

Henley Review of Cultural Education

Cultural Learning Alliance: Response to government

Recommendation 1: Broad Cultural Education for all children

Henley Review: There should be a minimum level of Cultural Education that a child should expect to receive during his or her schooling as a whole. For children to leave full-time education without having engaged in the spectrum of Cultural Education outlined below would be a failure of a system which sets out to create young people who are not only academically able, but also have a fully-rounded appreciation of the world around them.

Government response: We would encourage schools and colleges to use this vision to help support them in providing a full range of rich cultural experiences for all their students. The 2010 Schools White Paper “The Importance of Teaching” states that children should expect to be given a rich menu of cultural experiences. We will produce a clear statement of the national ambition for cultural education as part of our response to recommendation 3.

The Cultural Learning Alliance (CLA) believes that every child and young person should have access to a baseline of quality cultural learning opportunities. We applaud the intent of this recommendation, and the government’s acknowledgement of the central importance of culture, arts and heritage in the lives of all children.

But the CLA membership strongly believes that equality of access to cultural learning does not always involve every child accessing the same things. It denotes each child experiencing parity of access to regular, on-going opportunities for meaningful engagement. To achieve this, the baseline national ambition will need to be shaped and delivered by the full range of professionals and settings which work with children and young people and their families, parents and carers.

The term ‘cultural learning settings’ encompasses a wide range of providers, 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; FE colleges, universities and schools.

The ‘clear statement of national ambition’ to be developed through the National Plan must address this wider constituency and reach beyond a school-based programme. Consideration must be given to ensuring that young people currently unable to access cultural learning independently will be able to access this ‘minimum level’.

The government sent a very clear remit to Darren Henley and asked him to focus on schools. As a result, both the Henley report, and the government’s response to it, lack any explicit reference to the important role of cultural education in children’s early years, particularly in the development of their

cultural identities, contextual understanding and dispositions for learning. The significance of brain development in the first three years of life is acknowledged but is not explored sufficiently in the Review. We recommend that Henley's list of age-related expectations should be refocused to reflect both the expected outcomes of the Early Years Foundation Stage, and children's acknowledged potential for achieving a high level of cultural skills and aptitudes at a young age.

Cultural education must include participation, progression of understanding, knowledge, skills and enjoyment. It should not be narrowly focussed and should acknowledge the power of cultural education to deliver across all areas of the curriculum. The CLA publication [Key Research Findings](#), which was referred to in Henley's report, sets out the powerful benefits of learning through, as well as about culture.

There is a need for further detail and clarity in the government's response to this recommendation. It should develop statutory requirements and monitoring structures for all schools and settings as this will help to ensure that the baseline commitment reaches every child.

National Curriculum

Whilst we accept that it is important for the National Curriculum Review process to take time to fully develop a structure which best supports children's learning, we join Darren Henley in urging the Coalition to make the 'clear signal of its belief in the importance of Cultural Education' by formally indicating that the curriculum and English Baccalaureate will include cultural subjects.

We ask that:

1. No Children's Centre, School, Youth Service, Academy or other setting should be judged beyond 'requires improvement' by Ofsted unless they provide a broad and balanced curriculum which includes the arts and culture
2. The arts remain statutory to the National Curriculum at Key Stages 1-3
3. Arts subjects are included as a formal strand within the English Baccalaureate

The CLA is not alone in making this third recommendation. Many different organisations have called for arts subjects to be included within the English Baccalaureate. They include the Education Select Committee, Darren Henley, the CBI, the Incorporated Society of Musicians, the Design Commission, and the Council for Subject Associations.

It is important for the government to recognise that a number of recent decisions and changes will deeply affect the teaching and learning of arts and cultural subjects in schools. They include:

- the significant reduction of the numbers of PGCE places for teachers in cultural disciplines
- the classification of larger vocational qualifications as equivalent to only one GCSE – these qualifications are valued by industry but take

up more curriculum time than a single GCSE, there is therefore a distinct possibility that they will be squeezed out

- the marked reductions in arts and humanities courses in higher education, which are certain to reduce both progression and interest in careers in the arts and creative industries

Recommendation 2: Cross-departmental government co-operation

Henley Review: A new cross-Whitehall ministerial group on Cultural Education should be set up, under the chairmanship of the Culture Minister or an Education Minister.

