pipeline to become the brilliant creatives of the future.'

Sir Richard Leese CBE,
Leader, Manchester
City Council

'Ensuring a city has a "cultural offer" that makes it a place where people and businesses want to live, work and invest is not just desirable – we believe it is essential.'

Councillor Terry Geraghty,
Chair of Hull Culture and
Leisure, on CAPE UK and
Hull's Cultural Collisions
Network

'The programme offers a direct route into the creative industries and it is a valuable training opportunity for our young people who are aspiring to learn and work in this growing sector. Hull Culture and Leisure is looking forward to hosting and being part of this fundamental scheme that will offer many opportunities and excellent training. Developing high quality cultural expertise is at the heart of our ambitions and this funding enables us to build a strong foundation to capture the opportunity for cultural, economic and community growth beyond 2017.'

John Kampfner, Chief
Executive, Creative
Industries Federation

'Our great art galleries, from Manchester to Margate, our flourishing TV industry, our growing reputation for fashion, and all the many other achievements are imperilled if we do not invest in the arts and cultural education. They are part of one ecosystem, one success story.'

The economic value of the arts

Invention
Ingenuity
Talent
Enjoyment
Employment

The arts help young people flourish. Evidence shows that children who study the arts tend to do better in other subjects; they are more likely to attend university, and are more employable.

The UK's Creative Industries are a recognised national and international success. Their share of the economy is projected to rise from 10% in 2014 to 20% in 2020. Our Creative Industries are world leading, contributing more than £84bn a year to our economy and accounting for more than 2.9 million jobs. They span many different disciplines, from video-gaming and product design, to music, theatre, film and fashion.

Creative careers offer good prospects. As technology develops, more and more jobs may be completed by machines, or simply become redundant, but research shows that creative jobs will be more resistant to automation. People in creative occupations also tend to enjoy higher than average levels of job satisfaction and personal fulfilment.

The arts help to make young people more resilient as our workplaces change. The number of micro-businesses and self-employed people in the UK is on the rise, with more than 14% of our workforce now working freelance. Creative skills such as communication, marketing and design are essential to their success.

There is a diverse range of routes into the creative industries that suit the aptitudes and abilities of all children and young people: from GCSEs to apprenticeships to Masters degrees. Apprenticeships in the cultural sector have seen the fastest growth in uptake over the last five years, four times faster than in any other area.

Leading employers from across the Creative Industries and beyond are calling for job-ready, innovative, analytical and inventive problem-solvers: they want a workforce with both creative and scientific skills.

Arts for Art's Sake?
Overview, OECD⁵

'Arts education matters because people trained in the arts play a significant role in the innovation process in OECD countries: the arts should undoubtedly be one dimension of a country's innovation strategy. Ultimately, however, the arts are an essential part of human heritage and of what makes us human, and it is difficult to imagine an education for better lives without arts education.'

Nigel Carrington, Vice-Chancellor, University of the Arts London

'For the foreseeable future, there will be huge global demand for creative people – an area of education in which the UK excels. The creative industries employ more people in the UK than the financial sector or advanced manufacturing . . . Creativity has a big economic impact and it needs to be taught. The new government must make the connection, putting Britain's creative education on equal terms with other subjects.'

CBI Skills Survey, 2016

'Businesses are clear that first and foremost they want to recruit young people with attitudes and attributes such as resilience, enthusiasm and creativity. They are not selecting simply on the basis of academic ability.'

Nicola Mendelsohn CBE, Co-Chair, Creative Industries Council

'What does studying Drama teach you? I learned dedication, the value of hard work and of approaching the task in hand with a clear purpose and full attention. I learned the ability to communicate with passion and confidence and to believe in myself. All necessary skills when working with people and looking to inspire others to get the best out of them – so important, whether you decide to be an actress, a businesswoman, a scientist, or an engineer.'

Eric Schmidt, Executive Chairman, Alphabet Inc., MacTaggart Lecture, 2011

'Over the past century, the UK has stopped nurturing its polymaths. You need to bring art and science back together . . . Lewis Carroll didn't just write one of the classic fairy tales of all time. He was also a mathematics tutor at Oxford. James Clerk Maxwell was described by Einstein as among the best physicists since Newton – but was also a published poet.'

