

published by

National Campaign for the  
*Arts*

# Creative & Cultural Education

National Advisory Committee on Creative and Cultural Education



## All Our Futures: A Summary

with support from



CALOUSTE  
GULBENKIAN  
FOUNDATION



## Members of the NACCCE

Professor Ken Robinson (chairman)  
*University of Warwick*  
Professor Lewis Minkin (vice-chair)  
*Sheffield Hallam University*  
Professor Eric Bolton CB  
*formerly senior chief inspector*  
Dawn French  
*actor/comedian*  
Lindsey Fryer  
*vice-chair, Engage, the National Association of Gallery Education*  
Professor Susan Greenfield  
*University of Oxford & director of the Royal Institution*  
Valerie Hannon  
*chief education officer, Derbyshire*  
Lenny Henry CBE  
*actor/comedian*  
Dawn Holgate  
*director of education, Phoenix Dance Company*  
Dame Tamsyn Imison  
*head, Hampstead School, London*  
Clive Jones  
*chief executive, Carlton Television*  
Judith Kelly OBE  
*artistic director, West Yorkshire Playhouse*  
Professor Sir Harold Kroto Kt, FRS  
*University of Sussex*  
Sir Claus Moser KCB, CBE, FBA  
*chairman, Basic Skills Agency*  
Sir Simon Rattle Kt, CBE  
*conductor*  
Lord Stone of Blackheath  
*managing director, Marks & Spencer plc*  
Professor Helen Storey  
*fashion designer*  
Carol Traynor  
*head, St Boniface RC Primary School, Salford*

Research officer Mathilda Joubert  
Administrative assistant Lynn Green

“ How exciting it was to read this Report. It isn't often that a document of this kind can stir in me the kinds of feelings this one did — a desire, mainly, to stand on my chair and cheer — but yours hit the spot. At last, some fresh thinking about the future, carrying with it the authority of not one but two Secretaries of State

”  
**Mike Newby, Chair,  
Universities Council for the  
Education of Teachers (UCET)**

**All Our Futures: A Summary** was edited by Rick Rogers and is published by the National Campaign for the Arts with the support of the Calouste Gulbenkian Foundation and The Paul Hamlyn Foundation.

# FOREWORD

This booklet is a summary of **All Our Futures: Creativity, Culture and Education**, a major report on the future of education. The summary is being distributed by a wide range of organisations because they believe that the arguments and recommendations of **All Our Futures** need to be widely debated. The full report, which I urge you to read, and the Government's response to it, are available free from the Department for Education and Employment (DfEE) (*see page 11*).

**All Our Futures** is the report of the National Advisory Committee on Creative and Cultural Education (NACCCE), a unique grouping of scientists, artists, educators and business leaders. The NACCCE was set up in 1998 by David Blunkett, Secretary of State for Education and Employment, and Chris Smith, Secretary of State for Culture, Media and Sport. Our terms of reference were:

to make recommendations to the Secretaries of State on the creative and cultural development of young people through formal and informal education: to take stock of current provision and to make proposals for principles, policy and practice.

The Government has repeatedly emphasised that education is its top priority. The major task, it has said, must be to help all young people to keep pace with, and contribute to, a world of rapid economic and cultural change. In this respect, the Prime Minister has emphasised the vital need to develop the creative abilities of all young people. The NACCCE strongly endorsed these objectives. We also found deep concerns throughout education that many of the existing pressures on schools militate against achieving them.

**All Our Futures** defines the nature and purposes of creative and cultural education, and makes clear why a national strategy in these areas is vital. The report draws on wide consultations to identify the current problems, obstacles and opportunities for such a strategy. We set out a range of practical recommendations to improve creative and cultural education and to raise the quality and standards of education as a whole. These include proposals for the structure and balance of the National Curriculum, for pupil assessment and school inspection, for professional training and for partnerships between schools and other organisations.

**All Our Futures** is addressed formally to the Secretaries of State and many of our recommendations do call for government action. But it is also written for headteachers, parents, school governors, cultural organisations, business leaders, national policy makers and others with a direct interest in the purposes and quality of education in the 21st century. The response has been overwhelmingly positive and enthusiastic. In the three months following its publication, we hosted meetings with over 70 national organisations all of which strongly endorsed our arguments and recommendations. The major teacher unions have given the report their full support. So have national associations in the arts, sciences, sport, religion, the humanities, multicultural education, in business, in special needs and in teacher education. They and many others are keen that as many people as possible should consider the implications of **All Our Futures** for their own work in education and in economic, social and cultural development.

The Government has warmly welcomed the report and has begun to act on its recommendations. But there is much more to be done. This summary highlights the main arguments and recommendations of the report. It is being published just over a year after the full publication of **All Our Futures**. Given the range and importance of the issues the report raises, I believe it would be appropriate now for the Government to convene a cross-departmental group, chaired by a Minister, to take stock of its progress to date and to chart the way ahead. Our arguments are directed to a new balance and style of education for the new century. I hope the publication of this summary will give added urgency to the Government's implementation of **All Our Futures** and provide a spur to action by many others.