Government response: The Department for Education and the Department for Culture, Media and Sport will establish a new Board to work with sponsored bodies to help them deliver our vision for effective cultural education across the country.

The CLA joins Darren Henley in calling for this cross-ministerial working group to include the Cabinet Office, the Department for Business, Innovation and Skills, the Ministry of Justice, the Department of Health and the Department for Communities and Local Government alongside Education and Culture, Media and Sport and the Foreign Office.

We call for more detail on the practicalities and purpose of this group and would like to see a clear statement of its remit.

Recommendation 3: A New National Plan

Henley Review: There is currently no over-arching strategy for the commissioning and delivery of Cultural Education in England. The government should develop a single National Cultural Education Plan. This document should set out its ambitions for children and young people in this area, while ensuring the development of a framework that enables these ambitions to be delivered.

Government response: We agree. The Departments will work together to develop a National Plan for Cultural Education in consultation with our key partners. This will clearly set out the Government's aspirations and priorities in this area, and how they are delivered in the context of cultural education, with the particular commitment of the Arts Council England, English Heritage, the British Film Institute and the Heritage Lottery Fund.

The CLA welcomes this ambition and is particularly pleased to note that departments across government will work together to join up priorities for cultural learning.

It is essential that the National Plan is a practical framework which partners across the cultural sector can use to deliver quality cultural learning to all children and young people. It should clarify the funding, roles, responsibilities and reporting structures that are needed to make this vision a reality.

The plan must therefore meet the needs of the current operating context. The Review of Cultural Education and the government's response to it has understandably taken some months and we are concerned that the resources and infrastructure available for cultural learning have dramatically changed – even since initial evidence was presented.

For example, the Joseph Rowntree Foundation recently published research into the early impacts of local authority budget cuts since 2010. The report indicates that Children's Services have been one of the most deeply affected in authorities, hit particularly by job losses and in a reduction in spending. It also indicates that libraries, cultural and heritage services have taken the next largest proportional reduction, followed by Early Years Services and then Sport and Leisure. Schools programmes, play and youth work were also particularly identified as recurring 'casualties' in local authority reprioritisation.

Over the same period the last tranches of Creative Partnerships funding were disbursed and will not be replaced, and numbers of teacher training places for cultural and arts subjects have been significantly reduced. The number of young people applying for higher education places in cultural and creative industries has also fallen. There is no longer the same level of provision, participation, expertise or funding underpinning cultural learning in this country as there was prior to 2012, and the National Plan must reflect and address this.

The DfE and DCMS have announced plans for significant investment in cultural learning: £15 million of new money for a range of new initiatives. These are worthy and interesting projects, and we particularly welcome the funds set aside for Teaching Schools, and for increased synergy between the arts, heritage and film elements of cultural learning. But when this investment is viewed within the broader national funding context it is clear that it cannot replace the resources that have already been stripped from the system: education funding is due to drop 13% in real terms between 2010-11 and 2014-15; £10 million was lost from the Museums, Library and Archives remit when it moved to Arts Council England from the MLA; and £7 million from the Booktrust budget between 2010 and 2012. The £15 million for cultural learning falls into sharp contrast when viewed alongside the [£1 billion](#) investment that was recently made into school and community sport.

We suggest that there is scope for the Coalition to invest further in this agenda and we strongly recommend that funds go to schools and settings to support a network of Cultural Education Champion posts as outlined in this Review. The posts would link to Bridges and Hubs and could commission work across clusters and groups of learning providers. We also ask the government to proactively recommend and encourage schools and partners to use the Pupil Premium and Education Endowment Fund for cultural learning activities.