Dr Ann Limb CBE DL, Chair of South East Midlands Local Economic Partnership

'Arts and culture are powerful forces for building confidence and nurturing imagination and identity as well as bringing communities together and forging a sense of place and ambition. Participation in creative activity or in sport improves physical and mental wellbeing as well as contributing directly and indirectly to the local economy. This is why the South East Midlands Local Economic Partnership is supporting the development of skills and apprenticeships for our young people, so that they will be able to contribute to our workforce and our society.'

Mark Carney, Governor of the Bank of England, Roscoe Lecture, 2016

' . . . in an age where anyone can produce anything anywhere through 3-D printing, where anyone can broadcast their performance globally or sell to China whatever the size of their business, there is an opportunity for mass employment through mass creativity.'

The economic value of the arts

Quality
Originality
Growth
Innovation
Imagination

To meet this need great schools and universities provide a STEAM education (Science, Technology, Engineering, Arts and Maths). Teachers are breaking down the artificial silos between the arts and sciences and are exploring the synergies between the subjects. By giving all STEAM subjects equal value and status they are giving young people the tools they need to succeed in our future job markets.

Our arts and heritage industry is one of the biggest draws for tourists visiting the UK. Cultural learning builds the audiences and market for arts and culture, creating jobs and ensuring the continued viability and success of our arts organisations, creative businesses and artist-entrepreneurs.

Our Creative Industries make excellent partners in helping to ensure that every child has access to the advice and experiences that help them make the right decisions for their future. There is a wide range of arts, cultural and creative careers. Technical skills are in high demand: sound engineers, programmers, graphic designers, architects. Performance skills are equally in demand: actors, dancers, musicians, directors. Arts management and administration form a third creative career path; the academic training of curators, writers, composers and, of course, arts teachers, is a fourth.

The new post-industrial economy of high-tech firms, personalised services, and niche consumer products calls for a level of creativity in the population as a whole that has never been seen before. In a world where the generation of signs and symbols is as important as the manufacture of nuts and bolts, we need to invest more, not less, in the creative and imaginative skills of young people. Our economy will be strengthened by them.

Sir Nicholas Serota,
Director, Tate

'Experience of art and culture in school can shape all our lives. Through culture we encounter the values and imaginations of others, past and present. Creativity is therefore one of the essential ingredients of a rich and tolerant society and of personal and national identity. It should be one of the cornerstones of education, not an option or an afterthought and we should be celebrating all kinds of intelligence and intuition, not creating hierarchies within the disciplines of the mind.'

Anne Dyer, Assistant
Head, Queen Katherine
Teaching School Alliance⁶

'As well as developing skill and unlocking creativity, I have witnessed how the arts can transform young people's lives; nurturing resilience, self-esteem, communication and leadership.'

Parent visiting the
Whitworth, Manchester

Every Monday the Early Years Atelier is a new, drop-in studio for children under five years old and their adults. The Clore Learning Studio is transformed into a child-led laboratory to promote messy play. Since February 2015, 2,500 under 5s have made a mess, and their mark. 'We love the Atelier. We come every Monday and stay most of the day, it's great for my two year old and my baby.'

Professor Mick Waters,
University of
Wolverhampton

'The arts are fundamental to the human spirit and absolutely essential for developing the communication skills that are becoming increasingly important for success in 21st century life. Every child has a right to see the world through the perspective of the arts – just as societies have done throughout civilisation.'

Sir Ken Robinson,
*Out of Our Minds:
Learning to be Creative*

'When people find their medium, they discover their real creative strengths and come into their own. Helping people to connect with their personal creative capacities is the surest way to release the best they have to offer.'

Claire Hodgson MBE,
Chief Executive of
Diverse City

'Diverse leadership means new solutions to old problems, new stories about the world and a challenge to the old way of doing things. All young people need to see themselves reflected in culture and the arts: this requires a wider range of leaders from different backgrounds who will offer role models and represent them.'

Arts Award Impact Study,
London South Bank
University, 2016

According to an Arts Award participant, 'Arts Award gives you confidence in your ability. Now if something goes wrong, I can handle the situation.'