**Professor Ken Robinson**  
Chairman, NACCCE

# 1: FACING THE FUTURE

If we are to prepare successfully for the twenty-first century we shall have to do more than just improve literacy and numeracy skills...We intend to modernise comprehensive education to create inclusive schooling which provides a broad, flexible and motivating education that recognises the different talents of all children and delivers excellence for everyone. **Excellence in Schools**, Government White Paper, DfEE, July 1997

## THE CHALLENGE FOR EDUCATION

Education worldwide faces unprecedented challenges: economic, technological, social, and personal. Policymakers stress the urgent need to develop 'human resources' — in particular, creativity, adaptability, and better powers of communication. **All Our Futures** argues that this means reviewing some of the most basic assumptions about education. It means new approaches and priorities based on broader concepts of young people's abilities, of how to motivate them and promote their self-esteem, and of developing the skills and aptitudes they require — and this means a much stronger emphasis on creative and cultural education.

### The economic challenge

The **economic challenge** is to develop in young people the skills, knowledge and personal qualities they need for a world where work is undergoing rapid and long-term change.

The *nature* of work is being radically transformed. The balance of employment is shifting from traditional industrial and manual work to jobs based on information and communication technology (ICT) and the provision of services. Economies increasingly depend on the ability of individuals and organisations to generate new ideas. This is true in traditional manufacturing. But it is the expanding creative industries — advertising, architecture, arts and antiques, crafts, design, designer fashion, film, leisure software, music, performing arts, publishing, software and computer services, television and radio — which offer rapidly growing opportunities for young people.

The *pattern* of work is changing too, with young people likely to switch occupations and locations several times in their working lives. The trend is to freelance work, short contracts, self-employment, and entrepreneurial ability. The impact of these changes is global and cuts across national boundaries.

Academic qualifications no longer guarantee work. This is partly because of the transience of many contemporary forms of work, but mainly because of the expansion of education and more young people gaining qualifications. In addition, employers are calling for qualities and aptitudes which academic qualifications are not designed to produce, such as powers of creativity, of communication, of empathy and adaptability, and social skills. Companies are recognising they must become 'learning organisations', and invest in staff development to promote these qualities. Creative abilities are being seen as fundamental in meeting the challenges of economic development. This process should begin in school.

### The technological challenge

The **technological challenge** is to enable young people to make their way with confidence in a world that is being shaped by technologies which are evolving more quickly than at any time in history.

New technologies are having profound consequences in all areas of our lives. They offer young people unprecedented opportunities to broaden their horizons; find new modes of creativity; and deepen their understanding of the world around them. They offer schools the chance to transform their methods of teaching and learning.

There are risks as well as benefits. Without comprehensive ICT education in schools, new technologies may create divisions between those who can use them and those who cannot. In turn, too pervasive use of these technologies may harm young people's social, emotional and imaginative development. Schools therefore need to promote other modes of learning and human contact so that the full capacities of young people are developed through and alongside the use of new technologies.

Creative and cultural education can help young people to explore their own creative potential through the new technologies; be sensitive to their impact on their own and other cultural values; and maintain a balance between depth and breadth of learning as disciplines become increasingly specialised.

### The social challenge

The **social challenge** is to provide forms of education that enable young people to engage positively and confidently with far-reaching processes of social and cultural change.

The combined effects of economic and technological change are transforming the social landscape. Communities must cope with the decline in traditional types and patterns of work, and the growth of new employment opportunities. Longer lifespans and better healthcare will affect the balance of relationships and responsibilities between generations. Traditional family structures and patterns of parenting and childcare are already changing.

Britain's cultural profile has widened and diversified enormously. Many young people live in a complex web of cultures and sub-cultures, determined by their own creative energies, a global culture driven by the interplay of commercial interests, and new technologies competing for their attention and sense of identity.

“ The report is a shift in our vision of the purposes of education in the UK and what it means to be educated towards humanity. Changing the demands of parents for what their children are getting — the differential loss of talent, the inequity to those who do not have verbal and logical intelligences as strengths — is the critical agenda. ”

**Meryl Thompson, Head of Policy Unit, Association of Teachers and Lecturers.**

Creative and cultural education provide ways of engaging with issues of social change. They also enable schools to address such consequences of change as alienation and exclusion, and to raise young people’s self-esteem and motivation.

### The personal challenge

The **personal challenge** is to develop the unique capacities of all young people, and to provide a basis on which they can build lives that are purposeful and fulfilling.

Young people spend their most formative years at school. Their needs are social, spiritual, and emotional, as well as academic. Schools must help them to make sense of their lives by discovering their own strengths, passions and sensibilities. The conventional academic curriculum is not designed to do this.

The majority of young people have positive attitudes towards school. But a growing number question the value of education. Truancy and disaffection are acute among those who underachieve, and whose cultural values and identities conflict with those of the schools they attend or the areas where they live. One effective solution to this is to develop active forms of learning which engage young people’s creative energies.

All young people have a wide range of abilities, which are dynamically related. Success in one area can encourage success in others. At the same time as raising standards in literacy and numeracy, we must provide opportunities for young people to achieve in other equally important areas of ability. This is especially important for children with special needs. By broadening our understanding of children’s capabilities, we can re-assess the potential of those who, in conventional terms, are thought less able.

## CREATIVE EDUCATION

By creative education we mean:

Forms of education that develop young people’s capacities for original ideas and action.

There are many misconceptions about creativity. Some people associate it only with the arts, or particular types of individual, or think it cannot be ‘taught’ or nurtured. Our concept of creativity recognises the potential for creative achievement in all fields of human activity; and the capacity for such achievements in the many and not the few. Creativity is not a single power but multi-dimensional. Creative ability develops through practical application, and this involves using techniques and skills in the discipline in question, and some general features of creative processes that apply across all disciplines. Creative processes involve using imagination, pursuing purposes, being original, and judging value.