Recommendation 4: Arms-length Bodies working together as a partnership

Henley Review: Arts Council England, the Heritage Lottery Fund, the British Film Institute, the Big Lottery Fund and English Heritage should work together to ensure that their individual strategies/plans in the area of Cultural Education cohere in a way that adds up to a single over-arching strategy in line with the government's stated ambitions. By coming together as a new Cultural Education Partnership Group, this could ultimately result in a single strategic commissioning fund for Cultural Education money in England.

Government response: The Government strongly agrees with this proposal and looks to the organisations named here to build this new working relationship. Partnership working will underpin our vision for the future of Cultural Education and we look forward to developing a new partnership with this group.

The CLA believes that cultural learning is strengthened through partnership, shared language and joint thinking. We welcome this move towards coherence and dialogue between these lottery distributors. However, there is a possibility that these changes will have significant implications for cultural learning, and any plans for a structured partnership should take into account the following considerations:

1. Lottery funders should continue to operate at arms-length from government. Funds should not be used to plug gaps in government spending, nor should they be channelled towards government set priorities.
2. The group only includes suggested representation from cultural funders. We believe that any new 'sponsored bodies' group with the power to set priorities and policy should reach beyond funders and include representation from the full range of education, learning, cultural and informal sectors. It should also include and act on the views and opinions of children and young people themselves.
3. It will be important to ensure that any 'single strategic commissioning fund for cultural education' is proportionally greater or equal to current lottery and grant-in aid spend on children and young people by these partners. The percentage allocation of funds across cultural and art forms, and across geographic areas, should be a critical element in decision making.
4. Any new fund must be assessed and distributed by specialists who understand the issues associated with different arts and cultural learning forms.
5. It will be important for funders to remain at arms-length from the bodies they fund. Arts and Heritage organisations each work to different missions and visions. The CEPEG should work

to ensure every child has access to meaningful engagement with the Arts and Heritage, but should not impose uniformity of provision on the cultural sector.

Recommendation 5: A Cultural Education Passport

Henley Review: The CEPG should consider establishing a new Cultural Education Passport scheme for children between the ages of five and nineteen, which records all of their in-school and out of school cultural activities, enabling parents, carers and teachers to understand what each child has achieved and to plug any gaps in knowledge and experience. This would be particularly useful during the transition between primary and secondary schools, where Year 7 pupils may enter a secondary school from a variety of different feeder primaries, each of which has a slightly different programme of Cultural Education.

Government response: We think this is a valuable proposal and will support its development, in partnership with the Cultural Education Partnership Group.

The CLA agrees with the Arts Council that an expanded and developed Arts Award scheme could be a possible vehicle for a Cultural Passport.

There is scope for a digital offer to be developed which highlights and captures young people's progression and engagement and communicates it to peers, teachers, commissioners, parents and cultural learning partners. The development of a Cultural Passport should be linked to the digital strategy mentioned in Recommendation 6.

The Passport could also be used as a route to tickets to cultural events and institutions, as well as workshops and learning opportunities.

The Cultural Passport concept should be developed by and with young people, with a view to enabling them to choose their own routes to engage with culture.

The Children's University (CU) has developed a '[Passport for Learning](#)' which could also be a useful model for the development of this Recommendation. This passport is now used by more than 100,000 children and it is 'stamped' at validated 'learning destinations' (e.g. museums and galleries). Accumulated stamps gain a certificate awarded in a University setting. To be validated, a learning destination has to undertake a self-evaluation exercise to ensure that the quality of learning is good. Validators are trained by the CU to operate in their local areas.

Recommendation 6: A Cultural Education Website

Henley Review: A single destination website should be created, bringing all Cultural Education resources together in one easily accessible place online.

Government response: Improved access to online resources would enable schools and colleges across the country to easily access details of local cultural education opportunities for their students and signpost them to funding opportunities to support them. We look to our sponsored bodies to examine this proposal in more detail and will work them in support of its development through the new Ministerial Board.

