



# An independent report for the Welsh Government into Arts in Education in the Schools of Wales

Supporting documents



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## 1. Primary Evidence: Wales-wide Consultation Exercise

The consultation outcomes provide a unique and fresh perspective on the issues surrounding the arts in education in Wales and in many cases mirror and reinforce the findings of similar reviews undertaken elsewhere. The evidence also provides greater clarity regarding the gap between the current status of arts education in Wales and the future position we aspire to create.

### Context and Aims

In accordance with the terms of reference for the Arts in Education Review, a pan-Wales consultation exercise was undertaken with a remit to explore the following issues in consultation with practitioners from both sectors:

- The current 'arts offer' in schools
  - a) How good is the current standard of 'Arts' teaching, (art, music, dance, drama, literature)
  - b) How can we create a climate where all schools are truly supportive of the Arts?
  - c) How can the arts be used most effectively to support teaching across the curriculum, in particular literacy and numeracy?
  - d) How could schools be better supported in the arts, in terms of (a) initial teacher training (ITT) and (b) continuing professional development (CPD)?
- The role of artists and arts organisations
  - a) How can arts organisations support schools to develop young people's creative skills, emotional well-being, interpersonal and language skills?
  - b) How can arts organisations support schools to improve literacy and numeracy?
  - c) How can arts organisations provide better support to schools for learners with special educational needs?
- Overcoming barriers
  - a) How can we improve awareness of what artists and arts organisations offer?
  - b) What other barriers are there which are preventing schools and arts organisations from working together more? How can we overcome these?
  - c) How do we ensure community involvement and parental buy-in?
  - d) How could more effective collaboration be achieved between everyone involved in supporting arts education, i.e. education authorities, schools, artists, arts organisations, arts development officers, etc?

## Methodology

The consultation exercise aimed to gather high-quality, up-to-date qualitative and, to a lesser extent, quantitative evidence from experts and practitioners in the arts and education fields and learners themselves, based on the terms of reference for the review. Where weaknesses or opportunities for improvement were identified, participants were asked to provide their views and recommendations concerning how these could be addressed.

A variety of different consultation approaches were used to gather this evidence, including:

- 'Round table' focus groups looking at specific relevant topics;
- Consultation with teachers from primary, secondary and special schools;
- Visits to schools to consult teachers;
- Regional consultations across Wales;
- Consultation with young people and learners;
- Questionnaires.

A brief description of the methodology adopted for each of the consultation exercises is provided in the respective summaries below.

## Round Table' Focus Group Sessions

The round table consultation sessions focused on topics pertinent to the overall terms of reference for the review and explored the specific issues surrounding the various art forms in greater depth. Expert stakeholders with an interest or close involvement in the topic under review were invited to contribute to the sessions.

In addition to the topic-specific summaries of the session discussions below, a number of common themes emerged across each of the 8 round table sessions. These are set out separately on pages 13 to 16.

### Session 1: Nurturing Young Talent

A fundamental principle underpinning this topic is that all children, regardless of their backgrounds, have a right to be supported by the education system to achieve their full potential. However, it was felt that it was sometimes difficult to identify talent and that there were many children who did not have opportunities to express their talents. Furthermore, arts work, particularly music, was often only practised in isolation and only a small number of schools truly celebrated the successes of those who excel in the arts.

Overall, the group felt there were some significant barriers to identifying and developing talent in Wales and that there was considerable scope for improvement. There was a perception that attitudes to the arts were an issue. For example, the need to nurture young sporting talent is widely accepted, but can the same be said of young artistic talent?

Geographic and financial barriers were a key issue (e.g. talented young people travelling extensively to receive music tuition) These barriers were amplified in the case of disabled young people. Equality of access to arts development opportunities was considered pivotal to talented children reaching their full potential.

Current arrangements for provision of music services in Wales were a key area of concern. There are no specialist music schools in Wales and no government bursaries to support the cost of tuition for exceptionally talented young musicians, particularly those from disadvantaged families. In contrast, in England, the National Music Centres for Advanced Training (CATs) and Junior Conservatoires operating on weekends are successful in developing talent at a lower cost than full-time specialist boarding schools and receive a government funding allocation to cover the cost of bursaries.

A further inequity was that the costs of tuition delivered by local authority music services varied considerably across Wales. Although local authority music services remain an important resource, it was felt that the issues surrounding access and the overall support structure for music could be addressed to some extent through the creation of a 'virtual' pan-Wales support network or Junior Conservatoire.

## Session 2: Role of National Arts Organisations

National arts organisations play a vital role in the arts in education agenda. They need to work to develop long-term relationships with schools and maintain an active dialogue on the practicalities of working in schools and on school visits to arts organisations in order to achieve successful educational outcomes.

They also have a potentially key role in supporting teacher training and CPD and it was acknowledged that more could be done in this area. For RFOs in particular, education work is a 'core value' and this commitment is reflected in their funding agreements with ACW.

An area so far relatively unexplored is the use of digital technologies, in particular the potential to develop a 'remote learning' offer. In the case of performances, a digital screening resource could effectively mitigate the impact of travelling and ticket costs for live performances and in practice makes much more sense to many schools. There was a consensus that national arts organisations would welcome greater opportunities to engage with Ministers on the issue of arts in education more generally.

Some organisations are currently collaborating effectively on education and community engagement, but arguably the balance needs to shift more towards building teacher skills and confidence to enable them to successfully deliver art interventions themselves.

Touring and outreach work was considered to be part of the solution and it was suggested that showcase organisations like the WMC should be encouraged to develop an integrated arts offer for every schoolchild in Wales, incorporating activities such as a visit to Cardiff, including a tour of the Senedd and the WMC. However, it was recognised that there are significant time and travel constraints for schools in north and west Wales.

The group considered that national arts organisations should establish effective strategic partnerships and concluded that a cross-art form group or 'Arts Collaboration Board' could be founded with a remit to encourage interaction and joined-up working arrangements between national arts organisations.

The case for a local, more targeted focus by national arts organisations was also proposed. The objective of this approach would be to concentrate arts activity in a particular city or region for a sustained period of time in order to embed the work and generate benefits.

At the very least, more informal arts education networks should be established to provide challenge and to direct resources to where they are most needed. For example, while it is important to facilitate links between schools and arts organisations, there is also a need to identify ways to connect schools to individual artists. The 'Music Partnership Forum' is an example of successful strategic good practice. It minimises duplication, supports effective planning across Wales and encourages collaborative projects.

### **Session 3: Community Participatory Arts**

#### *Provision of CPD*

At the local level, community arts organisations provide vital support to schools and teachers, through initiatives designed to enhance the arts CPD experience. For example, Community Arts Wales facilitates training sessions for teachers on inset days. However, it can be difficult to generate buy-in from schools for mentoring initiatives and although community arts organisations want to get more involved in this kind of work, funding remains a key barrier and many schools do not appear to be in a position to resource CPD activities.

#### *Supporting Low-Achieving Pupils*

Arts interventions are a key tool for building confidence amongst many of the most challenging young people, enabling them to express themselves more confidently and helping to develop self-esteem. Interventions by community arts organisations often result in young people from disadvantaged backgrounds developing a real interest in and passion for the arts and can lead to them becoming actively involved in community arts activities. In particular, community arts organisations can be very effective at developing 'peer support' amongst disadvantaged or low-achieving young people, for example, through 'peer learning' projects.

While using the arts can be a very effective way of building confidence and improving achievement amongst the most disadvantaged learners, it takes time for these benefits to be realised and it is therefore essential to secure sustained backing from head teachers.

#### *Brokering School Visits to and from Community Arts Organisations*

It is important that schools are encouraged to continue to arrange off-site visits to performances and galleries as these can be very inspiring for young people.

More attention needs to be given to how community arts organisations can help young people to make the transition to voluntary participation in the arts outside school time, to further embed their interest and commitment.

After-school clubs can play a useful role, but there are concerns about the quality of the 'arts' on offer as no effective quality assurance process is in place.

The arts can be particularly powerful and relevant to the learning experience of young people with physical or learning disabilities as they enable such young people to discover new ways to communicate and express themselves. Community arts organisations have an important enabling role here. However, rising costs, particularly relating to transport, are a growing barrier.

High quality arts projects coming directly into schools are also vital for igniting young people's interest in the arts and for reinforcing day-to-day delivery of arts subjects. However, some teachers do not actively engage and appear to perceive community arts organisations coming into schools as



providing 'free lessons'. It is therefore vital to fully involve teachers, both in planning visits and undertaking any follow up work.

## **Session 4: Theatre for Young People**

### *Impact in Communities*

In communities, theatre for young audiences helps to tackle many social issues, such as substance misuse and other risk-taking behaviours. However, there was a perception that while national theatre organisations have generally increased, community theatre has decreased and it was therefore considered essential to secure support in communities through partnerships with other professionals in order to achieve real benefits for young people.

Community 'ownership' and engagement are vital to fully engaging young people with drama, particularly in the current difficult financial climate. Theatres therefore needed to be proactive in involving the wider school, family and local community in their activities.

### *Impact in Schools*

Initiatives such as Clwyd Theatr Cymru's project in schools demonstrate the potential impact of a creative approach to the arts in a school setting. Although many teachers are largely unaware of the possible benefits, artists visiting schools can be an excellent way of engaging, building teacher confidence and discussing career options in the arts with young people. A key lever in achieving successful engagement was to establish personal relationships with schools and to identify enthusiastic teachers who could act as 'ambassadors' for the arts.

It was felt that it was often very difficult to arrange a school visit to a theatre venue as barriers such as insurance, consent forms, timings, regulations and transport were challenging to navigate.

Although some practitioners advocated a return to the 'Theatre in Education' model, others felt they could still successfully engage with schools in different ways.

There was a consensus that venues needed to develop a better understanding of programming work for schools and how to communicate what is on offer in order to develop a sustainable programme for young people.

### *Theatre in the Curriculum*

A key point emerging was that creativity is at the core of learning across all academic subjects and that theatre for young people can improve educational attainment, personal development and wellbeing. Evidence to support this included the Prince's Trust 'Start' Project.

Numeracy, literacy and oracy are the key drivers for schools but teaching the curriculum through the Arts is more engaging and creative and often gets the best out of lower achieving children. For example, a project at the Egg Theatre in Bath resulted in outcomes that demonstrated the value and

impact of longer term relationships. In general, if drama organisations can offer activities that clearly complement the curriculum, schools are more likely to engage.

### **Session 5: Gallery Education**

There was a consensus that galleries provide a supportive, less standardised environment for arts education and that engagement with contemporary art through galleries and museums provided young people with an opportunity to gain a unique combination of skills. These included critical analysis, self-evaluation, teamwork, perception, imagination, non-verbal reasoning, interpretation skills and visual literacy.

The arts can also increase overall intellectual development, understanding of social issues, interpersonal and narrative skills, attention, ability to overcome failure, power of expression and confidence, all skills which are valued by employers. Learning is a transferable ability and the enjoyment of learning in one context can assist learning in another context. For example, cognitive skills acquired through arts education benefit learning and can improve motivation and act as a bridge to other curriculum subjects.

*How can partnerships between teachers, gallery educators and artists be improved?*

Gallery educators considered that they have an important role in improving teacher understanding of the value of contemporary and less traditional art practice as this can foster teacher innovation and more effective instructional practice in schools. This could be achieved through CPD and inset day training courses for teachers, raising the profile of CPD events and training opportunities provided by Careers Wales and incentivising teachers by offering enhanced opportunities and career development more generally. For example, teacher placements such as 'Enquire and Watch this Space' programmes run by Engage have demonstrated the value of gallery visits and developed teacher skills in working with galleries.

The role of local authorities in recognising the role of arts education and the importance of provision and delivery on a strategic level was emphasised as this could help to achieve increased parity of arts education provision in schools. It was also felt that galleries should be given resources to create partnerships with head teachers and teachers. The potential benefits of this have been demonstrated through collaborative projects such as 'Opt for Art', which involved galleries, arts organisations and schools and brought 20,000 young people into contact with art and artists in the gallery context.

At a time when schools budgets are under increasing pressure, innovative approaches are needed. School 'cluster' projects, in which several schools make a joint application for funding, for example for a professional artist to visit all the schools in that cluster, or cross-curricular sharing of resources in schools, could generate economies of scale. Technology could also be better utilised by art teachers and ICT resources shared across schools.

## Session 6: Role of Key Cultural Players

The key cultural players represented included BBC Cymru Wales, National Museum of Wales, National Library of Wales, Heritage Lottery Fund and Cadw. Examples of these organisations' current provision included:

### *BBC*

The educational work of the BBC includes the development of a 'digital public space', with the national archive as a key resource element, making around 400,000 educational programmes available to schools, rights free, in a 'closed' user environment. The BBC also has an 'output' interest in creative industries and nurturing the 'pipeline of talent' coming through from the education system. This involves interaction with aspiring writers and artists in terms of their career paths.

### *National Museum of Wales*

The NMW's education work supports various art forms, for example, through initiatives such as the 'Start' project, which has enabled successful work in the visual arts with schools across Cardiff. It also collaborates with theatre for young people, facilitating sessions related to this, such as 'living history', and works with Literature Wales in partnership with writers, storytellers, 'writing squads' and writers-in-residence. The museum also hosts 'Artes Mundi', a flagship event with a large programme of arts-related learning based around it.

### *National Library of Wales*

The NLW's work relates to arts collections rather than being visitor focused, but it actively supports teachers to deliver the curriculum. The library could potentially have a role in a pan-Wales coordinating group for future arts events in Wales. More generally, the library supports the potential value of a 'Cultural Partnership Forum' through which cultural organisations could adopt a more strategic role.

### *Big Lottery Fund*

The Big Lottery Fund primarily undertakes outreach work in sports and arts and supports young people in the creative industries. It is currently supporting a Film Wales project in the Afan Valley targeted at disadvantaged groups and also supports a number of initiatives in schools, specifically targeting speaking and literacy and with a focus on reducing re-offending. It mainly funds voluntary groups but also works with PTAs, helping them to bring in funds and inspiring them to realise the 'art of the possible'.

### *Heritage Lottery Fund*

The Heritage Lottery Fund uses money raised through the National Lottery to provide grants to sustain and transform every aspect of heritage in Wales, including museums, parks and historic places, archaeology, the natural environment and cultural traditions.

### *Cadw*

Cadw promotes educational programmes at certain sites and works with schools, e.g. storytelling, projects such as 'Songs from the Stones', with a focus on literacy, and a range of arts-based educational work, e.g. as part of the recent Cultural Olympiad.

Common themes:

- Greater clarity is needed regarding deprivation criteria.
- Supply costs and backfill are a real issue and impact on attendance levels, even at free professional development events.
- Transport subsidy schemes are beneficial and a 'smart procurement initiative' could achieve more efficient use of limited funds.
- Many smaller local arts organisations attempt to get involved with schools but they do not always have the same opportunities to engage as larger organisations. Many of the smaller organisations that are working with schools on extra-curricular activity are not taking advantage of the funding and subsidies that are available to support them.

#### *Strategic Partnerships between Cultural Organisations*

There was a strong consensus that cultural organisations should work to develop a more collaborative and strategic approach to their arts and education activities. In particular, it was felt that working in partnership with national institutions and the artistic community to create big arts opportunities with a 'wow' factor would provide an incentive and motivation for schools to participate. Examples of such high-profile partnership events include the 2014 Dylan Thomas and First World War centenaries. Joining archive content with location was identified as a highly effective aide to learning,

It was considered important to reinforce the principle that 'good schools know that access to the arts is important to successful outcomes'. This could be achieved through case studies, signposting and support from the WJEC and arts education officers.

Partnerships with TV and other national players can also be vital to getting arts into schools and yield economies of scale in terms of combined resources, materials, publicity and marketing.