We define creativity as:

imaginative activity fashioned so as to produce outcomes that are both original and of value.

Two dynamics drive these creative processes:

- *Freedom and control*: Creative processes require both the freedom to experiment and the use of skills, knowledge and understanding.
- *Creativity and culture*: Creative development is intimately related to cultural development. Creativity is not a wholly individual process. Creative achievement often draws from the ideas and achievements of others. Just as different modes of thinking interact in a single mind, individual creativity is affected by dialogue with others.

Creativity is a basic capacity of human intelligence. Our ability to represent experience in various ways is fundamental to how we think and communicate. Words help us to formulate some ideas but not others. We think about the world in the many ways we experience it: visually, in sound, in movement, and so on. Conventional education tends to emphasise academic ability and, in particular, verbal and mathematical reasoning. These are vital to young people’s intellectual development, but they are not the whole of intelligence.

This multi-faceted nature of intelligence has two important implications for education, and for creative education in particular. First, it is neither accurate nor responsible to judge children’s intelligence on the basis of academic abilities alone. All children have a profile of abilities across a wide range of intelligences. Second, children who perform poorly in conventional academic tests may have strong abilities in other areas. Judging children against a single standard of ability can misrepresent their own individual strengths.

## CULTURAL EDUCATION

By cultural education we mean:

Forms of education that enable young people to engage positively with the growing complexity and diversity of social values and ways of life.

The word ‘culture’ is used in many different ways. Some people associate it only with the arts, others with only certain types of art — high culture, which they contrast with popular culture. The arts are central to any definition of culture. But, as with creativity, we argue that the idea of culture must go beyond an exclusive association with the arts. For the importance of the arts is best understood within a more general *social* definition of culture which relates the arts to other significant areas of creative activity, such as science and technology. A social definition of culture recognises that different social groups are held together by shared values, beliefs and ways of relating. A group’s cultural identity is expressed and maintained in such ways as a shared language, styles of dress, and patterns and structures of social relationships.

We define culture as:

the shared values and patterns of behaviour that characterise different social groups and communities.

Cultural education should enable young people to:

1. recognise, explore and understand their own cultural assumptions and values;
2. embrace and understand cultural diversity by bringing them into contact with the attitudes, values and traditions of other cultures;
3. develop an historical perspective by relating contemporary values to the processes and events that have shaped them;
4. understand culture's evolutionary nature and the potential for change.

Creative education and cultural education are dynamically related: creative processes draw directly from the cultural contexts in which they take place; human culture draws its richness, complexity and diversity from human creativity.

Education must recognise these relationships by promoting three principles of balance:

- balance in the curriculum between different fields of creative and cultural education;
- balance in the teaching of all disciplines between tradition and innovation; and
- balance between the teaching of different cultural values and traditions.

## 2: A NEW BALANCE

### The School Curriculum and Assessment

**The objective:** to ensure that the importance of creative and cultural education is explicitly recognised and provided for in schools' policies for the whole curriculum, and in government policy for the National Curriculum.

Developing creative and cultural education raises systemic issues that involve all aspects of education, including teaching styles and assessment. Creative and cultural education are not subjects in the curriculum, but general functions of education. They can and should be promoted in all curriculum areas, and be relevant to all teachers.

### DEVELOPING THE CURRICULUM

Creative and cultural education are being poorly served by the National Curriculum. The cumulative impact of successive changes in structure, organisation and assessment since its introduction have eroded provision for the arts and humanities, and for creative approaches in other curriculum areas, including science.

The revised National Curriculum's stated objectives can only be realised through teaching and learning that promote young people's creative abilities and cultural understanding. A more fundamental curriculum review is therefore imperative. Action is needed in five areas of the National Curriculum: rationale and structure, subject hierarchy, length of key stages, and levels of prescription.

The rationale for the National Curriculum must make explicit reference to the importance of creative and cultural education. This would send a clear signal to schools that the broader curriculum matters. However, little will change without a new **balance** in the structure and hierarchy of the National Curriculum that gives a genuine parity to English, mathematics, the sciences, arts, and humanities, technological education, and physical education.

All these disciplines have equally important roles in providing the education that young people need — and there are fundamental reasons for treating them equally in schools. The risk in defining the curriculum in terms of discrete subjects is that they are seen as wholly different. Yet there is much overlap between their different fields of knowledge, and continuities in the nature of their creative processes and, often, in subject matter.

For example, literacy and numeracy are the gateways to learning in all subjects, and essential tools for social and economic independence. High standards are essential. But English and mathematics comprise more than literacy and numeracy. English embraces teaching literature and the expressive and social skills of speaking and listening. Mathematics evolves into rich fields of abstraction and calculation, and the conceptual languages of science and technology. Both English and mathematics can contribute directly to creative and cultural education.

Science education is vital in meeting the challenges of the future. But it will not do so in isolation. The economy needs scientists and technologists with a broad understanding of cultural and social processes. Lawyers, civil servants and others need a good grasp of science. This argues for other areas of the curriculum to be given equal status with science.

The essence of creativity is in making new connections. There is much science in the arts and humanities, and much art in science. The difference between them is not one of subject matter but in the kinds of understanding they pursue, the questions they ask and answers they seek, and in how they are expressed.