It is important to note the different technological needs that the sector faces and to develop the right tools for each need: tools used to capture back-end participation data and to share it more effectively between partners serve a very different need and functionality to tools which young people might use to find cultural learning activity near them. We suggest that the latter would be best delivered through integration with other, existing web-based communities: digital strategies must link with existing tools and sites that people use.

Any digital strategy should help to link young people with no, or limited, independent access to cultural learning with other young people and providers. It should recognise that teachers, practitioners and families are increasingly using social media and technology and online resources.

The CLA feels that a portal or single website would not be effective, would be costly in terms of time, money and resource and would be extremely difficult to maintain and manage. Issues such as quality control and data accuracy would require disproportionate investment and infrastructure.

The CLA and the National Theatre recently convened a Roundtable of experts to look at issues of cultural learning through technology. We would be happy to share our initial findings and ideas with the government.

At the Roundtable, partners indicated a strong need for more information about best practice in delivering cultural learning through technology, and plans for the CLA to support research into this area are already underway.

We agree with the recommendations in the paper written by Flow Associates for the Arts Council that it would not be effective to build an expensive branded single destination website from scratch. Instead all partners should work together to co-ordinate a digital strategy that builds on existing services and examples of good practice (e.g. Culture24, Creative Choices, Get into Theatre, LONSAS) and datasets (e.g. Schools Cultural Participation Database). This strategy should increase interoperability between sites, and ensure that that each one feeds information to existing online communities.

The CLA would be happy to offer its support and thinking to this strand of work.

Recommendation 7: New Local Partnerships

Henley Review: In my Review of Music Education, I stressed the importance of partnerships between classroom teachers, specialist music teachers and professional musicians in the delivery of a truly excellent Music Education to young people. To

this end, I recommended the creation of a series of Local Music Education Hubs through which funding would be channelled. The government agreed with the recommendation in its response to my Review and the National Plan for Music Education has detailed how these Hubs will operate. Consideration should now be given to rolling a structure out across the rest of the Cultural Education spectrum, to enable meaningful partnerships on the ground across different art forms and using all of the expertise and venues that are available in a given area. This could be achieved through the further development of Arts Council England's Bridge Organisations, which currently focus on the arts, to include other cultural areas.

Government response: The Government fully supports the principle of greater partnership working between cultural organisations and schools, such as the effective spread of resources, expertise, and ideas. Local areas may want to build on the work of music education hubs and the Bridge networks across the country.

The CLA supports the principles of hub and partnership working and welcomes the recently announced investment of £4.165m additional funding over three years for Arts Council England Bridge Organisations for the inclusion of heritage and film in their offer.

We have some concerns about the capacity of the Bridge Organisations as a group to provide brokerage, support and expertise at a truly local level and across the breadth of cultural forms (although some may have the capacity to do this). Unlike the proposed Music Hubs, which will serve every local authority, Bridge Organisations are regional, and it is unclear whether they will have the reach and resource to engage with or signpost every school, setting, parent, cultural practitioner or young person needing their support. There are over 25,000 schools in England and it is critical that all are engaged if a true 'national ambition' is to be achieved. Schools, settings and cultural organisations will need clear incentives to work and link to Bridge Organisations. This could be done through funding agreements and through clearer Ofsted requirements.

No single cultural form should receive greater resource or prominence than others- there should not be a perceived hierarchy between different disciplines.

Bridges are expressly brokerage agencies and not delivery organisations. It is not their role to directly meet the gaps in provision or target work to young people who are not currently accessing it. It will be critical that Bridges are able to partner other national cultural education networks and specialists in their work.

Examples of effective local delivery:

[Lincolnshire One Venues](#), a consortium of 11 organisations working together to join up provision in close partnership with the county and district services.