### **Session 7: Music**

#### *Funding Issues*

Music services in Wales were currently experiencing increasing difficulties due to constraints on budgets. Although county music services and extra-curricular music tuition in schools are currently funded through local authority education budgets, it was clear that provision was uneven across Wales and three local authorities had already removed 100% of their funding for county music services, while others were proposing funding cuts. It was felt that this picture contrasted sharply with the aspiration for equality of access emerging from the Wales Music Review of 2010 and there were concerns that the teaching of music in schools would become increasingly marginalised.

The view was that it would be more economically viable to maintain the current level of service

provision rather than remove and reinstate it in the future. However, it was agreed that it was unrealistic to expect local authorities to be able to continue to fund music services as they have in the past and a national funding model for music similar to that in England (Department for Education investing more than £171 million between Aug 2012 and March 2015 in a network of music education hubs) and Scotland was therefore advocated. It was also felt this should be underpinned by a national music strategy supported by a WG and ACW partnership.

### *Teaching Issues*

A key area of concern was the need for music professionals to go into schools to deliver music services as the number of teachers trained in music was rapidly declining. There was inevitable tension between the priorities of a head teacher and the priorities of a musician as it was perceived that head teachers were reluctant to divert funds towards music and the arts and were often unclear how to incorporate the arts into teaching priorities. There was often conflict between curricular and non-curricular activities resulting in music being largely relegated to an extra-curricular activity.

It was felt that tackling literacy and numeracy could form part of music lessons and that a broader definition of 'literacy' should be promoted.. The perception was that teachers are teaching students to pass exams, rather than about the subject itself, resulting in a 'tick-box culture' and an inevitable reduction in standards, particularly in music theory. For example, more able music students were being put off taking music grade exams because they were being asked to play at a grade beneath their ability level so they could achieve a better mark in their exam.

When peripatetic music teachers go into schools they are increasingly finding that pupils are no longer being taught musical notation, cannot put their music or ideas onto paper and do not have the skills to unlock their creativity. It was considered that children were not being given the tools to communicate and reading music was an important aspect of this. There was a strong view that children must be challenged or they would not be ambitious. Overall, the ideal goal would be to achieve a child-centred education providing holistic development and quality of life through engagement in culture.

### *Policy – a clear way forward*

The consensus was that there must be a clear policy decision setting out what services are to be funded, with a strong preference for a central fund distributed at a regional and local level. This should be supported by recognition of what music education can achieve in terms of enhancing skills such as communication, critical discipline, critical thinking, critical analysis and overall employment potential. The potential consequences of a lack of strong policy on music could be a further drain of talent out of Wales, undermining the key WG strategic objective of building a stronger economy.

The growing divide between schools and arts organisations was highlighted and it was felt that this was symptomatic of pressure on school budgets driving teachers to limit arts in education activities. The group suggested that arts and education sector partnerships should be strengthened through a National Framework for Music that begins at grass roots level and complements regional plans. A

brokering service or directory to support schools in accessing the services of professionals within the arts and music sector was proposed as a further key area of support.

## **Session 8: Special Educational Needs**

### *Barriers to Provision and Inclusion*

Working with children with SEN can be challenging and rewarding. For these children, participation in the arts is life enhancing. It improves confidence, communication skills, self-esteem and promotes interaction with and acceptance by the wider school population. The group felt that arts provision was currently patchy across Wales and agreed that the arts should be embedded in the ethos of all SEN schools.

The group indicated that there was a need to raise the profile of SEN in the arts and education sectors. In general, Estyn inspections should consider if schools provided a learning environment that caters for those with SEN and that sponsors activities that are accessible by this group. For example in media studies, films are not always available with sub-titles.

Particular requirements of SEN should be reflected in ITT and CPD for all teachers, to promote inclusion. For example, teachers may not be aware that a disability such as a hearing impairment does not necessarily mean that the pupil is unable to participate in music. Many pupils with hearing impairments enjoy access to sound and are equally keen to participate in music activities.

In some smaller schools, teaching of the arts for SEN learners may be delegated to a non-specialist, while in others, the arts are only offered if pupils express a particular interest. This approach presented a risk that children who didn't speak up would miss out on opportunities. For example, in one school highlighted, only one pupil expressed an interest in the arts, yet five attended an after-school arts club. There was a perception that this scenario exists because teachers tended to concentrate their efforts on working with those able to pass at GCSE.

A key point raised was that schools needed to be clear about their expectations when approaching arts organisations – as did arts organisations (and artists) regarding their particular service 'offer'. There was support for a web portal such as the 'Hwb' as a potential tool to provide this clarity of expectation, although it was agreed that smaller arts organisations or individual artists may not have the resources to successfully market their offer through the web.

Transport requirements and accessibility posed particular problems for those with disabilities or special needs and could present a very real additional barrier to participation especially as many arts activities tended to take place out of school hours.

### *Good Practice*

The group provided a number of examples of good practice, particularly for hearing impaired children, to illustrate what could be achieved through strong partnerships. The Rhondda Cynon Taff E3 initiative, run by Services for Young People, was considered an 'exemplar' of out-of-school good

practice, which provides 2 hours of activity 4 times a week, with significant arts involvement and supported by transport. The initiative maintains lists of preferred art contractors and a member of staff acts as a 'conduit' between schools and art organisations to ensure effective communications.

Other successful ventures included a BBC NOW initiative in which workshops are using sign language and providing opportunities for attendees to sit in with the orchestra to feel the vibrations from the musical instruments. The National Deaf Children's Society (NDCS) offers free resources including information on deaf awareness. For example, the NDCS Me2 project provides organisations, clubs and mainstream leisure facilities with free advice and training to help them become more 'deaf friendly'.

### Common Themes Emerging from 'Round Table' Focus Groups

The more general views expressed at the focus group meetings are summarised below.

#### Developing an Ethos in Schools that is more Supportive of the Arts

- We do not have an integrated arts curriculum, we do not adopt a creative approach to learning and we remain far too pigeonholed in 'arts subject silos'.
- A 'whole school' ethos and an 'arts integrated' approach to the whole education curriculum would help create the environment and opportunities necessary for young people to build their confidence, self-esteem and communication skills.
- An arts integrated curriculum would be great but a very ambitious step. Politicians, educationalists, teachers and arts organisations would all need to be persuaded and major changes to the curriculum would be necessary.
- High-achieving pupils are discouraged from opting for arts subjects at GCSE level in favour of more traditional academic subjects.
- There is a poor level of information available from Careers Wales regarding career paths in the arts, a lack of awareness regarding what potential careers pursuing the arts can lead to and little encouragement for young people to pursue them.
- Messages from government concerning the profile and priority of the arts are crucial. Arts students are unlikely to progress to careers in teaching the arts if they perceive that the sector is becoming marginalised.
- There is a lack of awareness of the huge creative industry in the UK and its importance to the UK economy. The creative industries and arts are not perceived as a career option and schools are not equipping pupils for careers in the creative industries and arts.

- Currently, the quality of arts education in any given school is far too reliant on whether the head teacher happens to be supportive of the arts.
- Head teachers need to be open-minded and outward-looking towards arts education and willing to promote an ethos that values and embeds art education.
- Workshops could be held with head teachers in which improved outcomes associated with an arts integration approach could be demonstrated.
- Schools should have a well-resourced and valued art department with a good library of art books and a dedicated art space with arts equipment.
- Teaching methods in the Foundation Phase are increasingly creative but this tends to stop at Key Stage 2 (year 6). We need to build on the more imaginative approaches being employed during the Foundation Phase.
- We need strategies to support young people who want to continue with arts subjects during or after the transition from primary to secondary school.
- The emphasis on literacy and numeracy is, at least in some schools, driving everything else out and creating tunnel vision in teachers.
- The low priority of the arts in the curriculum is a major problem. The Welsh Government simply isn't doing enough to promote the arts in schools.
- Arts education follows a narrow, inflexible curriculum, with emphasis on passing an exam.

### **Strengthening Partnerships between Schools and Arts Organisations**

- There is currently poor advocacy regarding educational issues by the arts sector. This could be due to the number and diverse nature of arts organisations, which hinders access by schools.
- The Sector needs to offer better advocacy regarding the value of arts education. There is a need for more publicity regarding successful interventions. For example, Literature Wales's Young People's Laureate Scheme, Cardiff Council's Literacy Strategy and FILMCLUB Cymru are examples of effective programmes and advocacy tools which show how the arts improve pupil attainment.
- Developing effective collaboration between parents, teachers and artists is crucial to achieving a truly rich arts offer in schools.
- Local authority arts development officers have a key role to play in connecting schools with artists and arts organisations.
- The arts education 'infrastructure' needs to join up more effectively and ACW or WG could have an overarching role in facilitating such partnerships.



## **Incentives**

- Local authorities could adopt a more proactive role, in particular through providing incentives such as a Welsh 'Arts Mark' accreditation scheme, which could be linked to the inspection regime to improve standards of arts teaching.
- The evidence supporting the arts in education needs to be better demonstrated to secure stronger engagement. Longitudinal evidence and better evaluation are important.
- There needs to be more effective evaluation of projects with a sharper focus on measurable outcomes regarding pupil attainment.
- Talented young people in the arts often leave Wales. Wales needs to develop a stronger arts reputation and promote career opportunities to attract talent back.

## **Teacher Training and CPD**

- Arts organisations could play a role in addressing the scarcity of arts expertise and the need for greater access to arts advisors or specialists, particularly in primary schools, where all teachers have a role in using the arts as a teaching medium.
- There needs to be much more emphasis on training teachers to teach creatively. If we really want to develop young people's creativity we'll have to make significant changes to both our approaches to teacher training and the curriculum itself.
- Teacher training could include a module on creativity as a broader topic.
- It is generally easier to engage and work with primary schools as they have more flexibility over the curriculum. The timetable is a key barrier in secondary schools and there is often a major reluctance to amend or suspend it.
- It may be possible to establish a mentoring programme to support teachers in using arts interventions or a panel of artist 'role models' who could visit schools and inspire children through using their own story to illustrate what can be achieved.
- The 'Step Change' initiative by National Theatre of England, the Young Vic and Royal Opera House provide placements in arts organisations for teachers.
- Using inset days to further engagement with the whole school produces a sustainable model.

## **ICT Opportunities and Web-based Support**

- A professional, web-based brokering resource for schools that would provide comprehensive information concerning the overall arts offer would provide vital support for arts and education partnerships.

## **Role of the Family**

- It is important to acknowledge the crucial role that family support plays in determining whether young people are attracted to or helped to pursue the arts. It is not just about getting schools to see the value – the arts sector needs to help educate parents as well.
- Working with parents should be part of the overall approach. Much of the challenge with young people and the arts is to build confidence and parents have an important reinforcing role in supporting their children's involvement in arts-related school activities.

## **Potential Barriers**

- Sustained funding is needed. 'Reach the Heights' is a good example of an excellent programme with successful projects, but it could all disappear after the funding ends next year.
- There is a risk that funding will be reserved for 'special initiatives', rather than supporting high quality generic arts education work.
- Costs incurred by schools for teacher supply cover.
- Travel costs are a major issue, particularly in rural areas.
- Constraints on schools budgets and teachers' timetables (primary arts visits are much easier to arrange than secondary).
- Teachers' lack of engagement with contemporary arts.
- There is a need to map and identify which schools are not taking up arts opportunities so that they can be targeted.
- Risk aversion regarding school trips.
- Some schools would rather organise a trip to London galleries than local galleries.
- Communication barriers. It is sometimes difficult to get through to schools to arrange visits and this is exacerbated by lack of liaison at local authority level.

## Teachers' Consultation meetings

Consultation events guided by the terms of reference for the review were held with primary, secondary and special school teachers in Cardiff, Llandudno and Carmarthen. The following is a summary of the main points raised at the 3 events.

### **The current picture - do schools encourage the arts? If so, how?**

There was consensus that the arts are core to building confidence, self-esteem and engagement, which in turn enhances motivation, emotional development, generates improvement in other subject areas and reduces absenteeism. It was felt drama in particular needed greater acknowledgement in terms of its impact in this regard.

The very positive impact that the arts have on learners with problems or additional needs was also recognised. The experience of teachers at special schools was that the arts were a hugely powerful tool in supporting literacy for SEN pupils. In some special schools, the arts are given equal prominence to literacy and numeracy and are taught completely independently of literacy and numeracy because the value of the arts to children's skills development is recognised.

However, it was felt that the general climate was not positive for the arts in education because teachers were 'bombarded with other directives', particularly at secondary level. Although many schools were proactive in using the arts, the picture was inconsistent across Wales and within local authority clusters. It was agreed that effective schools ensure that learning is enriched through the arts but this approach was not considered to be widespread, particularly in secondary schools.

The influence of committed heads and teachers was considered pivotal. Head teachers and other senior staff that are prepared to take risks and utilise the arts as a mode of teaching could still make a major impact, particularly in primary schools. Where provision is excellent, teachers attributed this to the will and commitment to the arts of the teachers involved and felt that good provision was not a reflection of policy or the curriculum and certainly not the inspection regime.

Some teachers felt that the Literacy and Numeracy Framework could potentially 'freeze-out' the arts and it was noted that during school inspections, the significant contribution of arts subjects to enhancing literacy and numeracy skills was often not recognised, the focus tending to be more on literacy and numeracy performance itself. The importance of the arts in the development of oracy and language skills was also emphasised alongside literacy and numeracy.

Primary schools were generally perceived as successful in integrating the arts in a cross-curricular approach but it was felt that the transition to secondary school was the point where a child's enthusiasm for the arts often tapers off. It was felt there were fewer opportunities now for collapsing the curriculum and developing skills through the arts, due to other competing priorities. For example, the current curriculum is skills-based, with scope for arts-rich approaches and while cross-curricular arts activity does happen in KS3 (years 7-9), the current emphasis on literacy and numeracy means this is less likely to happen.

In some schools, subjects such as dance and drama were not actively encouraged. For example, dance is delivered as part of PE and may not be afforded much attention by predominantly male PE teachers. One head teacher commented that he had taken the decision to re-introduce drama in the school after it had previously been cut from the curriculum.

Teachers commented that at 14-19, when learners choose from a range of around 30 subjects, arts subjects are under-represented in the options compared to other subjects, so learners are less likely to opt for arts. Art and design was often seen as a 'soft option' at GCSE and the more academically able children were not generally encouraged to take it.

Much of school arts activity, such as art clubs, orchestras and drama is extra-curricular, particularly at secondary level, and although very important for children's development, requires significant additional commitment from teachers. This extra commitment tended to fall more on the shoulders of arts teachers than on others.

### **Current Work between Schools and Arts Organisations**

Several teachers provided examples of successful work with artists and arts organisations both on and off site. Many have well established links, for example, with organisations such as Rubicon Dance, Big Foot Drama, National Dance Company Wales and Cadw, but for others finding out what provision is available presented a major problem.

To remedy this it was generally felt that stronger partnerships were needed, alongside clearer, more comprehensive information regarding what is available. It was also agreed that balance was needed between the local, national and international 'offer'. Some galleries, for example, could provide resources that were relevant across Wales, not just for their locality.

Some schools use PPA (Preparation, Planning and Assessment) funds to bring in arts specialists rather than spending on supply teachers. This is important as this interaction serves as an inspiration to young people, helps to raise aspirations and stimulate entrepreneurship. It was felt that little information or introductions were provided by LA arts education officers and that successful interventions tended to arise from the initiative of individual teachers or head teachers.

In practice, the requirement for artists to have CRB checks and insurance cover could inhibit engagement, especially for individual artists. Quality assurance was considered a further important issue as teachers needed to feel confident that the person or organisation they were bringing into the school provided a high quality 'offer'.

### **Barriers to Engagement**

Teachers perceived a lack of attention to teaching of the arts in most initial teacher training degree and PGCE courses, both in Wales and in other parts of the UK. Similarly, it was felt arts-related CPD was not being undertaken to any meaningful extent and it was not easy to source subject-specific CPD opportunities for the arts as the focus tended to be chiefly on literacy and numeracy. Off-site provision for INSET courses for the arts is provided by some arts organisations but this is becoming

increasingly unaffordable for schools - it is more cost effective if the training can be provided on site.