DfE & DoH, *Supporting
Families in the Foundation
Years, 2011*

'When fathers and mothers talk, play, read, paint, investigate numbers and shapes or sing with their children it has a positive effect on children's later development. Mothers' and fathers' involvement in reading is the most important determinant of their child's early language and literacy skills.'

The personal value of the arts

Empathy
Exploration
Co-operation
Expression
Experience

The arts help us to create meaning. The value of cultural learning is educational, social, and economic, but it is more than the sum of these parts. Culture helps us to create our own value-systems and to distill and express what we care about, and why.

Cultural learning focuses children's intellectual, emotional, moral and physical engagement with the world. From their very earliest years children explore and experiment with sounds, patterns and movement. They use creative play and allow their imaginations to transform and understand their everyday experiences. They become active agents, learning to shape the world around them.

Through cultural learning young people learn to co-operate with each other, to work towards a common goal, and celebrate collective achievement. The process nurtures individual talent and encourages independence, teamwork and leadership. Through it, children are able to test their skills and gain confidence and self-knowledge through the challenges of performance or self-expression. They learn to think and to question.

The arts help families to create conditions in which children flourish. Evidence shows that when parents talk, play, read, paint, investigate shapes or sing with their children it has a positive impact and provides the most effective way of breaking through social barriers. Vocabulary at age five remains the best predictor of whether children will be able to escape poverty in later life, and engagement in the arts is a powerful tool for building vocabulary.

**Reece, participant in
Outburst project for young
LGBT people run by
Nottinghamshire YMCA
and funded by Youth Music**

The participant experienced bullying at school, depression and social anxiety, which stopped him singing. The Outburst project helped him to express his personality, make new friends, and begin to consider a career in music: 'I'm more sociable, outgoing and self-confident now. If I hadn't gone to Outburst, I would probably still be wallowing in self-pity and feeling like I don't have any friends.'

**London Early Years
Foundation Nursery
Group**

'... We have long used artistic practices and techniques drawn from the visual arts and performing arts including some great partnerships with Shakespeare in Schools ... and Tate Modern to help release the creativity found across the organisation. We found that artists helped us gain a new understanding of a particular issue. We hope other businesses copy this and release the creativity which the rigours of the business processes keep suppressed.'

**Headteacher, Sense of
Place: Research Project,
5x5x5 Creativity**

'Knowle West Children's Centre sits at the heart of Knowle West. We always strive to build up the strongest relationships we can with the hundreds of children and their families. We know that working in true partnership and empowering families is at the core of what we do. We serve a richly vibrant and friendly community who have a definite sense of themselves. The proud spirit of families and children who come together in the Children's Centre create something unique and special, which we love to celebrate in varied ways.'

**Sally Bacon OBE,
Executive Director,
Clore Duffield Foundation**

'It's no good entertaining ourselves today if we're not also building ladders below us for those who will follow. The arts can provide profound experiences which can shape the people we become – it's our collective responsibility to ensure that we don't pull up the ladder behind us.'

**Richard Findlay, Chair,
Creative Scotland**

'I firmly hold the view that the arts and creativity generally are not "additional", they are fundamental. They are the glue that holds life together; that, for some of us, makes life bearable and, for most of us, makes life better. They are what it is to be human.'

**Grace Jeremy,
YoungMinds blogger,
extract from YoungMinds
blog, May 2016**

'Art brings people together, initiates conversation, stirs feelings, conveys that which may not be expressed in words. It is no wonder that art plays an important part in many people's mental health experience, including my own ... Creating is a very human thing; I suppose you could say art made me feel human again.'

**Kate Tempest,
The Guardian,
November 2016**

'I feel like the arts are such an important part of how we understand ourselves, how we laugh at ourselves, how we make sense of reality. Listening to a record that you love, reading a novel that you love – it connects you more forcibly into life. For your mental health, it's extremely important that people are accessing that part of themselves, tuning into other people's creative expression, expressing themselves.'

The personal value of the arts

Opportunity
Agency
Confidence
Meaning
Memory

Exploring the arts and culture can be a shared family experience, bringing people together and helping them to develop their relationships and understanding of one another. Arts and cultural partners help to extend and generate ideas in arts venues and community spaces. At home, cultural learning helps parents and carers to feel comfortable and confident as they offer opportunities to their children. Great arts organisations create family-friendly experiences that are welcoming and tailored to the needs of their communities.