[Lambeth City Learning Centre](#)

Recommendation 8: Managing Closer Partnerships

Henley Review: More can be done – both by cultural organisations and by schools – to foster closer working partnerships. Each primary and secondary school should nominate a member of the Senior Management Team to act as a Cultural Education Champion. All schools should also have a member of the governing body who has a particular responsibility for and interest in cultural education. This would increase with the recruitment of a greater number of school governors from among the Creative and Cultural Industries. This position should be mirrored in cultural organisations, which should themselves be encouraged to appoint a trustee with particular responsibility for and interest in education. One method for building closer ties would be for each school in England to be adopted by a cultural organisation to build meaningful long-term bonds between the two entities.

Government response: There are many fantastic examples where this partnership is already happening between schools and cultural organisations but it is for the school leadership and governing body to determine how these responsibilities are delegated. We will talk further with our sponsored bodies about what more they might do to encourage the organisations they fund to support this recommendation too.

The CLA supports the sentiment of this recommendation and urges government to put into place a statutory requirement for all schools and settings to nominate a Cultural Education Champion to the Senior Management Team and a Cultural Learning Governor. We do not think that the government's current response to this recommendation is sufficiently robust and we are doubtful that it will lead to this practice being adopted in a widespread way.

We want all schools and settings to be given encouragement and incentives to build on and emulate excellent national practice. Our joint vision for cultural education can only be achieved if demand and expertise is grown from within the education world.

We see the adoption of this recommendation as critical to the success of the Review and as a key priority for future funding. Every secondary school should be offered funding for a part-time post to act as a Cultural Champion both for the school itself and for clustered primary, early years providers and other learning settings.

A corresponding requirement should be made of cultural organisations in receipt of public funding to appoint a learning trustee.

Recommendation 9: Design in the Curriculum

Henley Review: Greater priority should be given to the importance of Design as a curriculum subject within schools.

Government response: Within the current National Curriculum, design straddles Art & Design and Design & Technology. The Government has already signalled that English, mathematics, science and PE will continue to be part of the National Curriculum at each key stage, and the review is considering the position of all other subjects - including both Art & Design and Design & Technology, which are currently part of the National Curriculum up to Key Stage 3.

The CLA fully supports this recommendation.

There is a need to refresh the design curriculum to enrich content, with priorities being to bring the curriculum closer to industry and introduce the concept of 'design literacy'. By design literacy we mean teaching students core design skills such as drawing and 3D modelling (exploring and experimenting with ideas in material form- neatly called 'prototyping') and a 'critical thinking' approach to design. While not all pupils will progress to work in the creative industries, all are consumers of the material world and the design curriculum should teach a critical understanding of the role and impact of design in and on their lives.

We also support the current recommendation by the National Curriculum Expert Panel for design to remain statutory up to KS3.

Recommendation 10: Dance and Drama in Schools

Henley Review: Consideration should be given to promoting Dance and Drama to subject areas in their own right, rather than being seen as junior partners to P.E. and English.

Government response: The Department for Education is currently reviewing the National Curriculum, and this recommendation will feed into the consultation process for consideration.

It is critical that Dance and Drama are fully recognised as independent subjects with their own rigour, canon, and associated skills and knowledge, and that patchiness in current schools provision is fully addressed.

There should be parity of curriculum status for art, music, dance and drama. The CLA suggests that the recommendations made recently by the National Curriculum Review Expert Panel concerning art and music are adopted by the Department of Education and are expanded to include Dance and Drama. This would make Dance and Drama statutory as part of the Foundation Curriculum until Key Stage 3, and then part of the Basic Curriculum at Key Stage 4.

We strongly recommend that film and heritage are given a greater prominence in the curriculum and are recognised as key tools for teaching and learning across all subjects.

Recommendation 11: The Arts Award

Henley Review: Most children and young people should be encouraged to take part in the Arts Award and Junior Arts Award, which should be regarded as a valuable qualification.

Government response: We welcome this recommendation.

The CLA welcomes this recommendation and urges the government to put in place some concrete recognition of its value – such as school performance points. We also recommend that plans are linked to the development of the digital strategy in Recommendation 6.