The need for balance arises not only out of the different opportunities for creative development and cultural understanding that emerge from the different disciplines, but also from the growing interaction between them.

Yet the National Curriculum sets out a clear **hierarchy** of subjects. The 'core' subjects of English, mathematics and science have higher status than the foundation subjects. The message to schools is that foundation subjects are less important. One result has been a steady decline in provision for the arts and humanities. But there are negative consequences for all subjects.

Beyond the priority to teach literacy and numeracy in primary schools, the current distinction between core and foundation subjects benefits neither the teaching of science nor of the arts and humanities. There is no basis for distinguishing in value between core and foundation subjects. Every subject has a fundamental role in meeting the challenges facing education and in a balanced and dynamic approach to creative and cultural education.

This means restructuring the curriculum to create parity between the sciences and other disciplines. The status of, and opportunities for, science teaching and learning need not be reduced. Indeed, the prime aim is to have a balanced curriculum that promotes interaction between English, mathematics, science, technology, the arts and humanities, and physical education.

The DfEE should consider achieving parity between all subject areas across all key stages as a matter of entitlement. In order to achieve parity, the existing distinction between the core and foundation subjects should be removed.

Such change entails a review of the existing key stages to ensure a better match with the phases of children's **development**. More provision for creative and cultural education should be available in the *early years*. Evidence from Ofsted reveals that at *key stages 1 and 2* literacy and numeracy are best promoted through a broad and balanced curriculum, including the arts and humanities.

"There is a positive correlation between good provision/ performance in the arts in schools and higher standards of performance in literacy and numeracy according to Ofsted inspection statistics." Ofsted conference, **Good Teaching in the Arts**, summer 1998.

*Key stage 3* should be reduced from three years to two with external assessment at the end of the two years. The extra time at *key stage 4* can be used to offer pupils greater depth of study and choice. Breadth of study can be achieved by making all curriculum areas an entitlement for all pupils through every key stage.

A National Curriculum based on the six principles of breadth, balance, relevance, parity, entitlement, and access would help to raise teachers' morale by restoring confidence in their professional competence. It would also give schools the time, opportunity and flexibility to develop imaginative forms of teaching and learning that meet their pupils' needs, take account of local and regional circumstances, and build on their specific strengths and profiles in any curriculum area.

Headteachers should conduct an audit of the quality and nature of opportunities for creative and cultural education for all pupils, including the balance of the curriculum in all key stages.

The Qualifications and Curriculum Authority (QCA) should promote good practice and disseminate a wide range of approaches and models for schools to draw on in planning their own curriculum.

Curriculum change will not on its own bring about the conditions in which creative abilities and cultural understanding can thrive. But it is an essential step, and will enable teachers in all curriculum areas to:

- require young people to think creatively by setting appropriate assignments;
- offer practical support and guidance in the processes of creativity; and
- promote the four roles of cultural education (see *Cultural Education*).

## TEACHING AND LEARNING

There is a balance in all good teaching between formal instruction of content and skills, and giving young people the freedom to inquire, question, experiment, and express their own thoughts and ideas. In creative and cultural education, this balance is essential. Creative learning requires creative teaching. That means giving teachers the freedom to innovate, albeit within a framework of accountability. But this freedom is increasingly restricted by the current levels of prescription in curriculum content and teaching methods. Action is needed to promote greater teacher autonomy and creativity in teaching and learning.

// For the first time in 10 years I have received a DfEE document and found myself heartened, even thrilled at the contents. The style is open, positive, inclusive and yet authoritative and the recommendations are realistic yet visionary. //

**Jonathan Barnes,**  
**Head Teacher**

### Creative teaching

Creative teaching means teaching creatively, and, more pertinent here, teaching for creativity. Teaching creatively involves teachers using imaginative approaches to make learning more interesting, exciting and effective. Teaching for creativity means teachers developing young people's own creative thinking or behaviour, and includes teaching creatively. This comprises encouraging young people to believe in their creative potential and giving them the confidence to try; identifying their creative abilities and helping them to find their creative strengths; and fostering their creativity by developing ordinary abilities and skills, and common capacities and sensitivities, and understanding what is involved in being creative.

Teaching for creativity aims to encourage: **autonomy** over the ideas being offered; **authenticity** from decisions based on one's own judgment; **openness** to new ideas, methods and approaches; **respect** for each other and for the emerging ideas; and **fulfilment** in the creative relationship. Above all, there has to be a relationship of **trust**. This can encourage a sense of responsibility for learning, leading to **self-directed learning** involving goal-setting and planning, and the capacity to monitor, assess and manage oneself.

Information and communication technology (ICT) offers new opportunities to teach for creativity through new forms of creative practice (eg, computer graphics, animation, and sound production) and new ways of working with traditional forms (eg, in design, choreography, and musical composition). It can revolutionise teaching and learning through easier and greater access to information, ideas, and people.

### Creative teachers

Teaching creatively and teaching for creativity embrace the characteristics of all good teaching, including subject expertise, strong motivation, high expectations, the ability to communicate and listen, and the talent to interest and inspire.

Creative teachers must also:

- stimulate curiosity and raise self-esteem and confidence;
- recognise when encouragement is needed and confidence threatened;
- balance structured learning with opportunities for self-direction;
- manage groups with attention to individuals;
- judge the kinds of questions (open and closed) suited to different purposes and the types of solutions it is appropriate to accept.