The arts give us the tools and skills that are essential to help us make our way through our lives. Books, music, plays and visual art act as anchors for our existence; they remind us of who we are and what we can be, they are a source for memories, they provide comfort and joy, they inspire us to act and take risks, and they help us to imagine the lives of others.

We owe it to the next generation to ensure that they enjoy an education that offers them the whole of life and culture: head, heart and soul.

References

- Page 7** ¹ Source: Barnado's, Child poverty research
- Page 10** ² STEAM: adding the A of 'Arts' to the STEM subjects of Science, Technology, Engineering and Maths.
- Page 12** ³ Creative Partnerships was the UK government's flagship creative learning programme, 2002–2011. Operating in nominated areas across England, it brought arts, culture and creative approaches into schools.
- Page 13** ⁴ Source: Office for National Statistics 2014, Population estimates for UK (Table MYE2)
- Page 16** ⁵ Organisation for Economic Co-operation and Development, through which the governments of 34 democracies with market economies work with each other, as well as with more than 70 non-member economies, to promote economic growth, prosperity, and sustainable development.
- Page 18** ⁶ A SLiCE Project, run by Curious Minds, which covers the North West of England. SLiCE (Specialist Leaders in Education) enables middle leaders within Teaching School Alliances to play a key role in increasing access to, and raising the standard of, cultural education.

The legislative and regulatory context for Cultural Learning

Cultural Learning spans both formal and informal learning, and happens in homes, communities and arts spaces as well as schools and other education settings. This section of our document sets out some of the legislative and regulatory frameworks that support the place of arts and culture in children's lives.

UN Convention on the Rights of the Child

Article 31

1. States Parties recognise the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.
2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

The Ofsted School Inspection Handbook

The cultural development of pupils is shown by their:

- understanding and appreciation of the wide range of cultural influences that have shaped their own heritage and that of others
 - understanding and appreciation of the range of different cultures within school and further afield as an essential element of their preparation for life in modern Britain
 - knowledge of Britain's democratic parliamentary system and its central role in shaping our history and values, and in continuing to develop Britain
 - willingness to participate in and respond positively to artistic, sporting and cultural opportunities
 - interest in exploring, improving understanding of and showing respect for different faiths and cultural diversity, and the extent to which they understand, accept, respect and celebrate diversity, as shown by their tolerance and attitudes towards different religious, ethnic and socio-economic groups in the local, national and global communities.
-

England

The National Curriculum

The national curriculum provides pupils with an introduction to the essential knowledge they need to be educated citizens. It introduces pupils to the best that has been thought and said, and helps engender an appreciation of human creativity and achievement.

The arts (comprising art and design, music, dance, drama and media arts), design and technology, the humanities (comprising geography and history) and modern foreign languages are not compulsory national curriculum subjects after the age of 14, but all pupils in maintained schools have a statutory entitlement to be able to study a subject in each of those 4 areas.

Every state-funded school must offer a curriculum which is balanced and broadly based and which:

- promotes the spiritual, moral, cultural, mental and physical development of pupils at the school and of society
 - prepares pupils at the school for the opportunities, responsibilities and experiences of later life.
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Early Years Foundation Stage Curriculum Outcomes for Expressive Arts and Design

Exploring and using media and materials: children sing songs, make music and dance, and experiment with ways of changing them. They safely use and explore a variety of materials, tools and techniques, experimenting with colour, design, texture, form and function.

Being imaginative: children use what they have learnt about media and materials in original ways, thinking about uses and purposes. They represent their own ideas, thoughts and feelings through design and technology, art, music, dance, role-play and stories.

Northern Ireland

The Primary Curriculum, the Arts

Children's creative, expressive and physical development is closely linked with all aspects of their learning. They should be given opportunities to explore and share their thoughts, ideas and feelings through a variety of art and design, music, movement, dance, dramatic and role-play activities. Through taking part in a range of well-planned activities, children's fine and gross motor skills will develop, they will gain confidence in what they can do and this will help build their self-esteem. In developing children's creativity in all aspects of the arts, the emphasis should be on the process, the children's enjoyment and the learning that is taking place, rather than on the finished product. Teachers should observe children's development and use the information gathered to plan future learning experiences.