Recommendation 12: Artsmark

Henley Review: The scope of the Artsmark Award should be widened to include all areas of cultural education covered by this Review.

Government response: We welcome this recommendation and are very much encouraged by the high percentage of Teaching Schools who hold the Artsmark Award.

We support this recommendation. We also recommend that plans are linked to the development of the digital strategy in Recommendation 6.

Recommendation 13: New guidance from Ofsted

Henley Review: Ofsted should be commissioned to create a guide to working with schools for cultural organisations. This would clearly and unambiguously set out the criteria, which Ofsted uses to judge whether learning is of a high standard. Classroom teachers are currently judged on these criteria and it seems both sensible and desirable for education professionals from the cultural sector to have their work assessed in the same way. The guide would also be of use to Headteachers who are making decisions about what to commission in their own schools.

Government response: We will work with Ofsted, sponsored bodies and Teaching Schools to look at how best to improve awareness of effective engagement between cultural organisations and schools.

All recommendations for Teaching Schools should also reference equivalent Teaching Centres in early years settings.

The CLA agrees that a guidance document for cultural organisations linking them to the work and priorities of schools and settings would be a useful tool and could help cultural organisations to develop a context for continuous improvement. It will be essential for Ofsted to talk with a wide range of experts and organisations when developing this guide.

Any Ofsted guidance needs to recognise that cultural organisations working with schools are not necessarily working within school learning frameworks: in many cases their work has a role in enriching experience or facilitating access to professional practice. Cultural organisations offer extensive and diverse provision, and Ofsted guidance should only apply to some of the work that they undertake in schools.

The CLA would be glad to work closely with Ofsted through this process, drawing on the expertise of its extensive membership to do so.

Recommendation 14: Cultural Education in Ofsted inspections

Henley Review: Ofsted should be encouraged to undertake a review of the standards across all Cultural Education subjects, rather than looking at them in standalone silos. The outcome of this Review would enable a more detailed understanding of the place of Cultural Education in schools in England today. Ofsted should also be encouraged to comment on each individual school's Cultural Education provision as a specific part of their inspections. These comments would focus on the quantity and quality of cultural activities that take place within the school outside of lesson times, as well as within the school curriculum. It would also take note of the partnership links developed by the school with local cultural organisations.

Government response:

(a) We will discuss this proposal with Ofsted and we will respond in due course.

(b) Ofsted's new school inspection framework was launched in January 2012. The new framework considers how schools meet the needs of the range of pupils, and pupils' spiritual, moral, social and cultural development. In looking at this area, inspectors consider the extent to which pupils respond positively to a range of artistic, sporting and other cultural opportunities, including, for example, developing an appreciation of theatre, music and literature.

The CLA believes that Ofsted is a critical partner in the successful delivery of cultural learning and strongly support this recommendation. In our submission to this Review we suggested the following and we continue to urge government to adopt and consider:

1. No Children's Centre, School, Youth Service or Academy or other setting should be judged beyond 'requires improvement' by Ofsted unless they provide a broad and balanced curriculum / offer which includes the arts and culture.

2. The CLA would be glad to work with Ofsted to develop criteria for this assessment and to integrate cultural learning specialists and Specialist Subject Associations into the assessment process alongside inspectors. Suitable indicators will be local and bespoke to different communities and arts organisations, but examples of commitment could include Artsmark and Arts Award.

It is essential that any Ofsted criteria robustly address the rigour and quality of cultural learning provision.

Recommendation 15: Connecting teachers to industry

Henley Review: A new scheme should be developed across the entire cultural sector to allow teachers to remain in touch with relevant professional developments outside of education. This scheme should include a mechanism for the further dissemination of this learning to other teachers in a local area. Teachers should be helped to build links with industry to ensure that their knowledge remains up-to-date. This could be through relationships with a local design company, theatre or higher education institution. Headteachers should consider whether this would be an effective use of Inset Days for teachers of Cultural Education subjects. Teachers themselves should be encouraged to continue with their artistic practice wherever possible. Many are themselves highly talented in their particular field (as artists, designers, writers, poets, actors, musicians, dancers etc.), but this can sometimes be forgotten. There should be a moment in each school year where this is celebrated either through a performance or exhibition.