Teaching for creativity is no easy option. Consequently, there are important issues of staff development to address, which require:

- the Government to promote higher levels of teacher autonomy and of creativity in teaching and learning; and
- schools to review their own approaches to teaching and learning and to balancing the curriculum, and to include provision to improve teachers' expertise in creative and cultural education in staff development.

The headteacher is the key figure in a school, influencing its style, quality, tone, specialisms and enthusiasms. A head can make teaching for creativity a priority by devising a school action plan for creative and cultural education involving teachers, pupils and the wider community. Such a plan might embrace: auditing provision, creating opportunities, monitoring progress, developing networks, involving parents, and establishing a school ethos which values and supports cultural diversity.

The QCA can support programmes of curriculum and staff development by:

- evaluating techniques and programmes to promote creative thinking skills and problem solving, and establishing pilot projects to develop such programmes and related advice for primary and secondary schools;
- disseminating guidance on creative teaching and learning for all curriculum areas;
- collating examples and curricular materials of positive uses of the literacy and numeracy strategies in creative and cultural education in primary schools.

## RAISING STANDARDS

Education is dominated by methods and styles of assessment and inspection that tend to marginalise and stifle creative and cultural education. The issue is not the need for assessment but its nature. The problems are: the dominance of particular approaches to summative assessment and the related emphasis on measurable outcomes; the difficulties of assessing creativity; and the growing pressures of national assessment on teachers and schools.

Judging pupils' progress and attainment through reliable and systematic assessment are essential in all curriculum areas. How this is done must take account of what is being assessed. A proper balance must be restored between different types of attainment target and between different forms of assessment.

All schools need to provide for **formative assessment**, which contributes to pupils' development and progress; and **summative assessment**, which reports on their overall attainment. Processes of assessment should address equally all areas of pupils' development and all the agreed attainment targets of the National Curriculum. This is not happening now. In practice, there is more emphasis on summative than formative assessment; and on some areas of development than others. The dominant forms of summative assessment focus on those areas of pupils' knowledge and skills that can most easily be measured quantitatively and compared 'objectively'.

Summative assessment has two purposes: pupils' certification and teacher accountability. The results affect the public status and funding of schools, and powerfully influence their ethos and priorities. The emphasis on 'objective' testing and measurable outcomes in summative assessment tends to disregard some of the central processes of creative and cultural education, such as experimentation, original thinking and innovation. As a result, some subjects, some attainment targets and some learning outcomes of the National Curriculum are now self-evidently more important than others. In practice, some areas of the curriculum, especially arts and humanities, and forms of teaching and learning that encourage questioning, exploring and debating, have low status in terms of national assessment. Under these pressures, the focus of teaching narrows, as does children's learning and achievement.

Effective approaches to formative assessment are essential to help teachers gather evidence of pupils' progress and to influence teaching methods and priorities. But again, much depends on what is assessed and how. Formative assessment should be an integral part of daily teaching; it should involve pupils themselves in assessment processes; and it should focus on pupils' development as individuals. A greater emphasis on formative assessment, carried out by teachers with proper moderation, would underpin the effectiveness of all curriculum areas, including the arts and humanities. It would facilitate inquiry, questioning and experiment by pupils and enhance the professionalism and accountability of teachers.

Both summative and formative assessment have essential roles in encouraging a wider range of teaching and learning, improving the quality of achievement, and ensuring a healthy balance between factual knowledge and more open-ended styles of learning. All of these are essential to creative and cultural education.

“ My overall feeling about the Report is one of real enthusiasm. I feel you have opened a significant and realistic opportunity for us — the first such since I can remember, and that's a long, long while. ”

**Malcolm Ross, University of Exeter**

The QCA should:

- collate knowledge and expertise in assessing children's creative development in the main curriculum areas, and issue guidance to schools;
- develop advice to teachers on approaches to formative assessment, particularly in relation to creative teaching and learning;
- develop a system of national moderation of formative assessment based on suitable sampling methods.

The DfEE should ease current pressures of assessment by reducing the detail required of schools in support of assessment, and by training teachers to conduct both formative and summative assessments, supported by a national sampling scheme.

Ofsted's school **inspection** system is effective in many ways and has much to commend it. However, it currently limits opportunities for creative and cultural education in several ways. The inspection framework lacks the necessary flexibility; it does not focus enough on the processes of teaching and learning that are central to developing creative and cultural education in schools; and inspectors now often lack specialist knowledge of the processes and disciplines involved.

Ofsted should:

- ensure the inspection framework takes more account of creative and cultural education and of the processes of teaching, learning, and assessment it involves;
- develop its capacity to ensure that specialist curriculum areas, such as the arts, are inspected and advised on by specialists;
- provide the Government with the information and advice it needs to develop and carry out its education policies, to know how those policies work in practice, and ensure a constructive link between school and policy-related inspections; and
- reaffirm its commitment to inspect all curriculum areas, including the arts and humanities throughout compulsory education.

## 3: BEYOND THE SCHOOL

### Partnerships and Resources

**The objective:** to promote the development of partnerships between schools and outside agencies which are now essential to provide the kinds of creative and cultural education that young people need and deserve.