Other key barriers highlighted were time pressure on teachers, lack of emphasis in the curriculum and insufficient contact time for the arts. For example, subject time at KS3 becomes 'squeezed' due to competing cross-curricular requirements for literacy and numeracy and arts subjects did not always have parity in terms of lesson time allocated. In general, emphasis on the arts in schools was determined by the preferences of the head and the focus was inevitably on delivering current national directives, so the arts tended not to be afforded the same priority. This dilemma was further compounded by a lack of awareness amongst many teachers of the potential for the arts to support improved outcomes in literacy and numeracy.

It was felt the requirements of the current inspection regime posed a further barrier to arts integration. The approach adopted by Estyn is primarily focused on data and outcomes relating to literacy and numeracy, while creativity does not feature significantly in inspections. Teachers acknowledged that the impact of the arts in terms of educational outcomes was difficult to measure but felt there was a definite correlation between the arts, creativity and levels of attendance and engagement.

Dwindling budgets and costs associated with transport to take pupils off site or bring arts organisation in, alongside cover and supply costs were another key barrier. Many venues were not offering preferential rates for schools and this did not help to facilitate wider access to the arts. Rural schools were considered to be at a particular disadvantage due to the cost of travel to arts venues and events, exacerbated by more limited arts staff resources.

In addition, teachers felt constrained by the process for grant awards from WG as these required demonstration of outcomes. For example, the School Effectiveness Grant allocation was difficult to manage as schools needed to demonstrate outcomes in terms of pupil attainment and the experience of many teachers was that this was difficult to achieve in an arts context.

There was a more general fear that pressure on resources would become increasingly severe, as illustrated by the forthcoming cuts to LA music services, the lack of support for teachers due to the increasing scarcity of subject-specific arts advisors in local authorities and the lack of guidance and teaching schemes for the arts, particularly in a Welsh context.

Teachers felt there was a real lack of information and resources on career opportunities and pathways in the arts and a need to more effectively engage and inform key stakeholders such as careers teachers, Sector Skills Councils and Careers Wales. A related issue was the perception that some arts subjects, such as dance for boys in PE, were not 'cool' choices and that schools needed to work harder to overcome this stigma and do more to evidence the link between arts, creativity and skills development.

### **Potential Solutions**

Teachers concurred that there was generally a need for more effective advocacy, public discussion and publicity concerning the impact and importance of the arts. In particular, it was felt that

leadership was critical and that Ministers needed to publicly assign value to the arts to win hearts and minds, both in the education system and with parents. There was otherwise a risk that the arts could be lost in the focus on literacy and numeracy.

It was suggested that to build the confidence and skills of pupils at Year 7, there should be greater exploitation of the arts at the crucial transition from primary to secondary level. To demonstrate the value of the arts and to support teachers in delivering a skills-based curriculum, it was also recommended that a simple framework that 'maps' the overall arts offer across the curriculum was needed, allied to greater flexibility for teachers to integrate the arts into their lessons.

The leadership and support of head teachers was considered pivotal to achieving this and they therefore needed to be convinced and persuaded to accept a greater degree of risk and to collapse the curriculum from time to time. A related concern was the need to educate and inform head teachers and careers officers about the many different potential career pathways in the arts and, increasingly, in the creative industries sector.

Working in 'clusters' arose as a potential solution to achieve better coordination of arts related activity and more effective planning of provision across a group of schools in a region. Secondary teachers could share expertise with primary feeders through this approach and nominated arts 'champions' could work across a cluster, building connections between primary and secondary schools. It was agreed that this could be of particular benefit for small, rural schools, where arts resources and expertise may be scarcer.

Teachers also suggested developing an arts scheme akin to the 5x60 scheme for sports to provide extra-curricular arts activities. This could involve students from art colleges or a bank of artists who could visit schools and provide after-school activity, easing the pressure on arts teachers in schools.

A number of options were proposed to help reduce the impact of costs associated with supply cover and attendance at arts events. These centred mainly around ring-fenced budgets or subsidies, improving communication regarding access to various funding options for schools and simplification of grant procedures to enable schools to apply for support for a wider programme of arts activity, rather than individual projects.

There was a consensus that Estyn needed to place greater value on creativity and that changes were needed to the school inspection regime to assign relative priority to the arts and creativity in education and to make schools more accountable for their arts-related activity.

There was strong support for a greater focus on the arts and creativity in CPD for both teachers and artists, ideally with some provision for teachers and artists to be trained together. This would help artists to pitch their education work at the right level for their class.

Improved teaching and learning packs, hosted on a web-based arts education 'portal', or cultural online resource, were considered to be a key requirement to support teachers in integrating the arts into their teaching.

Overall, teachers were not supportive of short-term pilots to establish arts-rich schools and favoured better provision through more sustained contact with artists in schools over longer periods of time to share best practice and ensure a longer term legacy, possibly facilitated through regional arts coordinators and arts champions for school clusters.

There was support amongst teachers for some form of incentive and recognition for high quality arts teaching in schools, such as an Artsmark award scheme for Wales.

## School Visits

### Casllwchwr Primary School, Swansea

#### *Background*

- A non-denominational primary school.
- 200 pupils on the roll between the ages of 3 to 11.
- The school's intake overall is neither particularly advantaged nor disadvantaged.

#### *How are the arts currently used in the school?*

- Arts and technology are used together to enhance learning.
- School is particularly advanced in terms of its use of digital technology, with access to iPads for every child at KS2.
- Learners create animations, stories, books and films.
- The school has also looked at good practice at other schools, for example at Cedars school of excellence in Greenock and also at Bolton.
- Staff meet regularly to discuss and review how they are developing creativity through learning.
- Role-play and arts activities are used throughout the school at all ages.
- Deputy head acts as literacy coordinator.
- The school has established links with local arts organisations such as Theatr na nÓg and the Glynn Vivian.
- The school would like to do more work with artists both on and off site, but finds that both costs and timetabling are issues.
- The school has also implemented successful literacy projects using technology and sport to inspire the pupils (e.g. over three years they were able to address boys' underperformance and close the gender gap for reading).
- An 'Open your eyes' week is held at the start of each academic year, in which they 'collapse' the curriculum.



### *What needs to be done to improve the arts in schools?*

- Leadership seen as an important factor in creating a culture that values the arts.
- CPD also crucial to supporting teachers to use the arts and develop creativity.
- Mentoring other schools and working in clusters are potential ways forward.
- Centres of excellence could be created across Wales, similar to the model adopted in Finland. The Swansea 'Life Programme' is an example of how schools could work together more effectively.
- Improvements in communications and better use of technology were considered key to success. For example, an online portal presenting the resources available for schools would be very helpful in planning activity.
- Arts organisations could also make better use of technology to take arts education into schools. For example, a Skype link could be established between schools and galleries to help overcome the practical and financial problems that schools face.
- Pedagogy, technology and creativity should go hand in hand.
- Literacy and numeracy agenda should not be seen as an excuse to exclude the arts and that the arts could be used a lot more to support literacy in particular.

### **Hafod Primary School, Swansea**

#### *Background*

- A non-denominational primary school.
- 220 pupils on the roll between the ages of 3 to 11.
- Approximately 54% of pupils have English as an additional language.
- Area designated by the local authority as one of the most deprived areas of Swansea.
- Approximately 36% receive free school meals, while 18% of pupils are identified as having special educational needs.

#### *How are the arts currently used in the school?*

- The high value placed on the arts is very evident throughout the school. Artwork by pupils is displayed throughout. A library has recently been developed on a 'Leonardo' theme and the school has a music room with a variety of instruments.

- Current curriculum and literacy and numeracy requirements are not perceived as a major barrier to the use of arts in the school.
- The head and other members of staff believe that it is possible to maintain creativity across the curriculum. The school 'collapses' the curriculum on a regular basis to allow greater opportunities for creative work. For example, it holds a 'Welsh week', 'science week' and 'arts week'.
- Mornings are devoted to language and mathematics, while learning in the afternoons is cross-curricular, very creative, but with literacy still the underpinning theme.
- Examples of successful arts activity include the 'Leonardo Learning' project, which linked technology, literacy and creativity and was developed by Year 6 pupils.
- The school also reported successful involvement in the 'Take One Picture' project, run by National Gallery, London, which produced excellent cross-curricular work.
- The school also works with local arts organisations both on and off site, for example, an annual dance project for year 5 with Taliesin Arts Centre.
- All children, from reception to year 6, take part in hourly philosophy sessions each week in a dedicated philosophy room. Teachers have been trained by Swansea University to deliver these sessions.
- The school experience is that able and talented children respond to the arts as much as under-achievers.
- The expressive arts are at the heart of meeting the challenges of deprivation and the head believes that the same results could not be achieved without the arts. She also believes that they are as relevant in terms of impact on creativity and learning in any school setting.

*What needs to be done to improve the arts in schools?*

- Strong leadership and vision are key ingredients of success.
- The arts need to be at the heart of the school development plan and the teachers need effective support, both through in-house training and CPD.
- The expressive arts should have greater prominence in the curriculum in general.
- Primary schools have a lot to offer secondary schools in terms of good practice in the arts, and better links could be made through the arts at the transition from primary to secondary.
- Greater opportunities for mentoring and sharing good practice could bring about changes in school ethos, and 'arts-rich' schools could offer mentoring and training to other schools.

- Budgets do not allow as much contact with the arts as schools would like. This is particularly problematic in deprived areas where parents are less able to make contributions for visits to arts venues.
- Improvements in communication regarding the range of arts opportunities available would also be welcomed.

### **Cadoxton Primary School, Barry, Vale of Glamorgan**

#### *Background*

- A non-denominational primary school with 330 pupils on roll.
- The majority come from homes which are in a Communities First area and most come from backgrounds which have some degree of social or economic disadvantage.
- 39% are considered eligible for free school meals, which is above the LA and national averages.
- 36% of pupils are considered to have some degree of ALN, which is also above the local and national averages, three of whom have statements of SEN.

#### *How are the arts currently used in the school?*

- The school regards creativity through arts opportunities as an important mechanism for achieving the strategic goals of the LNF and narrowing the attainment gap.
- The arts have an enabling and complementary role in 'bringing alive' the teaching of science, technology, engineering and mathematics (STEM), effectively creating science, technology, engineering, arts and mathematics (STEAM). The impact of this philosophy is illustrated by a very successful Lego Innovation school project, undertaken in collaboration with another local primary, which used Lego as a creative tool to develop engineering and thinking skills.
- The school follows the Cornerstone Curriculum, which provides greater opportunities to integrate the arts into teaching practice and adopts the principle of complete 'immersion' in a particular topic, followed by expression of learning through producing tangible 'products', which generates a sense of achievement and pride. For example, pupils in Years 3-4 are working on projects entitled 'Robot Rampage' and 'In the Wild Wood', while Years 5-6 are focusing on 'Mods and Rockers'. This involves researching all the relevant literature and history around the topics, using iPads to study designs and, where practicable, working with local artists to develop their work through drawings and storytelling.
- This approach is underpinned by a drive to progressively improve exploitation of ICT as a learning tool and every lesson uses IT and digital media in various forms, for example children express what they have learned through creating short films, newspaper articles and podcasts and actively use

tools such as Microsoft Publisher, mathematics programs, Google Maps and Green Screen to support their work.

- The school works in tandem with Barry Island Primary as a regional centre for Apple technology and the children have access to a supply of around 30 iPads.
- Children have attended theatre performances and a trip to Paris to visit the Louvre, the Eiffel Tower and other cultural landmarks is scheduled for later in the year.
- Involvement in arts activity, both in and outside the school, is seen as having a real impact on the engagement levels, aspirations, work standards, self-esteem and well-being of pupils.

*What needs to be done to improve the arts in schools?*

- High costs associated with arts activity, particularly in facilitating trips, proved a major barrier to access. In particular, the combined costs of travel and tickets for theatre performances could be prohibitive and schools therefore need to be strategic in their allocation of school funds or grants to achieve more efficient use of limited financial resources. For example, schools in Community First areas could attract match funding to fund both equipment and staff and there is also greater potential for the Pupil Deprivation Grant to be used by schools to support arts activities.
- While most teachers at primary level are confident in using the arts in teaching, a greater arts emphasis in CPD could support both teachers and artists in engaging effectively with children.
- 'Clustering' offers opportunities to share arts expertise and an 'arts champion' or advocate could disseminate good practice across a number of schools, share ideas and provide mentoring for less experienced teachers.
- 'Professional learning communities' could potentially have a key role in working collaboratively to develop approaches to learning, such as those used within the Cornerstone Curriculum.
- Enhancements to the inspection regime and the introduction of specific measures around the arts and creativity are crucial to achieving transformative change. In particular, a thematic approach to the curriculum, involving greater integration of the arts at KS3 (age 11 – 14) was suggested as a means of strengthening the relatively weak arts provision at the transition to secondary level, underpinned by appropriate inspection measures.

### **Barry Island Primary School, Barry, Vale of Glamorgan**

#### *Background*

- A non-denominational school with approximately 150 pupils on roll.
- The social and economic backgrounds of pupils are relatively disadvantaged (Barry Island is the eleventh most deprived ward in the Vale of Glamorgan).

- Around 22% of pupils are eligible for free school meals, which is above the national average.
- Children's attainment on entry to the school is just above the LEA average and close to the national average.

*How are the arts currently used in the school?*

- There is a heavy emphasis on Information Technology (IT) and digital and media at Barry Island School and on developing and using planning, writing, scripting and communication skills to produce podcasts and videos through the school YouTube account. This IT literacy drive is supported through the school IT budget which ensures that all children have access to an iPad through an ongoing contract with Apple. The focus is on creating a tangible 'product', such as a short topical film or broadcast, which is recognised by the children to be a product of their hard work.
- Use of advanced Lego kits has realised demonstrable benefits for boys in particular, in terms of their modelling and engineering skills and overall creativity.
- The expressive arts, such as music, dance and drama, are used as a medium (e.g. through 'storytelling') to produce a 'piece of learning', producing significant benefits in terms of language and communication skills.
- Acknowledging the difficulties in teaching and embedding creativity through a relatively rigid curriculum, the school pursues the Cornerstone Curriculum, which embraces a wider objective to enhance and build upon the standard educational 'offer' through arts and cultural activities, such as national and local museum and gallery visits and 'outward bound' trips.
- A particularly successful example of this was a trip to Devizes, Wiltshire, in which the children completely immersed themselves in the theme of 'Warhorse' for a week and participated in a range of cultural and arts activities designed to create a 'festival' based on that theme. This included expression of learning through re-enactments, a light parade with horse lanterns, studying relevant literature and writing poetry.
- The school works hard to generate a supportive culture and adopts a 'buddy' system in which older, more experienced pupils provide support and coaching to younger pupils in areas such as reading and mathematics.
- Strong attendance and punctuality are attributed in part to the strong sense of community in the area, and also to the culture of support and the strong desire in the children to be engaged and involved in the creative activities promoted by the school. It was the school's experience that the socio-economic background of the children was not found to be an issue in terms of their potential achievement.

*What needs to be done to improve the arts in schools?*

- The school reported poor access to music specialists and substantial difficulties in sourcing the services of qualified music teachers and instruments. This stems, in part, from a significant lack of qualified music graduates. For example, the school had access to just one qualified piano teacher.
- Improving teacher skills and confidence levels in terms of using the arts was a key area of concern and it was felt that a far richer offering in terms of CPD was needed to help address this weakness.
- Other potential mechanisms that could support teachers included using 'artists in residence' for short periods of time, to focus on areas such as language and music, and an online arts resource to disseminate and provide easy access to all available arts services in the locality.