Government response: We welcome this proposal.

We are very supportive of this proposal, but urge government to commit to further research and investment into the expansion and development of existing excellent schemes.

There are a number existing and past examples of programmes which connect teachers with professional practice. Many cultural organisations already provide subject specialist INSET and this should be built upon.

Examples of good practice include:

1. The National Theatre's [New Views](#) Programme which involves teachers setting up playwriting groups in schools; teachers as well as students are writing short plays with support from digital resources and visiting playwrights. The National Theatre's [Connections](#) programme also involves drama teachers being supported as directors of new plays

2. The University of the Arts (which gives teachers access to studio time and bespoke courses)
3. Royal Shakespeare Company (which offers courses and specific training from Early Years to 16-19)
4. [Take One Teacher Training](#), Historic Royal Palaces
5. [Firing Up, The Crafts Council](#)
6. [Teacher Artist Partnership Programme](#)
7. NSEAD [Artist Teacher Scheme](#)
8. The Arvon Foundation's [courses for teachers](#)
9. BFI [MA Modules for Teachers](#)
10. Arts Inform [Mentoring Programme](#)
11. The Sage Gateshead's [REFLECT](#)

Recommendation 16: Training Teachers

Henley Review: Greater focus should be placed on demonstrating both to Newly Qualified Teachers and to experienced teachers the benefits and value of Cultural Education to children and young people. Working with the Cultural Education Partnership Group and the Department for Culture, Media and Sport, the Department for Education should consider commissioning the creation of a package of resources from which teachers of all levels of experience can draw across each art form. Schools should cluster to share expertise in particular areas to show off best practice to Newly Qualified Teachers and mentoring from more experienced teachers should be made available.

Government response: We agree. We will work with the Cultural Education Partnership Group and Teaching Schools to develop a broad package of CPD support for teachers.

Although we welcome the initial £300,000 that has been allocated to Teaching Schools we would like to see further information about how this recommendation will be funded and taken forward.

We agree that all teachers should be given specialist support in developing their skills and expertise. This should go beyond Teaching Schools. Both the National College of School Leadership and the Teaching Agency should be involved in any plans to create new resources for teachers. We hope that a 'package' of this kind would involve elements of practical, interactive real world, training and development, mentoring and partnership with the cultural

sector. We believe that better signposting needs to be developed to existing resources.

A number of Teaching Schools and equivalent early years training settings should be designated as specialist Cultural Learning Teaching Schools. These should be charged with developing innovative partnerships with specialist HE partners and with developing and disseminating new models of training, both for specialist teachers and for those working more generally. The ITT optional music module proposed in the National Music Plan is an interesting model that could be applied to other subjects.

The NPQH (National Professional Qualification in Headship) and NPQICL (National Professional Qualification in Integrated Centre Leadership) should include an optional module on cultural learning.

There are a number of excellent existing projects which deliver this kind of resource to teachers. They include:

1. [Musical Futures](#)
2. [IWM and Roehampton University](#)
3. Earlyarts [Training and Leadership Services](#)
4. [Skills in the Making](#)
5. The Prince's Foundation for Children and the Arts [Catalyst Project](#)
6. [Teaching Outside the Classroom](#)
7. BFI: [Using Film in Schools](#)

Recommendation 17: New qualifications for cultural practitioners

Henley Review: New qualifications aimed at cultural practitioners who also work in the education field should continue to be developed, as these qualifications professionalise and give greater recognition to this part of the workforce.

Government response: We agree. In developing the National Plan for Cultural Education we will discuss this recommendation with Arts Council England which is already working with Creative and Cultural Skills on developing a suite of professional qualifications to consider what might be done to expand this important piece of work.