#### DEVELOPING PARTNERSHIPS

Schools alone cannot provide all the educational experiences that young people now need. Partnerships between schools and outside organisations and individuals are essential for developing creative and cultural education. Effective partnerships can enrich and extend young people's experiences, support teaching and training, help raise standards of achievement, enhance curriculum and staff development, and strengthen relationships between schools and the wider community. Benefits for outside partners can include sharing skills and expertise with others; developing their own knowledge and skills in new contexts; stimulating their own creative work; and working with professionals in other disciplines.

Five factors affect the quality of these partnerships: the status and priorities given to it by schools and outside organisations; information and liaison; quality assurance and evaluation; resources; and training and development.

Over the last 20 years, many cultural organisations have greatly expanded their education work. However, most have yet to make education work a core objective. In turn, schools often do not give high enough priority to developing creative partnerships with outside organisations and professionals, and the wider community.

Good communication is vital to successful partnerships by ensuring that the needs and expertise of different partners are compatible. Projects often suffer from poor liaison and little evaluation because of lack of time, funding and expertise in schools and in outside organisations. Partnership projects must build in time for research, planning, evaluation and dissemination. Effective processes of quality assurance are also vital.

A national audit of current standards in, and provision for, partnerships with schools could give a clearer picture of opportunities and gaps in provision. The findings could form the basis for regional registers to help providers and users in all sectors.

“ The Association of Chief Education Officers and the Society of Education Officers would want to register their own support for the quality of the document, and would want its thinking to influence the future development, not only of the school curriculum, but for the whole of lifelong learning. ”

**Jill Stansfield, Association of Chief Education Officers**

A number of initiatives are now being taken by the Arts Council of England (ACE) to identify effective approaches to evaluation and agreed criteria for quality, and by the Department for Culture, Media and Sport (DCMS) to monitor and evaluate educational provision by publicly funded cultural organisations, including arts education agencies. These should also improve the quality of creative partnerships.

Their findings would help two types of partnerships:

- local cooperation between groups of schools, particularly specialist schools, and others including professional teacher and subject associations; and
- wider collaborations being sought by the DCMS through its bringing together of regional arts boards, arts agencies, local authorities, further and higher education institutions, youth services, business concerns and others into regional cultural partnerships.

Professionals in all subject areas should be encouraged to visit schools as mentors, to share their experience of the world of work and enthuse children about their chosen fields. The work on mentoring by the National Endowment for Science, Technology and the Arts (NESTA) should be adapted and disseminated for use in schools.

Schools should make explicit provision for such opportunities in their development plan and allocate suitable resources.

Governing bodies should designate a member to be responsible for encouraging links between the school and cultural organisations, and to have an overview of school policies and programmes for creative and cultural education.

LEAs should specify support for school improvement in creative and cultural education in their Education Development Plans; and encourage the exchange of knowledge, expertise and facilities between specialist schools and other schools.

Ofsted and the QCA should collaborate in a national baseline audit of current standards in, and provision for, creative and cultural education in schools.

The DCMS, with ACE and the QCA, should develop guidance on the factors that contribute to successful partnerships between schools and outside organisations and individuals; and devise a national awards scheme for schools and arts organisations to support and encourage them to improve and extend their arts education provision.

All cultural organisations should develop policies and programmes which relate their work to formal and informal education, and recognise education as a core objective.

## FUNDING AND RESOURCES

Local management of schools has reduced many services and facilities once provided by local education authorities (LEAs) to support creative and cultural education. Patterns of provision now vary widely across the country. New forms of partnership are needed, with support and advice from central government, more strategic use of new funding, information on good practice, and guidance on quality assurance.

Ofsted should conduct an audit of LEA provision for creative and cultural development, including advisory support, music services, youth music groups, and theatre in education.

The DfEE should enable LEAs through the Standards Fund to employ coordinators and curriculum advisers for creative and cultural education, accountable to headteacher boards, to work with schools, to ensure access to specialist advice, liaise with community groups, and coordinate with other services provided by local government through other departments.

The DCMS and DfEE should establish procedures to provide all schools and LEAs with dedicated funds for creative and cultural programmes and activities.

Peripatetic music teachers are vital in providing specialist instrumental and vocal tuition to young people. In order to restore music services, these teachers should have access to secure, long-term employment with opportunities for development. There are currently no quality assurance mechanisms in place to monitor and evaluate the quality of peripatetic provision. The model framework developed by the Federation of Music Services and the National Association of Music Educators is a basis for a national strategy to ensure coherence, consistency and progression in music tuition.

The DfEE and DCMS should:

- provide for a single, long-term national system of music services, to replace the interim arrangements under the Standards Fund, offering peripatetic music services to all young people on the same payment basis with remission for those on low incomes, and local services to create and update stores of instruments for loan;
- with the National Foundation for Youth Music, initiate and part-fund local schemes for choral music involving schools and the wider community.

The opportunity to visit cultural organisations and venues or to bring professional organisations or individuals into school should be part of all children's basic entitlement. Youth orchestras, youth theatres and other creative activities play a vital role in the well-being of the wider community.

Existing funding opportunities for such activities are neither coordinated nor offer equality of access. Many funding schemes are short-term, and schools are often unaware of what is available to them. Arts organisations often find it hard to allocate funds for education without jeopardising their financial or artistic viability. They and schools require funding support for a variety of services, including access to specialist advice, liaison with community groups, coordination with other local government services, artist or scientist in residence schemes, visits to or from cultural organisations, and transport costs to and from an event or venue.