### **Ysgol y Moelwyn Comprehensive School, Blaenau Ffestiniog, Gwynedd**

#### *Background*

- An 11–16, mixed, bilingual community school a relatively deprived area.
- There are approximately 350 pupils on the school roll with approximately 13% entitled to free school meals.
- Nearly 80% of pupils come from Welsh-speaking homes.

#### *How are the arts currently used in the school?*

- The arts, along with sport, are used to bring learners together at the school.
- Performing arts are recognised as being important in allowing each learner to have a part in developing their individual skills.
- Arts activities also provide the opportunity for children to learn from each other through peer example.
- Boys with behavioural problems respond particularly well to arts activities, developing self-discipline and self-esteem through performance.
- Extra-curricular arts activities have had a positive effect on learning in the classroom: the children have become more engaged and teachers have gained a better understanding of learners' capabilities.
- Opportunities to collapse the curriculum and participate in the arts usually take place at the end of the academic year but sometimes are also held during the term. They are usually part of transition activities with feeder primaries. There has been little cross-curricular activity, although drama is sometimes used in history lessons - not all teachers appreciate the potential benefits of the arts

and how confidence gained through participation in the arts can impact on other subjects.

- In secondary schools much arts activity is extra-curricular and children are not always prepared to give up their lunch hour or stay behind after school. In view of the pressure on all subjects to achieve high standards, there is a clear expectation for additional activities to be timetabled outside formal lessons.
- The school facilitates visits by arts organisations, such as theatre for young people, and also organises off-site visits, for example, to Venue Cymru and Mostyn (though off-site visits are infrequent due possibly to lack of long-term planning by arts organisations).
- The school also draws upon local heritage, well-known artists and local community arts such as the 'Cell' arts facility in Blaenau Ffestiniog for film and music, but also recognises the need to widen children's horizons with regard to UK and global perspectives.
- Most pupils are members of the Urdd and all are encouraged to participate in performing and visual arts competitions in eisteddfodau.

*What needs to be done to improve the arts in schools?*

- More opportunities are needed for sustained work with artists and arts organisations over longer periods, for example, performing arts organisations working with children before and after a touring show, or access to artists in residence for weeks, rather than days.
- In general, school budgets do not allow as much contact with artists and arts organisations as schools would like.
- Clusters of schools could work together with support from cultural or creative coordinators, to enable them to offer more effective and coordinated arts activities.
- Better communication between arts organisations is required and teachers would welcome a creativity portal that provided information on the range of arts opportunities available. This information should be provided well beforehand. The provision for an academic year should be finalised by the previous June at the latest.
- More needs to be done to raise the profile of the arts and to build a culture in which schools value the arts.

### **Ysgol y Manod Primary School, Blaenau Ffestiniog, Gwynedd**

#### *Background*

- A non-denominational primary school with approximately 90 learners on the roll from reception to Year 6.

- The school is bilingual (60% of learners come from homes where Welsh is a first language) and is situated in a relatively deprived area.
- Approximately 20% are entitled to free school meals. Around 16% of children have additional learning needs.

*How are the arts currently used in the school?*

- The arts are used across the curriculum in the school to support other subjects, including science, and are viewed as being central to delivering the curriculum, particularly in supporting literacy and developing language skills.
- Themed work is planned, lasting a week or throughout the term, which encompasses the humanities, science, arts and language development. In terms of outcomes, the school reported that the arts are critical to building self-esteem, providing opportunities for children from deprived backgrounds and for improving social skills for learners with additional needs.
- The school facilitates regular visits from local artists and poets and seeks the support of Gwynedd and Anglesey Arts Agency, who supply grants for visiting artists. CPD sessions have included authors and poets to deliver support for literacy.
- Other organisations working with the school include Ballet Cymru and the William Mathias Music Centre in Bangor.
- The school has found that being bilingual has proved advantageous in terms of access to arts opportunities, in particular through the Urdd and local eisteddfodau.
- Lack of funding limits the number of off-site and on-site visits. This is exacerbated by time constraints.

*What needs to be done to improve the arts in schools?*

- More opportunities to work with artists and arts organisations for a longer duration, for example, across a term, would be beneficial.
- Improved communication of the range of arts provision available would be welcomed and would enable the school to plan ahead.
- The school also supports the principle of 'cluster working' in order to pool arts provision and funding, thereby increasing opportunities for using the arts and working with artists. This could be achieved through coordinators or champions working across a number of schools and also through heads and other teachers sharing the experiences in their schools with others in order to disseminate best practice.



## **Blackwood Comprehensive School, Blackwood, Gwent**

### *Background*

- An 11-16 mixed community school in a locality that contains pockets of significant social disadvantage.
- Out of approximately 980 on the school roll, around 20% are eligible for FSM.
- Around 40% of pupils enter the school with reading ages lower than their actual ages.

### *How are the arts currently used in the school?*

- The arts are very much encouraged outside the curriculum and the extensive extra-curricular activity, including arts and enterprise activities. Enterprise and music are very strong features of the extended curriculum: pupils take part in activities such as the Coca-Cola challenge and Young Enterprise events, and these activities enable them to develop important life and creative skills. Participation in a full varied range of music activities is also very high.
- Duke of Edinburgh awards and 'outreach' programmes are facilitated by a member of staff appointed with funding sourced through the PDG. These activities have resulted in significant improvements in attendance and overall engagement of some vulnerable pupils at the school.
- However, there are conflicting views amongst teachers concerning the value of arts activities (e.g. taking children out of lessons for music, drama performances or to attend arts venues could be perceived as contributing to poorer exam results in other subjects). In this respect, competition between different subjects can be a source of disagreement at times.
- The school has made a substantial investment per annum in a music peripatetic service, subsidised through the school.
- Caerphilly LA also has a very supportive music service and many musical instruments have been purchased for the school.
- The PDG has also been used to fund cultural events and activities through the work of the events co-ordinator.
- Music and art outcomes at Blackwood are very high.
- All Year 9 pupils visited performances by the National Theatre in the Blackwood Miners' Institute. Many are also involved in school productions. The school provides funds for artists to come into the school and lead activities in a wider range of workshops as part of the arts and PSHE programme.

- A BTEC in Performing Arts has recently been introduced and this represents an important career pathway to local colleges. The school also has a programme of activity designed to support more able and talented pupils.

*What needs to be done to improve the arts in schools?*

- For Wales to be more entrepreneurial and inventive, the arts must be more widely valued and this message should be delivered 'from the top' through clear Ministerial support and advocacy for a more creative curriculum.
- The curriculum is already very skills-focused and therefore creativity could easily play a greater role in teaching. Creativity cuts across subject 'silos' and should therefore be included as a key element of the national curriculum. Every subject needs an element of creativity – there could be more focus on 'making' things and designing 'products' to embed learning.
- KS3 is an important 'window of opportunity' for using arts and creativity - once children reached KS4, assessments increasingly take precedence and time for other activity is severely restricted. The KS3 curriculum could be redesigned with more emphasis on 'opening minds' thematic work, supported by provision of arts-enriched CPD.
- The requirement for Estyn to audit the provision of arts experiences in schools would be a key incentive. At present, schools are driven by English and Maths results at GCSE, however, social skills, communication and empathetic skills are equally important in children's development and there is currently no assessment of what schools are doing to foster these.

### **Blackwood Primary School, Blackwood, Gwent**

*Background*

- A local authority maintained primary school within Caerphilly County Borough Council.
- There are approximately 450 pupils aged 3-11 on the roll, of which 16% are eligible for free school meals.

*How are the arts currently used in the school?*

- The school works to cover all subjects and skills in a creative and entrepreneurial way and believes the arts are an important foundation for primary education and core to the development of the child.
- A themed approach to learning is adopted and there is a very strong emphasis on music throughout. The school covers the cost of peripatetic music lessons and contact with local artists from its own budget.

- There is concern that the current focus on literacy and numeracy standards will reduce time devoted to creative learning. This could impact, for example, on non-academic pupils who may be talented in the performing arts.

*What needs to be done to improve the arts in schools?*

- WG should place a clear value on the arts in schools.
- WG should be focusing on parity of educational provision across Wales in terms of access to the arts and in striving to offer the best provision on a Wales-wide basis.
- This ambition could be supported through a 'cultural expectation' (e.g. that all children should visit an arts venue at least once a year), and through establishing better links with HE to bring arts students into schools to inspire young people to develop future life skills.
- Artists need to be in attendance at schools for longer periods, for example, whole terms, in order to realise longer-term benefits.
- Arts in education activity should be underpinned by clear auditing, recording and recognition of creativity and the arts in Estyn reports.

### **Preston Street Primary School, Edinburgh**

*Background*

- A non-denominational primary school with a catchment area comprising a broad social and cultural mix.
- The current school roll is around 280, organised into 10 classes.

*How are the arts currently used in the school?*

- In order to build confidence levels in new teachers, the school uses 'learning rounds', in which several teachers attend each other's classes for short periods to share, learn and generate ideas. This type of mentoring approach involves teachers supporting each other and avoiding the risks associated with isolation.
- While some teaching staff were very reluctant to embed the arts and creativity, this was ultimately achieved through focusing on managing the change in philosophy, not just on changing the teaching methods.
- Although budgets for CPD remain a major constraint, the school actively encourages all teachers to train and develop through projects and secondments, some of which have involved travel overseas to France and Ghana.

- The 'Curriculum for Excellence' has been a key supporting factor and has validated the school's new approach to using the arts.
- The school uses 'Heinemann Active Maths', a new activity-led mathematics program created for Scottish primary schools which prescribes a range of creative approaches to achieving the requirements of the curriculum.

Preston Street Primary works with the City of Edinburgh Creative Learning Network (see page 21 of the report, also page 102 of the supporting documents).

## Regional Consultation meetings

Consultation events guided by the terms of reference for the review were held with a mix of stakeholders from the arts and education sectors, in Cardiff, Llandudno and Carmarthen. The following is a summary of the main points and opinions raised at the 3 events.

### Government Policy and Support

- Any initiatives arising from the Arts in Education review need sustained commitment from politicians to create an enduring plan.
- It was felt there was too much emphasis on testing, banding and route maps, which militates against teachers being creative in their methods. In addition, the level and pace of change that teachers have to deal with leads to uncertainty and insecurity.
- The school modernisation programme and other issues and initiatives were distracting teachers from the arts. Schools were also concerned about changes at LA level and were unsure whether they might be federalised or reorganised.
- Some felt current policies contravened certain aspects of the UN Convention on the Rights of the Child, in particular:

Article 29 - this education 'must develop every child's personality, talents and abilities to the full';  
Article 31 - the right of every child 'to relax, play and take part in a wide range of cultural and artistic activities'.

- Wales was the first country in the UK to have a global citizenship initiative in 2008 and it was felt a similar initiative could be developed for the Arts. Estyn currently requires schools to demonstrate a common understanding of global citizenship and assesses whether this is part of the school ethos, so the same approach to inspection could be adopted for arts and creativity.
- Music services were non-statutory and provision depended on local government decisions. It was considered that funding for music services should be made fairer and funded from WG in a similar way to the Music Education Grant in England. WG needed to send out the message that it valued music and not the 'stock answer' that music services were the responsibility of local authorities.
- Music services were generally felt to be in crisis, with some LAs already withdrawing their support and schools and music services unable to purchase instruments. School orchestras and standards of musicianship amongst students that do come through were declining, as a result of fewer resources and less time dedicated to music in schools. Some felt there was a need for a National Framework for music services and a stronger political will to achieve equality of access and avoid creating an elitist system of provision.
- Delegates advocated ring-fenced funding for the arts and commented that schools now had to ask for financial support from parents to allow participation in the arts and head teachers had to make difficult budgeting decisions.

## **Advocacy and 'Hearts and Minds'**

- The arts have an amazing transformative power and produce self-confident young people. However, it was felt that more evidence needed to be generated to demonstrate how the arts contribute to creating a healthier and more affluent society.
- A major challenge highlighted was the need to change the mindset and perception that arts subjects are a 'soft option'.
- Delegates argued that more should be done to influence media stakeholders such as the Western Mail, BBC and S4C, and to strengthen their role in the arts debate.
- Although it was acknowledged that it was increasingly difficult for heads to justify focusing on the arts, delegates felt leadership and advocacy in schools remained crucial.
- Goodwill was considered key to achieving arts integration in schools and it was felt that teachers should be working to release the inner creativity that all children have.
- Opportunities provided by the Eisteddfodau, Urdd and National, to get children on the stage from an early age could be better exploited and built upon.
- The 'arts establishment' was considered a barrier and delegates suggested a need to lobby and educate them regarding a more genuinely creative approach to arts education.

## **The link between the arts and improving Literacy and Numeracy**

- Teachers felt that focusing solely on literacy, numeracy and bridging the attainment gap would produce cultural poverty and non-rounded individuals.
- With reference to the new £7 million national support programme for the LNF, delegates highlighted the need for the review team and the arts sector to engage with the contractors CfBT to ensure that the Arts in Education review influences their work and that of the current Welsh Government curriculum review.
- It was considered important to address the link between policy, data, outcomes and evaluation and the need for evidence demonstrating how arts interventions produce hard outcomes. The creative partnerships in the north-west of England were cited as a good example of this.
- Teachers at special schools were frustrated that they trained staff in arts and play therapy yet still had to focus on literacy and numeracy work. They felt that subjects like history were best taught through the arts, but the focus on literacy and numeracy was making this very difficult. This was exacerbated by poor initial teacher training and the 'target culture'.

## Role of Arts Organisations

- Delegates felt arts organisations were responsible for showing schools the possibilities, helping them develop a vision for arts teaching and generating enthusiasm. For example, Bara Caws introduced three actors into a school in Aberdaron for a week and they excited, entertained and inspired the children so much that the head teacher has totally changed his views on how to teach the arts.
- Some teachers argued that while arts organisations go into schools and try to generate a creative 'buzz', there were limitations in trying to do this through individual subjects, or in expecting one artist to become a major spur to creativity. It was considered more effective to have a team of artists working together across the whole school and looking at the arts holistically, rather than in silos.
- Quality of provision by artists and arts organisations was considered vital and schools needed to be sure that activities were of a high quality.
- Although initiatives such as CânSing and PESS dance have been particularly effective, it was felt that real change was needed, supported by a national lead from the Welsh Government.
- It was noted that schools often have policies for individual arts subjects but very few have a specific policy for the arts or cultural education as a whole. Arts Council England produces guidance on this, so it was felt that the case for a similar approach in Wales should be considered.
- Arts organisations felt they needed to act as facilitators and be innovative in their approach to show teachers that they could incorporate the literacy and numeracy strands of the LNF into their shows and performances.

## Teacher Confidence and Skills in Teaching the Arts

- Concern was raised that ITT and CPD were not keeping pace with recent developments in ICT and equipping new and existing teachers to, for example, unlock the huge potential for teaching through the arts through using iPads.
- In some LA areas, many primary school teachers feared having to teach singing in the curriculum and there was support for projects like CânSing, which played a crucial role in up-skilling the teachers involved.
- Delegates felt a key step in delivering quality arts provision was to start at primary level and get art, dance, drama and music specialists back into schools. The dilemma was that aspiring teachers might not have studied music as a subject themselves since Year 9 and may therefore lack the confidence to teach learners up to 11 years of age.
- In the last review of ITT in Wales a key message was the lack of PE specialists in primaries. Given the parallels with art specialists, it was suggested that the outcomes of support for PE be examined to establish the impact.

- It was felt that teachers had lost the capacity to recognise the innate ability in every child and the confidence to discuss arts performances with children and provoke an appropriate response.
- Cutting the LA school arts advisors was considered a major setback. Primary teachers in particular were not confident in delivering the arts and now had no support in their LA area. Delegates advocated a facilitator in every LA area, who could advise and develop creative learning partnerships.