Key Stage 3, the Arts

Art and Design, Drama and Music provide important opportunities to develop young people's practical, exploratory, expressive, design and problem-solving skills at a level appropriate to their age, maturity and physical dexterity. The strands share a number of overlapping concepts and skills relating to creativity and expression, analysing and interpreting observations and experiences and the communication of ideas, thoughts and feelings.

Scotland

Pre-Birth to Three, Early Years Guidance, Scottish Government

Babies and young children are naturally creative and they benefit immensely from staff who adopt a creative approach as they encourage children to explore their world. Creating enriching and enabling environments, indoors and outdoors, which stimulate and encourage children to explore and play, help nurture the child's curiosity and creativity.

Scotland continued ...

Curriculum, Expressive arts

The expressive arts are rich and stimulating, with the capacity to engage and fascinate learners of all ages, interests and levels of skill and achievement. It is therefore important that all teachers and educators look for opportunities within their own teaching approaches for interdisciplinary learning and to foster partnerships with professional arts companies, creative adults and cultural organisations.

How Good is our School?, Scottish Government

Creativity, entrepreneurship and innovation is increasingly embedded across learning. Children and young people benefit from learning and teaching through partnerships with education, employers, creative industries and cultural sectors. Learners are confident and ambitious with high levels of self-esteem. They are motivated to explore and challenge assumptions. Children and young people take ownership of their own learning and thinking. They are imaginative, open-minded, confident risk-takers, and appreciate issues from different perspectives. They can ask questions, make connections across disciplines, envisage what might be possible and not possible, explore ideas, identify problems and seek and justify solutions.

Wales

Creative Learning Through the Arts: an action plan for Wales 2015–2020

Audience: The entire teaching workforce and government and national partners, including regional education consortia, local authorities, governing bodies, arts and cultural organisations, and all leaders of funded non-maintained settings.

Overview: This publication sets out the Welsh Government's strategic objectives for creative learning through the arts in Wales from 2015 to 2020.

The arts, and creative approaches to teaching and learning, should have a major role in all our schools, where collaboration with arts and cultural organisations and with creative practitioners is a common feature, and where good practice is shared and accessible to all.

A Note on Definitions

The Cultural Learning Alliance is a collective voice working to ensure that all children and young people are able to have an active engagement with the creation and enjoyment of our arts and heritage.

1. Cultural learning

Cultural learning is an active engagement with the creation of our arts and heritage.

- 'The arts' is a broad term that includes a wide range of disciplines from theatre, dance, literature, storytelling, music, craft and visual arts to film, spoken word, digital media, photography and beyond.
- The term 'heritage' encompasses an individual's understanding of themselves, their material culture and the world around them.

2. Cultural organisations

Cultural organisations and specialists such as museums, libraries, archives, archaeological sites, historic houses and other built environment institutions safeguard and contribute towards this knowledge and understanding.

3. Culture

Culture, in all its richness and diversity, can be experienced as listening, playing, seeing, watching and interacting, performing, devising, designing and composing, making, writing and doing. Arts and cultural subjects in schools include English, Drama, Art and Design, Music, Dance, History and Performing Arts. Good cultural learning takes place across all subjects, including science and the humanities, and through digital means. Cultural learning involves both learning through culture, and learning about culture, and involves critical thinking, creativity and the development of original ideas and action.

4. Children & young people

The CLA uses the term 'children and young people' to mean individuals from 0-19 years of age. Equality of access to cultural learning does not involve every child accessing the same thing: it involves every child experiencing a parity of access to regular, on-going opportunities for meaningful engagement.

5. Creators & consumers

Children, teachers, families and communities can create, participate in or be audiences for culture: they are its makers and consumers. Cultural learning leaders practise at all levels in organisations and communities. They innovate and drive cultural learning. They can include young people, parents, professionals and practitioners.

6. Cultural learning settings

The term 'cultural learning settings' encompasses a wide range of provision, including: formal and informal youth and early years settings and services; local authority provision; voluntary, community and private sector provision; services for vulnerable young people, disabled young people, looked-after children and those at risk; cultural organisations and their initiatives; children's centres, education settings; Further Education provision, universities and schools.

Add your voice by signing up to the Cultural Learning Alliance on our website: www.culturallearningalliance.org.uk