The DfEE and DCMS should develop a directory of funding opportunities for schools, and collate and disseminate, through the National Grid for Learning and other media, examples of successful funding strategies.

The DCMS should establish a more coherent funding system to improve sustainability and long-term developmental work in schools and cultural organisations — ensuring that cultural organisations allocate core funds to develop partnerships with the formal and informal sectors and monitor the education work. It should also extend funding for developing the creative industries to support educational partnerships and joint projects.

Like-minded organisations can form local partnerships to gain long-term funding for projects, especially for study support and out-of-school-hours activities. They can be helped by LEAs disseminating good practice in after-school clubs to encourage all schools to consider the opportunities for pupils' creative and cultural development as part of their extended provision.

Business and industry, especially in the new technologies, are a key resource for creative and cultural education. Encouraged by Government, they can provide expertise and funding, especially for teachers to keep in touch with developments in industrial and new technologies and make best use of technology for creative and cultural purposes.

Schools need to be able to harness the information revolution both to inform and inspire pupils. The National Grid for

Learning is a good start, but the potential value of technological advances is in creating new ways of learning and working. Technology can be used as a catalyst for innovative thinking as well as a medium to communicate and develop new ideas and artefacts.

The contribution of the creative media industries in schools is vital here. Existing national programmes to develop computer software to support creative and cultural education should be coordinated to support the wider needs of education in all sectors.

The Government should:

- encourage creative uses of new technology through the National Grid for Learning;
- support traditional libraries with a virtual library in every school with access to dedicated databases and general information banks;
- set the goal of a PC for every pupil and teacher's desk;
- provide hardware and software to ensure every pupil leaving school has had opportunities to explore the creative possibilities of new technologies.

## TRAINING PEOPLE

### Teaching and Training

**The objective:** to ensure that teachers and other professionals are encouraged and trained to use methods and materials that facilitate the development of young people's creative abilities and cultural understanding.

Teachers are the most important resource in education. They must be well trained and motivated. However, the new arrangements for initial teacher education and the existing priorities for continuing professional development present serious difficulties for creative and cultural education, and for the arts and humanities in particular.

The Government's wide-ranging programme to improve the quality of **initial teacher training (ITT)** rightly stresses raising overall standards of training, and promoting closer relationships between the profession and training providers. It has four central elements: a national curriculum for ITT, national standards, school-based teaching, and a national framework for inspection.

// I am delighted to support this summary. The arts are vital in encouraging and motivating young people to learn. It would be inconceivable to teachers not to have creativity at the centre of their work. //

**Doug McAvoy,**  
**General Secretary,**  
**National Union of Teachers**

However, the ITT national curriculum is proving over-full and allows too little time and attention for teachers' creative and cultural development. Training providers are increasingly required to teach to the test, with little room for dialogue and creative work with students. Ignoring student teachers' creative potential will make them less able to promote their pupils' creative and cultural development.

There is widespread evidence that training providers are abandoning specialisms in arts subjects, and cutting the hours and resources allocated to the arts. It is harder to find suitable placements for students in schools with good arts provision and expertise, and high quality mentoring.

It is essential that all subjects contribute to creative and cultural education, and that teachers are trained accordingly. But the Government's new national standards for ITT courses and curriculum make only passing references to children's creative and cultural development, and the standards include no detailed requirements relating to the arts and humanities. The new framework for inspecting standards in teacher training also makes little reference to creative and cultural education.

The Teacher Training Agency (TTA) should develop course requirements, standards and National Curriculum for ITT to promote the importance of creative and cultural education in all disciplines; and parity between the arts, sciences and humanities in the training of primary teachers. All primary students should be required to take substantive courses in all National Curriculum subject areas.

The DfEE should assess and remedy the decline in the number of teacher training providers offering specialisms in the arts and humanities in the training of primary teachers. The DfEE, TTA and Ofsted should establish a mechanism for ITT providers to become centres of excellence in different specialisms, with additional funding and facilities.

Immediate attention should be given to improve the specialist expertise available to trainee teachers through mentors, higher education institution staff, and arts and other professionals to ensure that the training they receive in the arts and humanities is equivalent to that for other disciplines.

The provision of **continuing professional development (CPD)** for teachers has changed radically since the introduction of local management of schools. CPD programmes are increasingly being provided by professional and subject associations and by higher education institutions rather than by local education authorities.

While the DfEE's Standards Fund is the biggest provider of money for CPD, not one of its funding priorities focuses on creative and cultural development in general nor specifically on the arts, humanities, creative teaching, or thinking skills. Similarly, the TTA's priorities for its award-bearing in-service teacher training fund offer only general categories through which to apply for arts-related training. Urgent action is needed by all agencies concerned with teacher training to secure a continuing supply of trained teachers in the arts and humanities, and to raise standards of expertise among all teachers, both in initial and in-service training.

New strategies should draw on the expertise of specialists other than teachers, both through initial training and new

programmes of continuing professional development. Higher education and cultural organisations need to form innovative partnerships to provide additional skills and experience. Headteachers should take a leading role in ensuring trainee and serving teachers have sufficient training opportunities in creative and cultural development.

The DfEE and TTA should give priority to and earmark funding for CPD in the areas of creative teaching and learning, creative thinking skills, the arts and humanities, and teaching for cultural understanding.

Higher education institutions can develop their CPD work in collaboration with partner schools, and encourage practice-based research by enabling teachers to enrol on postgraduate and masters degree courses devised for this purpose.