### **Specialist Support and Resources**

- Arts education officers in local authorities were a diminishing resource due to shrinking budgets. Delegates suggested a shared arts specialist serving perhaps 4 or 5 schools would be a useful resource to instil passion and vision, support and enthuse teachers 'on the ground' and help with teaching techniques.
- Arts education involves two very different worlds – the education sector and predominantly third sector arts organisations. A brokering resource was advocated to bring these worlds closer in partnership and help each group to understand each other's contribution.
- Identifying and mapping networks of arts services for schools, including local authority resources, were recommended to provide an accurate pan-Wales picture of provision.
- A need was identified for 'arts champions', both in and outside school settings, to influence the top decision makers and persuade them to take arts education more seriously.
- It was felt that some councillors and education officials often lacked an appreciation of the issues surrounding arts in education. In light of the Simpson Review and the changes taking place within local authority education services, consideration therefore needed to be given to the level of resources needed to support arts education, particularly if a '4 consortia' model was established.
- Delegates recommended establishing 'buddy' schemes: arts teachers and practitioners from HE and FE providing specialist support on arts subjects to primary and secondary schools. Networking and sharing good practice was generally felt to be hugely valuable in terms of creating mutually supportive relationships.

### **Involving Charities, Business and Philanthropists**

- Some delegates recommended closer consultation with amateur arts sector and private sector providers and felt that the subsidised arts sector was too 'comfortable' with its own view of the situation.
- It was felt there was a significant untapped resource in charities and micro-enterprises, and a need to pull in money from charitable trusts and philanthropists to help schools to fund arts activities, to complement what the public sector was doing.



- Larger companies could potentially be willing to support the arts and arts education and some London-based charitable trusts were known to be concerned that they had not received enough applications from Wales.

### **Initial Teacher Training and Continuing Professional Development**

- Emphasising 'creativity' rather than the arts alone was considered important, as was the impact of teachers who were passionate about their subject .
- CPD was considered a huge issue and one that needed to be addressed through joint development and a sustained effort to improve arts-related CPD.
- Training needs were considered to be twofold, involving training for artists to work in schools and training for teachers covering how to incorporate the arts in their teaching and how to benefit from working with arts organisations.

### **Curriculum**

- Some delegates felt there was still insufficient flexibility in the curriculum for the integration of arts and that teachers of individual art forms were fighting for space in the timetable. This was considered symptomatic of the low status and image of the arts.
- There was a perception of 'grade inflation' in some subjects. For example, in music, some feel the standard required at GCSE has risen, and that Grade 5 is now akin to 'the old Grade 8' in piano examinations; some feel this acts as a further disincentive for pupils to choose arts subjects – 'they're too difficult'.
- It was considered far more problematic to achieve an arts-integrated curriculum in a secondary setting and some felt there was a need to strengthen the transition between primary and secondary.
- Despite the Curriculum Cymreig, it was felt the English-medium curriculum did not feature enough Welsh authors and poets. It appeared to some that we seemed to encourage young people to study global culture but not our national and 'local' culture.
- Some held the view that a section of each school day, or a small percentage of time, should be freed from the constraints of the curriculum to allow teachers to be creative with their lessons.
- There are currently no references to 'creativity' in the curriculum. It was felt that this needed to change and that the arts should be used as a pedagogical tool across the curriculum.

### **The Inspection Regime**

- It was felt that little attention was paid to the arts during inspections and that the current inspection framework did not value the arts sufficiently for head teachers and senior management

teams in schools to be concerned about the arts. The primary focus of Estyn was considered to be Mathematics, English, Science and Welsh.

### **Incentives**

- The need to work on winning over school senior management teams, not just politicians, was emphasised. Effective incentives to legitimise and value the arts were considered a key factor in this. Artsmark or a similar scheme was highlighted as a potential option.
- The need to consider how the arts are valued in HE and to create better career pathways and opportunities was highlighted. One view from the HE sector was that the standard of work in art and design in schools was extremely patchy and that there was a real challenge in getting young people to think creatively when they arrived in HE.

### **Overcoming Barriers**

- The roles of parents and governors were considered vital. If governors saw the value of the arts in schools they could help to drive the agenda. Similarly, if parents were involved in arts related activities through schools, they would recognise and value the difference the arts make to their children's education.
- Careers advisors had an important role in signposting young people to career opportunities and emphasising employability with skills gained from arts in education.
- Relevant and effective ITT and CPD was a key tool in producing suitably skilled and confident teachers who felt able to teach the arts following PGCE.
- Inspirational leaders – and leadership from the top down and the bottom up were considered key to success.
- More effective inter-generational and cross-sector collaborative working and partnership arrangements were identified as a major factor in overcoming barriers.
- A pan-Wales mapping exercise was recommended to take stock of provision and enable easier access.
- The need to improve access had many dimensions. For example, young people should not be prevented from accessing the arts because of an inability to pay. More should be done to promote physical access to the arts, for example by providing disability equality training for teachers.
- From a strategic perspective, some delegates felt that Education and Culture Departments should be merged, to support a more joined-up approach.

## **The role of national Arts and Culture organisations in Arts Education: Literature Wales**

Literature Wales provided the following summary of its activity, aligned to the terms of reference of the review, to reflect the role played by literature in improving educational outcomes.

### **How do you see your organisation's role in this area? What is the guiding philosophy that underpins your work?**

Literature Wales' work within the education sector focuses on creativity. Enjoyment of literature and participation in the creative process is the main priority, as opposed to focussing on literacy alone. Literature Wales believes that access to literature events, along with active engagement with literature, is a way in for children into many other areas of development. It is about learning to love a *story* and to be spellbound by the power of *words*. Working with a creative writer allows children and young people to find new ways of expressing themselves and to gain confidence in their own views and voice.

### **Are the Welsh Government's and Arts Council of Wales' expectations in relation to arts education clear? Could their requirements of you be improved, and if so how?**

Literature Wales has a crucial role to play in advising both ACW and WG on literature provision to young people. The current schemes which help deliver literature (as an art form) for children and young people both within and outside the education sector – Young People's Writing Squads and Writers on Tour – provide excellent value for money and can reach a high number of participants (over 60,000 participants in 2011-12). Literature Wales has begun to operate more strategically in delivering these schemes, targeting areas where uptake has been traditionally low.

The success of the South Wales Valleys Literature Development project clearly demonstrates the value of a specific-targeted approach. A similar approach is necessary in West Wales. There is some concern regarding the future of the Young People's Writing Squads scheme, which works in partnership with all local authorities and depends on support from these authorities. The uncertainty around LA arts and education strategies poses a risk to this valuable scheme. We would welcome a clear strategy from the Government in relation to arts provision for young people within local authorities, and within schools.

### **Which ways of working have achieved educational outcomes that you believe to be important? Why do you feel these are important?**

Literature Wales organises and hosts a range of projects which benefit children and young people; these are aimed at helping to build their enjoyment of literature, which hopefully will last a lifetime. These projects include:

- Writers on Tour scheme enabling over 400 writer visits to schools per year, delivering workshops and talks to 60,000 young people.

- Bardd Plant Cymru and Young People's Laureate (which work with hard to reach groups e.g. young carers) – over 100 workshops and activities every year
- Young People's Writing Squads – most of the 22 local authorities run at least one Squad
- Programmes as part of the South Wales Valleys Literature Development project (Cardiff FC project, Boxing Beats, Surf Academy)
- Writing Courses for children at Tŷ Newydd
- Hei Hogia in Gwynedd, aimed at encouraging young boys to read
- Cardiff Children's Literature Festival 2013 – main festival programme offers free events for schools, and an outreach programme has ensured participation across the city

**To what extent does your Educational work contribute to improved educational outcomes, in particular, literacy and numeracy? How do you know?**

The opportunity to engage in literature activities – as creative writers and as readers – from an early age develops and strengthens literacy skills, self-confidence, analytical and creative skills, as well as contributing to general learning outcomes within all educational fields. Literature opens doors, fires the imagination and allows children to engage with the wider world. It also, crucially, teaches empathy and allows children and young people to relate to others and develop an understanding of basic humanity. Feedback from teachers, writers and children – which is collated as part of Literature Wales' funding schemes - strongly demonstrates this.

**To what extent does your Educational work reduce the impact of deprivation on educational outcomes – and how do you know?**

Literature events and projects run and supported by Literature Wales, which are aimed at children and young people, provide opportunities for engagement throughout Wales, in several languages and often in ways directly targeting children from disadvantaged backgrounds. Field workers ensure that projects reach areas that are often neglected, such as the South Wales valleys and rural communities in North Wales, so that children and young people within these areas are given the opportunity to engage with literature outside of the classroom.

**Successful engagement and outreach work with schools: what are the barriers and the critical success factors?**

The lack of training and awareness of opportunities among some teachers and schools are a major barrier to successful engagement and outreach work. Not all schools or teachers understand the function of literature within a creative context. Reading is not a passive act, and creative writing is not about accuracy. In addition, many more writers need training to be able to deliver workshops in schools, as not all writers are suited for this work.

Success in this field is dependent on a range of factors, including:

- good preparation by the schools and the writers
- teachers' willingness to prepare the class for the visit, and to welcome and engage the writer
- following up the workshops with further creative sessions
- clarity on the expected outcomes of outreach work
- the selection of suitable writers for the age group or topic.

**Is there scope for more collaboration between national organisations in presenting their arts and cultural education 'offer'?**

This is always beneficial and fosters new possibilities for children to engage in exciting cross-art form projects. Collaboration often allows for bigger and more ambitious projects (with higher budgets). One example is the Young Critics programme, a partnership between Literature Wales, National Theatre Wales and the Film Club with Film Agency. Literature Wales has also run several education-based collaborations with WNO and other partner organisations within WMC. Bardd Plant Cymru (Welsh-language Children's Laureate) is a partnership between Literature Wales, Urdd, S4C and the Welsh Books Council. Literature Wales also plans to work with National Theatre Wales on legacy projects following the De Gabay production in Butetown and to set up Young People's Writing Squads in languages other than Welsh or English.

**What role can national organisations play in helping schools make more use of digital technology for Arts Education? (Archives and resources for film, art, cinema showings of live performances and streamed presentations from children's authors).**

National organisations could administer training opportunities for children, teachers and practitioners. Training days and conferences could be organised for schools, offering the opportunity to exchange best practice information. Literature Wales and other national organisations could collaboratively encourage easy access to online content and set up fora which could be used to access and discuss digital content. National companies could collaborate with experts such as Media Education Wales, BBC, S4C and others to deliver arts workshops digitally.

**What, from your observation, are the qualities that characterise a school with strong arts provision?**

A school where teachers recognise the value of arts and encourage engagement across the key stages; where the teachers understand that participation can be outside the curriculum but can develop students and young people in other ways. A school which emphasises and employs new ways of learning, away from traditional models; that there is an understanding among staff that arts provision can offer inclusive opportunities, especially for pupils who might lag behind in traditional subjects.

**At a time when school budgets are under ever increasing pressure, have you come across any innovative approaches by schools to solving this challenge?**

A Welsh-medium primary school in a traditionally working-class and non-Welsh speaking area of Cardiff has employed an innovative new way to engage children in creative writing. One afternoon each week is set to this practice; the lights are dimmed, soft ambient music is played, small candle-like lights are placed across the classroom. Children are encouraged to close their eyes and let their imagination run for ten minutes. Then they write freehand for up to forty minutes. After just two weeks, the teachers found a remarkable improvement in writing skills, as well as helping previously difficult children find new means to express themselves creatively. The writing was all done in Welsh.

**Would you support the idea of a one-stop shop web resource – i.e. a web portal to show what arts organisations can offer to schools?**

Much of this already exists in principle through websites by ACW, The Sprout (Cardiff Council) as well as Audiences Wales. However, not all can cover every arts provider and keeping the site up to date will always remain a difficulty.

## Children and Young People Consultation

From November 2012 to March 2013, over 470 children and young people from South West Wales were consulted by Carolyn Davies and Lynn Bebb of Oyster Education as part of the Review of the Arts in Education. This consultation has involved children and young people from the ages of 5-19+ in schools, colleges and less formal settings in Carmarthenshire, Neath Port Talbot, Swansea, Pembrokeshire, South Powys and Ceredigion. In all, 26 settings were consulted which included representatives from a total of 42 schools, colleges and organisations.

### Children and Young People Consulted

Children and young people were consulted in primary and secondary schools in the Foundation Phase, Key Stages 2, 3, 4 and 5 to include sixth form students. Further education students were consulted in colleges. The younger groups were all studying curriculum subjects that included the arts, whilst the older groups had opted for arts subjects at GCSE level and A Level or had embarked upon BTEC or higher education courses. Young people with special educational needs were consulted in a Specialist Teaching Facility (STF) in a comprehensive school.

Some young people were accessed in less formal settings such as after school clubs, youth clubs, the YMCA, the African Community Centre in Swansea and in a girls' youth club run by Swansea Ethnic Youth Support Team. Other groups were encountered through Reach the Heights involvement in centres where youth workers had identified a very strong need to provide continuity and development opportunities for young people over 19. It was decided to capture their voice within the overall definition of young people being up to the age of 25 years.

The locations of settings were varied to include a geographical spread and to ensure that settings in areas of deprivation were represented. Where possible the number of free school meals was used as an indicator of deprivation.

Details can be seen in the table at the end of this consultation summary – see pages 101-104.

### Methodology

A questionnaire was prepared that was varied to suit each age group. It was intended as a guide and prompt for discussion and the questions were broad and expansive, designed to encourage participants to contribute their opinions freely and with confidence. The consultation method was flexible in order to cause the least disruption to lessons and activities. The children and young people were consulted in:

- Whole class groups
- Focus groups
- One-to-one in-depth interviews
- Questionnaires completed on an individual basis
- Multiple choice questionnaires

This approach ensured that a wealth of qualitative information was collected as well as some quantitative data on particular issues. Quantitative data has been tabulated in relation to the importance of the arts in education and on working with artists. Figures 1 and 2 below refer to the importance of the arts in education and Figure 3 shows data collected in relation to working with artists. Otherwise the virtual unanimity of opinions on some topics rendered quantitative reporting redundant.

## **Findings**

The children and young people were very pleased to be consulted and seemed to relish the opportunity to express their views. One young person aged 17 said, "We never have the chance to say how we feel about the subject." Stephanie, aged 9, an SEN pupil, spoke with great emotion and at length about the importance of the arts, and in particular, dance. At the end of the interview the researcher asked if she was glad to be asked about all these things. She replied, "Yes, no one ever asks me anything."

All of the children and young people responded with sincerity and intelligence. The level of commitment to the consultation process impressed the researchers.

Teachers and activity leaders alike welcomed the opportunity to hear what the young people had to say and found what they had to say compelling.

## **What are the Arts?**

With a little encouragement even the youngest children were able to identify what arts subjects might encompass although some suggested that martial arts, cookery and gardening should be included. This confusion might have resulted from the term 'arts' or an identification of arts subjects with leisure activities.

Two or three of the older respondents felt that the expressive power and emotional commitment demanded by these activities, if also met with quality, meant that they could be counted as art forms or simply 'as an art'. A 17 year old added: "It's the soul... it comes from the heart."

It was noticeable that few, if any, of those consulted included listening or dancing to music and watching television or films as arts activities. All the children and young people seemed to recognise that they had opportunities for becoming involved in arts activities at school. It was noticeable that as they got older the opportunities narrowed and participants were less likely to be involved unless they had opted for arts subjects. Many viewed this with regret and others spoke enthusiastically about past opportunities at primary school.

## **The Arts in Schools and Colleges**

The children and young people consulted recorded being involved in a broad range of arts subjects in schools and colleges. These included art and design, music, dance, drama and literature. Many of the younger children were particularly enthusiastic about 'making things' and spoke with real



enthusiasm about the materials they used and the scale of the things they made. They appreciated being allowed to make things to their own designs.

Music offered them opportunities to play instruments and in some primary schools a very wide variety of instruments was on offer with some children playing more than one. Singing was particularly popular. For the very young, drama tended to be in the form of role-play.