We agree with this recommendation and suggest that these qualifications need to have weight and recognition across both the learning and cultural worlds. They should be developed and tested with education and learning providers and trainers.

Any qualification should offer signposting and progression routes through to other professional learning, development or qualifications that support artists and creative people to work effectively with children and young people.

Recommendation 18: Protecting Funding for the best professional training

Henley Review: The government should recognise the need for exceptional funding for culturally based conservatoires, which train the artists, actors, dancers and musicians who will create and perform the culture of the future. The funding settlements for these conservatoires should be secured for the long-term.

Government response: The Government recognises that small and specialist institutions, including those specialising in the arts may face additional and unavoidable teaching costs. Ministers have asked the Higher Education Funding Council for England to recognise these costs in the allocation of the teaching grant.

It is critical that swift action is taken on this recommendation and that these specialist institutions are protected and their status preserved.

However, the CLA also recognises that other specialist institutions solely deliver creative courses and are in need of increased funding and support in order to remain viable in the current climate. These include but are not limited to the University of the Arts, London; University of the Creative Arts; Liverpool Institute of Performing Arts; and Norwich University College.

[The Future of British Film](#), the recent UK Film Policy Review recommends that the BFI, together with Skillset, HEFCE and the Scottish Funding Council, undertakes a review of the three SKILLSET Film Academies, with the objective of establishing their readiness to be considered for the equivalent of 'Conservatoire' status for delivering world-class skills and training – similar to that enjoyed by the leading music, drama and dance academies. This work should link to and inform the implementation of this recommendation.

Recommendation 19: A new National Youth Dance Company

Henley Review: A new permanent national youth dance company should be created and funded under the auspices of the Music and Dance Scheme.

Government response: We agree. This is a valuable proposal, and we will work with Arts Council England to take this recommendation forward together.

The CLA welcomes the Review's recommendation for the creation of a new National Youth Dance Company which will raise the profile and ambitions of youth dance across the country.

However, we are aware that the funding for the infrastructure that has previously supported young dancers to progress in dance has suffered recent cuts through the Arts Council's portfolio review and through cuts to school

sports partnerships, and that current dance provision in schools and cultural settings is very patchy. In a recent statement Youth Dance England said:

'The majority of young people do not have access to specialist teachers who can introduce them to a wide dance education (only 13% possess a degree in dance) and help them progress in dance. 48% of schools offer dance to girls only, thereby denying boys access to dance in school. Many young people dance in spaces that do not meet health and safety requirements or inspire creative exploration.'

In order to ensure that the young people reach the standards that a National Company would expect, it is critical that these progression routes and learning opportunities are strengthened and developed. It is also important that a national strategic overview for youth dance and dance learning is retained.

Recommendation 20: Dance and Drama Awards

Henley Review: The government should continue to fund specialist training in Dance and Drama. However, it should ensure that any future arrangement offers a coherent approach to managing and funding support for the identification and training of exceptionally talented performers. This support should be targeted towards those students who would not otherwise be able to afford to undertake the training courses.

Government response: The Department for Education (DfE) and the Department for Business Innovation and Skills (BIS) are working with the Young People's Learning Agency (YPLA) and the Skills Funding Agency (the Agency) and the sector to develop a long term solution to provide support for the most talented young people and adults to access specialist dance and drama provision. While we are developing new arrangements, students will continue to be supported through the Dance and Drama Awards (DaDAs).

DfE and the YPLA are also keen to consider the role that those involved in the performing arts industry might play in nurturing talent and supporting young people to be trained to meet their requirements.

We welcome this recommendation.

Recommendation 22: National Schools Culture Week

Henley Review: In partnership with commercial sponsors, the government should consider the introduction of a National Schools Culture Week across England.

Government response: We would support proposals from interested sponsors.

This recommendation supports the UNESCO Resolution for an International Week of Arts Education. We support any celebration of the work of cultural

learning professionals and young people, but want to ensure that any resources for cultural learning that are available in the current climate are spent on strategic, capacity building or front-line programmes.