The TTA should ensure the National Professional Qualification for Head Teachers addresses the importance of creative and cultural education, and methods of curriculum development and evaluation.

The DfEE should establish a new category of Accredited Teaching Assistant, with qualifications provided by consortia of higher education institutions and cultural organisations.

The TTA and QCA should develop accredited training courses for peripatetic music teachers to improve their educational skills and enable them to train for qualified teacher status.

The increasing involvement of **cultural organisations** in education has created a need for more appropriate training. Currently no undergraduate training exists for education officers or managers in cultural organisations. Their work is multi-dimensional, and there is an urgent need for accredited training that gives equal weight to cultural and educational issues.

The **training of artists** concentrates on professional practice and rarely relates to education. Yet their professional roles now embrace work in education, community and social programmes, placements in industry and institutional settings. Higher education institutions and cultural organisations should jointly devise new training models for artists in education offering practical training in venues and educational settings, a mix of accreditation options, and residency planning. The **training of youth workers** should introduce them to the roles, benefits and management of creative and cultural activities, including joint sessions with teachers.

The DCMS and the DfEE should:

- establish a national programme of advanced in-service training for artists, scientists, and other creative professionals to work in partnership with formal and informal education;
- fund pilot projects involving cultural organisations and education providers to investigate practical ways of training artists and teachers to work in partnership;
- establish a national scheme to allow arts students to take an intercalated year in schools as part of their first degree programme.

## 4: LOOKING AHEAD

Promoting creative and cultural education is not a simple matter. It involves a gradual review of the styles, purposes and ethos of education. This is not an option, but a necessity. If we are serious in our intent to prepare young people to move confidently in the 21st century world, we must develop their capacities as fully as possible to equip them for whatever futures they do meet.

A central element of this Government's education strategy is to develop the six key skills of communication, application of number, use of information technology, working with others, problem-solving, and improving one's own learning and performance. We endorse these priorities and want to add to them the development of those human resources of creativity and innovation that are fundamental to young people and society in meeting the challenges we have identified. Developing these resources involves reviewing what they really are, the types of teaching needed to develop them, and who should be involved.

In future, education will be much more a shared enterprise. It will be continuous and open-ended, and provided by schools and colleges, by businesses and commercial organisations, by new technologies, by artists, scientists, other professionals, and by the community at large. The Government has a pivotal role in creating a vision for education and setting a course. Many of our proposals are therefore addressed directly to the Government. But just as education should be a collaborative enterprise, many others must lend their resources and expertise. We have proposed action by them too.

The recommendations of **All Our Futures** are intended to provide the basis for a coordinated **National Strategy for Creative and Cultural Education**. We believe the case for change is strong, and the need for action urgent.

---

Copies of the full report **All Our Futures: creativity, culture & education** are available free from DfEE Publications, PO Box 5050, Sudbury, Suffolk CO10 6ZQ; phone 0845 6022260 fax 0845 6033360 e-mail [dfee@prologistics.co.uk](mailto:dfee@prologistics.co.uk)

The joint DfEE/DCMS response to the report is available on the DCMS website: [www.culture.gov.uk](http://www.culture.gov.uk) (see press release 14 January 2000) or contact the DCMS Public Enquiry Service on 020 7211 6200.

The following organisations can provide links to initiatives involving creativity in education:

Arts Council of England  
Tel: 020 7333 0100  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

Association for Science Education  
Tel: 01707 283000  
[www.ase.org.uk](http://www.ase.org.uk)

Department for Culture, Media and Sport  
Tel: 020 7211 6331  
[www.culture.gov.uk](http://www.culture.gov.uk)

Department for Education and Employment  
Tel: 0870 000 2288  
[www.dfee.gov.uk](http://www.dfee.gov.uk)

Design Council  
Tel: 020 7420 5200  
[www.designcouncil.org.uk](http://www.designcouncil.org.uk)

English Regional Arts Boards  
[www.arts.org.uk](http://www.arts.org.uk)

National Campaign for the Arts  
Tel: 020 7333 0375  
[www.artscampaign.org.uk](http://www.artscampaign.org.uk)

Sport England  
Tel: 020 7273 1500  
[www.english.sports.gov.uk](http://www.english.sports.gov.uk)

**‘All Our Futures will be read with pleasure by all those who care about children and their development: particularly, I think, by classroom teachers who enshrine and deeply value the creativity of children every day by their principles and practice. This report is long overdue.’**

**Jacqui Middlewood, National Association for Primary Education.**

**Distributors of the NACCCE summary:**

Association of British Orchestras, Association of Chief Education Officers, Association of Colleges, Association for Science Education, Association of Teachers and Lecturers, Arts Council of England, Birmingham City Council, Cambridgeshire County Council, Canterbury Christ Church, Cheshire County Council, Incorporated Association of Preparatory Schools, Independent Schools Association, Knowsley Borough Council, Musicians' Union, National Association of Educational Inspectors Advisors and Consultants, National Association of Head Teachers, National Campaign for the Arts, National Confederation of Parent Teacher Associations, National Dance Teachers' Association, National Union of Teachers, Regional Arts Boards, Religious Education Council, Re:Membering Education, Secondary Heads Association, The Society of Headmasters and Headmistresses of Independent Schools, Visual Arts and Galleries Association, Wiltshire County Council.