As they progressed into secondary education arts subjects tended to become more discrete and confined to course work with some arts subjects being dropped as options were settled. Limited time was sometimes identified by the older groups as being a restraint on becoming involved in the arts.

Many of the young people expressed a wish to have more opportunities in the arts. A focus group of children aged between 6 and 11 years discussed this. Josh aged 10 thought, "Acting - you don't do enough of it. It's a career. If you don't do it you don't succeed and you would be an amateur all your life". One of his friends said, "We don't do enough. When we are older we don't do much arts and I am sad about that". Josh added, "I like to act, write scripts and direct - have a camera with lighting and sound. I used a camera but it wasn't very good. You could hear the wind (when recording). I like using good equipment". Another interjected, "We could make films for the little ones to learn in science".

The children and young people who were consulted appreciated the opportunities for engagement in the arts that their teachers provide. One of the children on the 6-11 age range explained, "One of our teachers plays around with art and gets messy and I like that. I like having teachers who are good at art."

Sixth formers agreed that encouragement from teachers was 'key' saying, "When you have the support of the teacher and you can trust them, then you can improve."

## **ICT and the Arts**

There is some evidence that young people are using ICT for the arts particularly in the primary phase where children reported using iPads for photography, animation and music. The children sometimes mentioned particular software such as Garageband or Zu3D. One of the 6-11 year olds said, "I write poems on the computer. My teacher says I have lots of good ideas".

In the secondary phase there seems to be less evidence that young people are able to use ICT in a creative way for the arts. The use of computers seemed to be more confined to research. The exception to this was the STF Unit consulted where the young people with special needs had regular and effective use of iPads and computers for all kinds of arts activities including animation and a scheme where they photographed lost property and posted it on the school web site.

Young people aged 16-19 reported using ICT for their course work in art and design and in photography, when more sophisticated programs such as Photoshop were used. Young people of all ages reported having access to ICT equipment and software at home for arts activities but it remains

true that some young people are entirely reliant upon school or college for access to ICT. Nikita aged 17 reported, "I have to come into college more as I don't have a computer in the house."

### **Children and Young People as Audience in Schools and Colleges**

Some opportunities were reported, particularly by the younger groups, to listen to music or watch films or performances in school or college. For many this was tied to course work but in primary schools wet play and lunch times offered opportunities for such activities. Some reported seeing performances in school by visiting companies and performing arts students were a welcome addition in a few of the schools.

Some children and young people said that they listened to music or watched a film as part of a lesson and in some instances teachers were said to play music to calm the young people down.

### **Enjoyment of the Arts in Education**

The majority of young people enjoyed their involvement with the arts and embraced any opportunities with great enthusiasm.

- Where 10 is high, the vast majority rated their enjoyment of the arts on a scale from 1-10, as being 7 or more. The majority response was 10 out of 10.
- Some expressed the wish that they could be involved in arts activities even though they felt they were not very good at them and some felt that everyone should have the chance to be involved, not just the more able and talented.
- Some young people reported that they did not enjoy one or more art forms but when questioned further all of this group admitted to enjoying at least one of the arts.

A passion for the arts appears to have developed very early for many, particularly those who have opted for arts subjects. But significantly, an inspirational teacher, youth worker or meaningful arts project had opened the world of the arts to some much later on in their education or career. This was particularly true when the inspirational person was also an artist. At Rock School they attributed the strength of their commitment to their youth worker, Rhod, and their local volunteer, Mandy, who plays in a rock band. The young people are certain that it is because Rhod and Mandy are practicing artists in their own right that they have been so effective as inspirational mentors.

### **The Importance of the Arts in Education**

When asked about the importance of the arts in education the children and young people of all ages responded with thoughtful and well-reasoned answers. Most of the young people consulted felt that the arts were very important.

- Many, even the younger ones, spoke of the important contribution of the arts to creativity. One 9 year-old explained, "The arts are everywhere making up a big part of our lives. If there were no arts

we would all still be cavemen!" Many of the young people echoed the thought that the arts are an important part of our daily lives, that the arts offer skills for life as well as making everyday life better. Arron, aged 7, after saying that drawing was important to him and showing evidence of being very prolific, when asked, "When are you going to stop?" replied, "Never!"

- The children and young people spoke movingly about the expressive power of the arts and how involvement had helped them find themselves and establish their own identities. They felt that involvement in the arts had helped them to gain friends and spoke of the importance of working together on arts projects and the shared sense of achievement it engendered. Orchestra, choir and drama productions at Christmas and St David's Day were all mentioned as being effective in this way.
- For many young people the arts were cited as a source of pleasure and enjoyment.
- The contribution the arts could make to raising levels of confidence was mentioned time and time again. For some of the older group this was particularly important and they described how successful involvement in the arts had enabled them to turn their lives around and try more things even aspiring to college education.
- The overwhelming majority thought that the arts could teach things that other subjects could not, that the arts offered a wider knowledge. One of the 12-15 year-old girls spoke about studying the theme of suffering in a religious studies lesson and how a song had touched her emotionally in a way that the words had not. This had helped her to a fuller understanding. At this point in the discussion many of her classmates agreed and raised other instances when the arts had helped them to gain a deeper understanding. One sixth former said the arts were, "a way of releasing energy .....of getting ideas out" and spoke about the satisfaction gained from studying arts subjects.
- Some of the young people spoke of how art had provided emotional support and solace. It had helped them through difficult situations. Members of the Rock School described how working together in the band had offered alternative solutions and helped them to compromise and resolve conflicts. They observed, "It helps us to manage conflict and with team work. We argued a lot but we have learnt other ways than to argue." "We've built our relationship more. We are like a team. We have had our ups and downs but we have come through it." A girl who writes song lyrics explained how this started when she was about 12 or 13 years old:  
"When I got mad I would run round and round my village singing loudly and making up songs. It helped me. Then I realized it was something I was good at. I write with someone else from the youth club. This has helped me because I used to have a very bad lisp and a stutter."
- Many of the young people felt that it was important to have the arts on the curriculum to allow people with talent to achieve, although some stated that this was more important for some and not for others. They thought the arts were particularly important for young people who were not good at other subjects as it allowed them an alternative way to achieve and express themselves. It was noticeable that even those few who had rated the arts as not being very important, agreed with this. The vast majority believed it was really important that everyone be given a chance and that all young people need opportunities to become involved in the arts.

These qualitative responses were reinforced with some quantitative data collected from questionnaires and show of hands counting.

A total of 174 young people responded by ranking the importance of the arts as follows:

**Figure 1 – The Importance of the Arts**

Age group	Not important	Neither yes nor no	Quite important	Very important
6 -11 years	0	0	0	88
12 – 16 years	4	0	10	26
16 -19 years	0	1	4	26
Totals	4	1	15	154
Total as a percentage	2.3%	0.6%	8.6%	88.5%

76 young people were asked to rate the arts in importance on a scale of 1-10 with 10 being the highest. The vast majority of responses were in the 9-10 range. Many responded immediately with a rating of over 10, for example, saying a hundred, a thousand or a million out of ten.

**Figure 2 – The Importance of the Arts graded numerically**

Age group	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10
6 -11 years	0	0	4	0	46
12-15 years	0	0	0	5	6
16-19 years	0	0	0	0	15
Totals	0	0	4	5	67
Total as a percentage	0%	0%	5.2%	6.6%	88.2%

When asked how they would feel if there were no arts available in schools the children and young people responded very strongly. Some said that this would be ‘very bad’ that they would be ‘devastated’, that it would, ‘take all the fun out of school’, that they, ‘would not come in to school’ or that they would even ‘not get up in the morning.’

One 14 year-old commented, “If I could not dance it would tear a hole in me.” Others indicated that they too would, “feel empty inside.” Angharad, aged 17 said, “If the arts were not in education, I most probably wouldn’t pursue with further education as it is a great confidence booster and I get a lot of satisfaction when I reach my full potential”.

An 18 year old girl who is studying a BA in Social Care put it like this, "Doing art helped me through rough patches at school. If there were no arts in school I would be very upset. It helps with identity and gives something different from lessons – gives the opportunity to be who you are." In a Welsh-medium secondary school, a sixth-form student said that it was very important to provide arts subjects in school and that it, "Helps to keep Welsh language alive."

### **Extra-curricular Activities**

Many took part in extra curricular arts activities including choir and orchestra. Some reported being involved in more than one. As they moved up the school these opportunities were fewer and in general this was viewed with regret. However, some of the more committed and passionate 12-19 year old age group seem to have made time to get involved during lunch time and after school. They appear to have valued these opportunities and to have made the most of them.

Christmas, St David's Day celebrations and involvement in the Urdd were cited as being important and enjoyable opportunities to be involved in arts activities and gave something to work towards. Nakita, a 17 year-old BTEC Art and Design student said, "I have liked art ever since I was little. From nursery to year 6, I always won the school Eisteddfod." Drama, singing, playing musical instruments, writing, dancing, and visual art were all mentioned as arts activities associated with such occasions. School assemblies, especially for the primary school children, provided opportunities to engage in the arts in particular singing, orchestra and other performing arts.

After-school clubs such as art club, drama club, choir, dance club and forest school were mentioned with pleasure and enthusiasm by many, again particularly by 6-11 year olds. Some of the children spoke of being encouraged in school to take part in outside competitions. Success in such activities seems to have been the spark that ignited a passion in some young people for a particular art form, and one of the 12-16 year-olds spoke with great pride of her continuing success in a poster competition that young people in her school were encouraged to enter.

A few of the children and young people reported on arts activities they were engaged in outside school including dance and music lessons or involvement with theatre groups.

A number of young people were interviewed in arts settings outside school. Many of these young people spoke about this with great passion. Jonathan said, "Rock School is awesome. I'd always been a fan but didn't dream of making music. It became a possibility. It switched me on". Weekly rehearsals at Spark: "It's our time. We practice, jam, get together, have a laugh and have fun. I look forward to it every Thursday." A 14 year-old in Milford Haven Youth Club described being caught out in a science lesson practising his moves in anticipation of the street dancing he would be doing later on in the day at the youth club. Another younger boy at the same youth club described busking in the streets in order to raise the cash to buy more dance lessons.

A 17 year-old member of West Glamorgan Youth Theatre Company said that being a participant has, "Changed the course of my life and that isn't an overstatement." Like so many young people interviewed, she was happy to elaborate, "I was lost with what I should do with my life and the people here took me in. I have learnt major life skills in a very caring environment. It goes without

saying that the technical drama skills that I have learnt are priceless and vital to a hopeful future professional career.”

An older youth group in the Townhill area of Swansea, through the Reach the Heights Olion Project, undertook a series of artist led workshops to create a specially designed mural cut around the doorway to the community centre’s playgroup. They were young people not in education, employment or training (NEET). They spoke keenly about the benefits, the skills they had gained and how it had improved their confidence. One said that what had been done “makes the community better.”

### Opting for the Arts

Those young people who had opted for arts subjects at higher levels, including those who were deciding to go on to college or university to study an arts subject, spoke about the arts as meaning everything to them. There was an urgency to communicate their need to study their chosen arts subject. They movingly described how their investment in the development and building of skills and understanding had brought them to their current position. They were eagerly looking forward to their future education in the arts and were bright, enthusiastic and appeared confident and driven in their ambition.

### Working with Artists

Working with artists was seen as being a very positive experience that the young people appreciated. They overwhelmingly enjoyed working with artists, with few reporting that they did not enjoy the experience. Of three hundred and eight answers to the question ‘Have you worked with an artist?’ 72% said ‘yes’ and only 28% answered ‘no’. Of this 28% over half were expecting to get a chance to work with artists later on in their school career.

**Figure 3 - Working with artists**

Age Group and Number	Worked with artist/s	Did not work with artist/s
6-11 years 169	82%	18%
12-15 years 95	55%	45%
16-19 years 44	73%	27%
Total 308		
Totals as percentages	72%	28%

Only 18% of the 6-11 year-olds had not worked with an artist. Teachers supplied the information that even these few would eventually get a chance to do so. It is fair to conclude that in the primary sector the chance to work with an artist is routinely offered to most children and several from the older groups spoke with great enthusiasm about their experiences in primary school.

Just fewer than half the 12-15 year-olds reported that they had not worked with an artist in school. However there was evidence that some of these young people would get a chance later on, but that this might be tied to course work. This seemed indicative of a narrowing of opportunities to become involved in the arts after leaving primary school.

The majority of the 16-19 year-olds consulted had opted for arts subjects and were expecting to continue their interest in the arts after school or college with many of them hoping to take up a career in the arts.

As well as enjoying the experience the young people felt that there were positive benefits to be had from working with artists. Only three young people thought that it was not important to work with artists. Thirteen of those who had not worked with artists reported that it was important to do so, with one expressing the hope that she would get a chance one day and another saying that he would really like to meet an artist.

The young people commented that working with artists was important because artists:

- Can teach skills not available in schools
- Are experienced practitioners with specialist knowledge
- Can act as role models
- Can tell you about their experiences and give advice
- Introduce the world of work
- Bring the outside world into school
- Can comment authoritatively on student's own work
- Inspire confidence and give encouragement
- Can provide new interpretations of the work of professional artists

Many of those consulted commented that their teachers were also artists. This was felt to be very important adding to the effectiveness and authority of these teachers. Teachers such as these were often mentioned with great affection and gratitude.

Working with a director from the West End and experienced drama teachers, members of the West Glamorgan Youth Theatre Company all highly valued the opportunity to gain an insight into the professional world to "teach you things you just can't learn from school." One member wrote, "WGYTC has become a centre point in my life, not only socially but has given me knowledge that I will carry through my life in everything I do." Another found, "the disciplined rehearsal process incredibly enlightening when thinking about a future in the industry."

## **Visits to Museums, Galleries, Concerts and Performances**

Many of the respondents reported having the opportunity to visit museums and galleries, concerts and performances although fewer had been able to do this after primary school unless it was part of course work. It was felt that visiting museums and galleries can give you first-hand experiences that you cannot get from looking at art works in books or on the computer. Many young people reported being inspired by these visits. From the information gathered it is clear that children and young people have opportunities to visit local galleries, theatres and arts centres.

At Creunant Primary School, Neath, the local Theatre Company, Theatr na nÓg, were cited. The young people described their experience of their day, seeing a performance and going to the museum as, 'impressive', 'exciting', 'awesome', 'excellent', 'brilliant', 'fantastic', and that it was important for all to "have a chance to be involved."

## **Aspirations for Future Involvement in the Arts**

Many of the young people, even the youngest, looked forward to taking up careers in the arts. The list of possible careers included art teacher, graphic artist, musician, singer, DJ, actor, director and writer. Others, who did not have hopes for careers in the arts, nevertheless expressed a wish to continue to be involved in arts activities simply for the enjoyment or to support their progression towards work.

A young girl in the 14-19 age group said that she wanted to continue taking part in the arts in order to support her hope of working with autistic children and children with special needs. She was already doing work experience and said, "The teachers couldn't get over what I was getting over to them". She herself has special needs and talked about the things she had learnt during the MAST summer schools (Making Art in the Summer Time, City and County of Swansea). She had attended since the age of eleven.

A 17 year-old volunteer with EYST was involved in a young carers project in school a few years ago. She valued this experience and envisaged that the arts could be useful in her future career in Health and Social Care. She said, "I am hoping there will be more opportunities at university that were not there in college. I would like to do drama when I go as part of the course and outside the course".

Daniel is a 17 year-old A level student studying maths, physics, chemistry and photography. He hopes to be a civil engineer but can see photographic skills being useful as well as enjoyable in the future and he plans to continue his interest in photography. He commented "I enjoy photography as a hobby and it is a nice change from my other academic A Levels".

## **Conclusion**

In summary, children and young people's responses regarding the place of the arts in education were overwhelmingly in favour of the arts being part of the school curriculum.

Young people felt:



- The arts made an important contribution to creativity
- Young people with talent should be given the chance to shine
- The arts are motivational
- The arts can offer alternative ways of learning and achieving
- You can learn things in the arts not available in other subjects
- Involvement in the arts can give confidence
- Working together on arts projects can help people to socialize and to make friends
- The arts can help you to be yourself
- Involvement in the arts can bring pleasure and joy on a lifelong basis
- The arts enrich everyday life
- Involvement in the arts can provide emotional support and solace at difficult times
- The arts can offer future career routes

It has become very clear that children as young as 5 right up to those young people who have left education have opportunities available for them to engage in arts activities and that they place a high value on these opportunities. They recognise the contribution that the arts can make to health and well being, the motivational power of the arts and the social value, they have and indicated the desire to continue with their arts activities in later life. Young people are well able to envisage future careers in the arts as being viable options worthy of consideration. Some of the older respondents consulted in less formal situations, cited the arts as giving them something to do but more significantly of giving them the opportunity to turn their lives around.

**Table: Young People Consulted**

<b>Where?</b>	<b>Local Authority</b>	<b>Phase/Department</b>	<b>Arts Subject Area(s)</b>	<b>% Free School Meals</b>	<b>Age</b>	<b>No of Young People Consulted</b>
Cila Primary School	City and County of Swansea	Foundation Phase	General Arts	5%	5 - 6 years	30
Tavernspite Primary School	Pembrokeshire County Council	Foundation Phase and Key Stage 2	General Arts	6.00%	6 - 11 years	8
Gors Community School	City and County of Swansea	Key Stage 2	General Arts	36%	10 - 11 years	15
Glynn Vivian Art Gallery Youth Group	City and County of Swansea	Post 16	Visual Art and Music		16 - 17 years	3
Penhros Youth Club, Ystradgynalis	Powys County Council	Key Stage 3	General Arts		11 - 18 years	9
Criw Olion, RTH, SMU	City and County of Swansea	Post 16	Film		16 years	4
Coleg Sir Gar, Graig Campus	Carmarthenshire County Council	Post 16	Art and Design		16 - 18 years	14
West Glamorgan Youth Theatre and Film	Swansea and NPT Borough Council	13 - 19	Performing Arts		13 - 19 years	33
Glan Afan Comprehensive	Neath Port Talbot Borough Council	Key Stage 3	Art and Design		12 - 16 years	14
Bishop Gore Comprehensive	City and County of Swansea	Key Stage 4 and 5	Drama		16 - 18 years	23

Where?	Local Authority	Phase/Department	Arts Subject Area(s)	% Free School Meals	Age	No of Young People Consulted
Bishop Gore Comprehensive	City and County of Swansea	Key Stage 3	Drama		11 - 16 years	53
Old Road Primary School	Carmarthenshire County Council	Key Stage 2	General arts	28%	9 - 10 years	22
Stebonheath Primary School	Carmarthenshire County Council	Foundation Phase and Key Stage 2	General arts	27%	6 - 9 years	48
Cymrhydyceirw Primary	City and County of Swansea	Key Stage 2	General Arts		10 - 11 years	55
Creunant Primary School	Neath Port Talbot Borough Council	Key Stage 2	General Arts	16%	7 - 9 years	29
Morrison Comprehensive	City and County of Swansea	Key Stage 3 STF Unit	General Arts		12-15 years	9
Olion Youth at The Phoenix Centre, Townhill	City and County of Swansea	Youth Centre	Visual Art and Creative Writing		19 +	4
Ysgol Maes Yr Yrfa	Carmarthenshire County Council	Key Stage 5	Literature, Drama and Visual Art		16 - 18 years	3
Ysgol Maes Yr Yrfa	Carmarthenshire County Council	Key Stage 3	Literature		12 - 13 years	9
Neyland Primary School	Pembrokeshire County Council	After School Club	Dance		7 - 11 years	5

Where?	Local Authority	Phase/Department	Arts Subject Area(s)	% Free School Meals	Age	No of Young People Consulted
Milford Haven Youth Centre	Pembrokeshire County Council	Youth Club	Dance		8 - 14 years	3
Y Hub YMCA	City and County of Swansea	Youth Club	General Arts		16 - 18 years	5
Y Hub YMCA	City and County of Swansea	Youth Club	General Arts		19 +	4
EYST (Ethnic Youth Support Team)	City and County of Swansea	Ethnic Youth	Ethnic Youth Support		10 - 17 years	14
Neath Port Talbot College Afan	Neath Port Talbot Borough Council	Key Stage 4	BTEC Art and Design		16 - 19 years	14
Spark Centre Bleanymaes	City and County of Swansea	Rock School	Music		11 - 19 years	7
Maesyrdarwen Comprehensive School	Powys County Council	Key Stage 5	Visual Art		16 - 18 years	14
African Community	City and County of Swansea	African Youth Group	Visual Art		16 - 18 years	5
Ceredigion Youth Forum	Ceredigion County Council	Youth Service	General Arts		14 - 19 years	13
Independent Consultees	City and County of Swansea	A Level	Visual Art		17 - 18 years	2
						471 Total

## In Support of Creativity: A Report by Arts Council of Wales on the Mapping of Activities Undertaken by Revenue Funded Organisations (RFOs)

### Conclusions of Mapping Exercise

*"I often think in music. I live my daydreams in music. I see my life in terms of music.....I get most joy in life out of music"*

Albert Einstein

### **Creativity is a core skill that all pupils in Wales should be supported to develop**

The desk research and wider investigations will no doubt provide Task and Finish Group members with materials that advocate the benefits of making creativity central to a child's education and learning and it will be no surprise that this is the first key message coming out of the review of the work.

Education is ultimately about preparing our young people for the world of work. The arts can play an important role in equipping them with a range of skills and competencies necessary to find a place within any industry – problem solving, communication, collaborative working. More significant perhaps than this is the fact that the creative industries count amongst the top seven industries in the UK and continues to be amongst the fastest growing. These industries including film, music and digital transfer, along with knowledge-intensive business services, require a skilled creative workforce; young people who have learned to imagine, to innovate and to think outside the box. Whether our education system, as currently designed, is set up to deliver these skills into the jobs market is debatable.

A report produced by the Confederation of British Industry (CBI) in September 2011 referred to the essential skills needed for employability and the importance of young people developing "....*the creative minds businesses are looking for*". In December 2012 the CBI took a more radical step in calling for a complete overhaul of the education system that will "liberate teachers to allow them to teach creative lessons which inspire enquiry and understanding".

The report published at the end of last year, on The Review of Qualifications for 14-19 year-olds in Wales contains a reference to the arts. It says in Chapter 5: The Welsh Baccalaureate:

*"Specific recognition for participation in sports, the arts and in the community are provided in the community participation element."*

Whilst this is welcomed, we can't help but feel that an opportunity to substantially make a difference to young people's learning could be overlooked. We would want to support the Task and Finish group in taking the opportunity to embed creative learning into not only new qualifications in Wales but more broadly within the curriculum.

**Bridging the Attainment Gap could have been the strap line for Reach the Heights, a programme of interventions, including the arts, specifically targeted at our young under-achievers.**

By the end of the Reach the Heights programme ACW, along with the other national sponsors and the team within Welsh Government, will have a wealth of information and evidence showing the positive impact of targeted interventions on the growing number of young people identified as NEET or at risk of becoming NEET. There are clear lessons to be learned from this programme that could inform the future work and priorities for Pupil Referral Units and schools generally, in relation to these young people. The ACW's report on 'Reach the Heights' gave an overview of what has been achieved in its part of this programme, and we will be able to provide more detailed evidence at a later date.

**ACW's RFOs are engaged in a variety of creative activities in our schools, but this activity varies not only in type but also in quality and impact.**

ACW need to further interrogate the information they now have, taking account of the analysis of the broader mapping of activity with children and young people. From this, they need to identify models of best practice and share and develop these across the arts sector.

There is a clear role that our professional arts organisations can play in furthering the Welsh Government's agenda regarding more able and talented young people. ACW can already see within their portfolio of funded work, projects and schemes that provide opportunities for young talented artists to develop their skills working alongside our artists and arts organisations – Criw Celf in the visual arts, Academi's Writing Squads and National Youth Arts Wales. However, ACW have a sense that more of their RFOs could become more involved in this work and this is something we wish to explore further.

**The wealth of exciting, inspiring and creative work on offer in Wales needs to be available to all our children and young people.**

The mapping gives us some very clear messages about the barriers that are preventing take up of what's on offer and we now need to find ways to tackle these. We can't do this on our own.

ACW have in their gift a resource that could make a difference – their Lottery scheme's funding. Funding for activity aimed at children and young people is already a priority but it may be that ACW need to develop specific strands within this. A strand that focuses on delivering after Reach the Heights, a subsidy for schools transport and ticketing being examples. The more difficult barrier to overcome, however, is convincing schools to take up the offer.

*"As a school community we have gained in confidence, not only as an audience but also as participants and we surprised ourselves and one another with our response. Attendance during the week was higher than average and students told me that they were looking forward to coming into school."*

*Rosemary Jones, head teacher at Ysgol Elfed*

The above is taken from a letter to Clwyd Theatre Cymru Theatre for Young People in response to their Hub project: a clear message about the positive impact the project had on the pupils, the staff and the school as a whole. But this kind of experience is becoming more difficult to sell.

Arts organisations are finding it increasingly difficult to persuade schools to take their work and the reasons most often given, apart from cost, are lack of time and “not a priority”. Outside the teaching of the arts subjects in the curriculum, the arts are too often seen as non-essential, an add-on, or as a luxury. Added to this, the current, and necessary, focus on literacy and numeracy is narrowing the focus of our schools and limiting opportunities for young people to engage in creative practice that can, in itself, help to raise standards

Artists and arts organisations are very proficient at making the case for the arts in an educational context. However, we would argue that, in the current climate the case for the arts in schools needs to be expressed by the Welsh Government.

Schools need to be reminded why the arts are important and they need to feel supported to be able to deliver and take up imaginative approaches to cross-curricular creative activity. Could there perhaps be value in producing advocacy/support materials for schools?

### **Conversations and mapping work has led ACW to further considerations – communication and teacher development**

When our creative schools are convinced of the advantages of engaging arts professionals and companies, the challenge of identifying who would be the most appropriate company or artist to work with becomes a barrier in itself. One obvious solution to this would be the creation of web portal – a “one stop shop” - providing detailed information about the work on offer to schools from our arts organisations.

This is a proposition we believe both arts organisations and schools would welcome. And what about our teachers who are possibly the most important part of this picture? We need to recognise, raise the profile and make more use of our artistic and creative teachers. We should also be aware of the power of peer learning, teachers learning from and being inspired by other teachers.

In this context, we should explore the idea of Arts Champions, teachers who have a passion for and a track record of supporting and delivering innovative arts practice within their school, be explored. Seconding these individuals to spread their knowledge, skills and passion to other schools would reap huge rewards. Linking professional development opportunities to secondments, perhaps working alongside, or with, professional artists or companies could enhance this experience in a way that benefits the individual, the school or schools and the young people.

*“It is the supreme art of the teacher to awaken joy in creative expression and knowledge.”*

Albert Einstein

## **Please be bold and ambitious!**

Was it Peter Cook who said “I have always learned from my mistakes and can now do them perfectly”? We are not suggesting that mistakes have been made in the past in terms of arts in schools, but it is possible that we have shied away from taking the brave and bold step that would really make a difference to our young people and, potentially to the future economy of Wales.

## **The Role of Welsh National Opera – Youth and Community.**

Recently, Welsh National Opera has approved an exciting new strategy for youth and community which focus on engaging with young people.

This new strategy will aim to provide focused provision across Wales complementing existing activity, creating strong partnerships and developing work to provide better geographical coverage. WNO will offer a progression route through the company for young people, from first engagement in school at aged 8 through to career development opportunities both within the company and through links to Conservatoire training. WNO will also exploit the rich and exciting repertoire that will be seen on WNO stages over the next five years, offering young people in Wales the opportunity to mine the themes, issues and music of the operas they present, and meet the company members that create them.

The new strategy offers work that spans formal education and out of school provision, and looks holistically at how WNO can inspire young people to develop a passion for the arts, with all the benefits that will bring them, and nurture the next generation of artists.

### **In schools – creative, operatic adventures that inspire teachers and pupils**

- Skills building offer for teachers through training
- Online resources and connection with schools network
- Experiences offered both in and outside the classroom
- Across the tour footprint

### **In communities – raise aspirations and build skills of young people**

- Year long relationship with young people outside of education system
- Tailor the work to fit individual needs
- In depth work with two groups
- Partnership working with existing organisations
- Work in areas of need, offering wider opportunities and links to other strands

### **Youth Opera – excellence and aspiration of a career in opera**

- Three strands - 10 to 14 / 14 to 16 / 16 to 25
- Younger groups based in Cardiff
- Personal development supported by delivery of Arts Awards



- 16 to 25 residencies and workshops in different areas
- Productions and Showcases
- Work experience offer
- RWCMD strategic partnership – orchestral / choral placements and staff exchanges
- Genesis Young Director / Nick John Trainee dramaturge

### **Adopt a Company Member – open up the company to excite young minds**

- A relationship between company members and young people
- Opening up the production process over a season
- Online production resource
- Tickets to see the show

### **Projected Outcomes for New Strategy**

- Increased participation across WNO's geographical footprint
- Strategic provision of work across Wales in collaboration with national forums
- Strong local partnerships to increase impact of the work
- Increased value for money for funders

## Arts in Education Review Questionnaires Completed by Arts and Education Practitioners

### Summary of Responses to Online Surveys: Quantitative Data Analysis

#### Introduction

This user consultation summary of responses is presented as part of the wider Arts in Education Review.

A key element of the review has been to consider what the arts are doing to engage with schools and to offer more opportunities for learners, particularly those from disadvantaged backgrounds. The review will also make recommendations on how the teaching of the arts in schools can help to develop interpersonal skills, and how arts organisations and individuals can support schools to engage all learners in the arts, including those learners with special educational needs.

A survey was undertaken with schools, arts organisations and individuals to gain information on how the arts are currently used in schools in both the teaching of the arts and in supporting the national curriculum. This report provides a summary of the responses to this survey and informed the deliberations of the Task and Finish Group. The Task and Finish Group used the analysis to identify actions that schools, local authorities, artists, arts organisations and the Welsh Government need to take to improve educational and social outcomes derived from participation in the arts. The results will also feed into the final report of the Arts in Education Review.

#### Responses

There were 100 responses to the questionnaire aimed at arts organisations and individuals, of which 20 were individual artists, 45 from arts organisations and 32 other types of artists. There were 317 responses to the questionnaire aimed at schools, of which 189 were from primary schools, 86 from secondary schools and 32 from other types of schools. The remaining respondents failed to specify their sector.

#### Methods

Two separate surveys were conducted: one aimed at schools in Wales (48 questions) and one aimed at arts organisations and individuals in Wales (41 questions). While question wording differed between the two surveys, the same response options were provided where possible to enable comparisons between the responses from the two different sectors.

Questions were designed in order to establish the following:

1. *Perceived current practice in the use of the arts in education*

- The different types and levels of arts provision from arts organisations and individuals taken on by schools.

## *2. The impact of the arts on learners and documented outcomes*

- The contributions of arts provision towards literacy and numeracy in schools.
- The contributions of arts provision towards learners with special educational needs.
- The impact of arts provision on learners from poor or disadvantaged backgrounds.
- The effect of arts provision on the engagement, emotional well-being and interpersonal skills of learners.
- The contributions of arts provision to educate learners about social issues.
- The contributions of arts provision toward developing the Curriculum Cymreig in schools.

## *3. Barriers to participation*

- The influence of gender on participation in arts activities in schools.
- Any barriers for the take-up of arts provision in schools.

## *4. Suggestions for improvement*

- Suggested improvements for the take-up of arts provision in schools.
- Examples of where arts provision has had a particularly beneficial effect on learners.

Respondents were given the opportunity to provide further comments on 15 questions in the schools survey and 14 questions in the arts organisations and individuals survey, including the section on suggestions for improvement. These comments, along with comments given in section 4 (suggestions for improvement), are incorporated in the wider collection of stakeholder views, and are not included in the analysis below.

This report gives an overview of the responses received and the quantitative data analysis carried out. The specific questions asked in the surveys are provided in bold with analysis of the responses given below. Question numbers are prefixed with an **S** or an **A**, indicating whether the question was in the survey aimed at schools (**S**) or artists (**A**). The questions have been grouped by themes and in some cases similar responses analysed together. For brevity, arts organisations and individuals as a respondent group will be referred to as 'artists' in the main body of this report.

## **Consultation Summary**

### **Abstract**

#### **Perceived current practice**

Of the responding schools only 3 per cent indicated that they had not worked with arts organisations or individuals in the last year.

Off-site visits are the most common way for both schools and artists to encourage participation in the arts, with 98 per cent of responding schools providing an off-site visit during the past year.

Those national curriculum subjects with a strong arts component were most commonly supported by the arts. The three subjects most commonly supported by the arts according to both schools and artists are art and design, English and drama.

Both schools and artists indicated that Key Stage 2 made by far the most use of arts provision. However, this response should be treated with caution as 189 primary schools responded to the schools' questionnaire compared to just 86 secondary schools. For the remaining key stages, responses from artists and schools were mixed and no firm conclusion can be drawn as to the variation in arts provision between the Key Stages.

#### **The impact of the arts on learners and documented outcomes**

The results from this user consultation elicit a generally positive view of the arts in education; the arts are said to help improve learner engagement, emotional well-being and interpersonal skills. However, it may be that those schools that are pro-active in using the arts are more likely to respond, which could bias the results in favour of an overall more positive response.

Respondents also feel that the arts strongly support literacy; in the schools' questionnaire 67 per cent of respondents thought that more use of the arts could be made to support literacy. While still mostly positive there is less evidence for the impact of the arts on numeracy.

Pupils with Special Educational Needs (SEN) already have lots of opportunity to access the arts through education, with 89 per cent of schools indicating that SEN learners have worked with artists in their school and 76 per cent of artists indicating that they have worked with SEN learners. All but one of the responding schools and all but one of the artists felt that the activities and events aimed at SEN learners were successful.

There is strong evidence that participation in the arts helps to reduce the impact of poverty and disadvantage with more than 87 per cent of schools and 91 per cent of artists selecting the options 'to some extent' or 'very much'.

## Barriers to participation

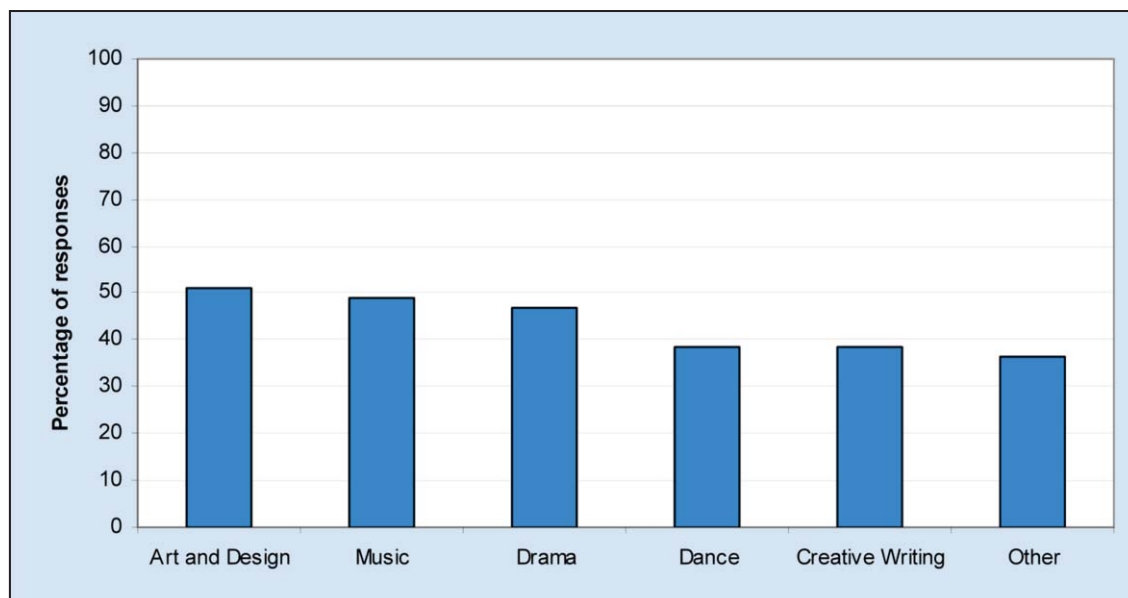
The greatest barrier to participation as perceived by both schools and artists is the cost of provision, with 93 per cent of all responding schools and 76 per cent of the artists selecting this as a barrier. Issues with timetabling were the second most mentioned barrier.

Another issue is communication between schools and artists both in terms of artists lacking information on schools' requirements and schools not having enough information on the activities available. When asked who schools contact to find out about the work of an artist the most popular means was to contact specific organisations directly, while local authority contacts were among the least popular.

### 1. Current Practice

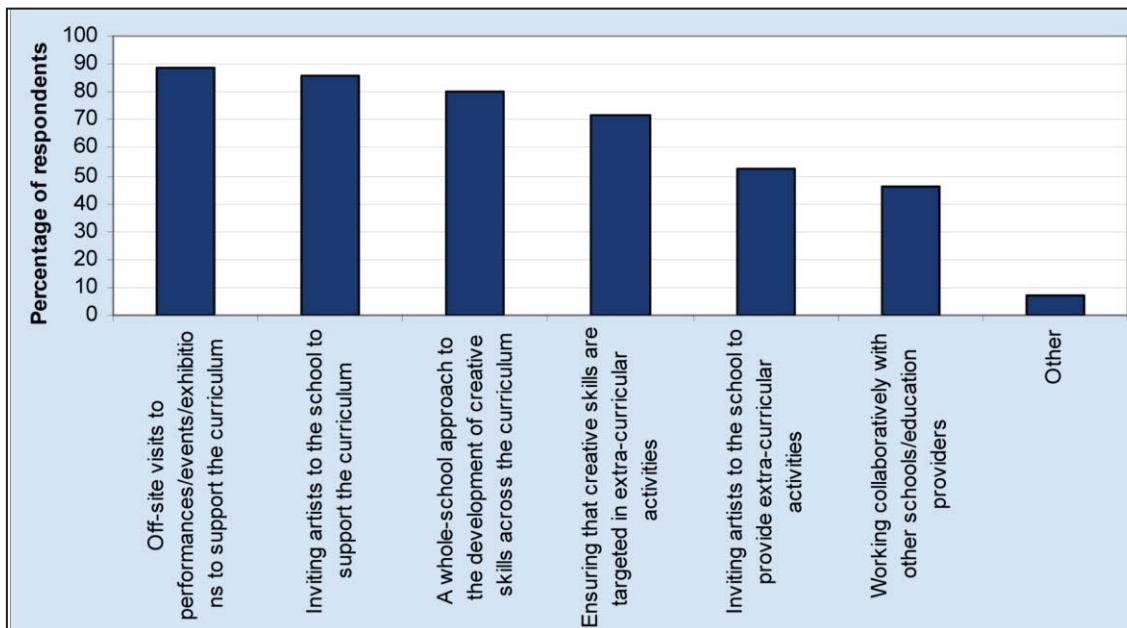
#### Types of Arts Provisions

**A7: Which art form(s) do you work with? (tick all that apply) (96 respondents)**



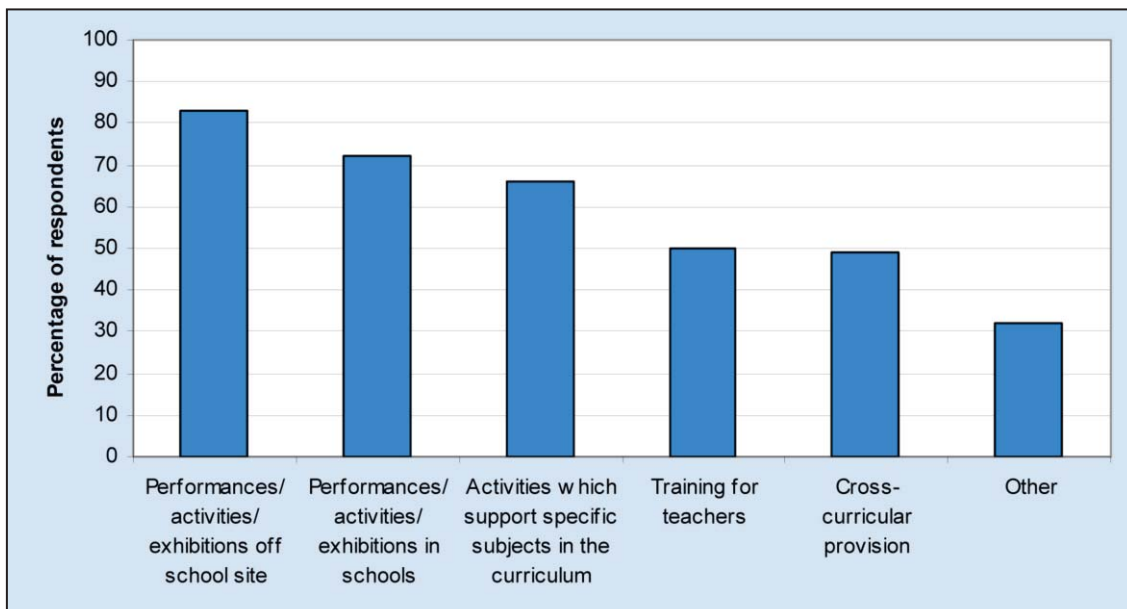
There is not much variation in how many artists work with each art form. Art and design, music and drama were the 3 most commonly used art forms. Many artists used other, unspecified art forms.

**S8: How does your school encourage children to participate in the arts? (please tick all that apply) (308 respondents)**



Schools more often participated in the arts by working with professional artists than with other schools or education providers. Off-site visits were the most common way, which ties in with a later question (S9) where 98 per cent of the responding schools offered this provision. 6.8 per cent of schools cited other methods.

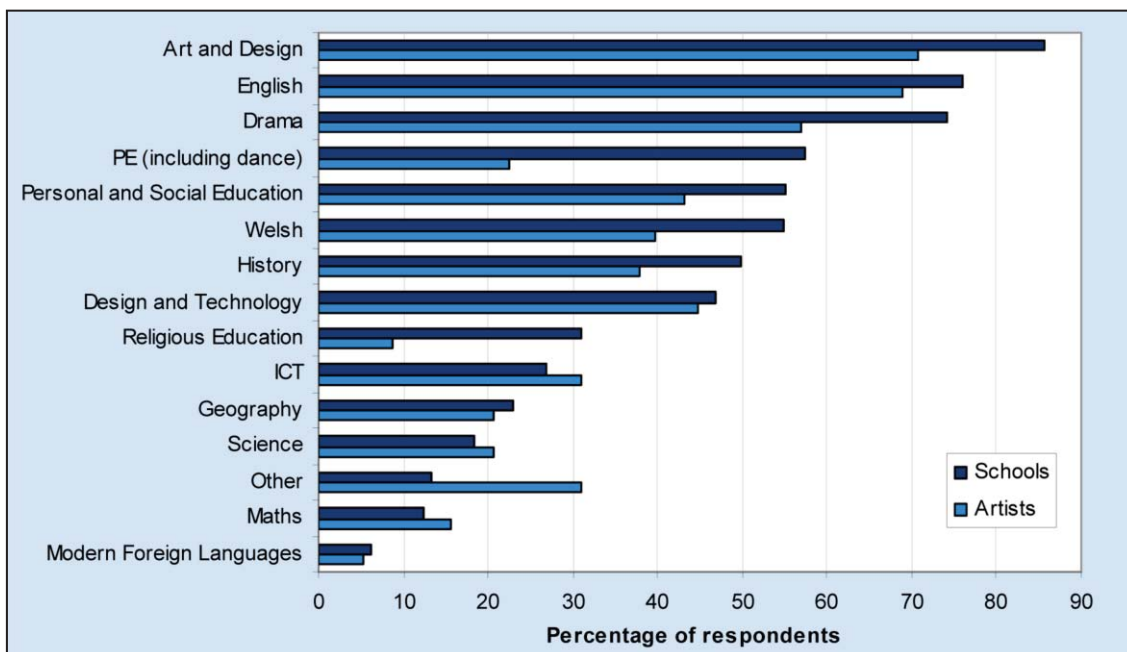
**A9: What type of events and activities do you offer to schools? (tick all that apply) (94 responses)**



Performances, activities and exhibitions both on and off the school site were the most common types of events and activities offered to schools. Similarly to schools, off-site visits were cited as the most popular method, with 83 per cent of artists offering off-site visits, while 72 per cent of artists offered performances, activities or exhibitions on the school site.

**S13: Do you use the arts to support teaching in any of the following national curriculum subjects in your school? (tick all that apply) (305 responses)**

**A10: If you have ticked 'Activities which support specific subjects in the curriculum', please tick all national curriculum subjects that apply: (58 responses)**

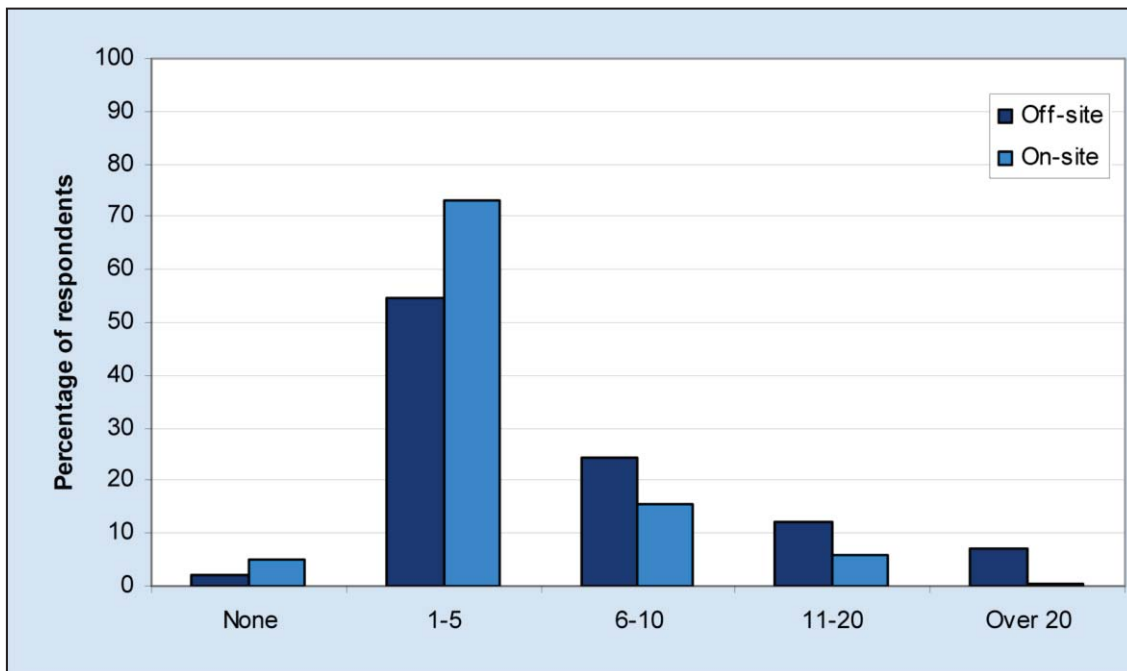


Schools and artists were asked to select from 15 pre-specified national curriculum subjects.

Those national curriculum subjects with a strong arts component were most commonly supported by the arts. The three subjects most commonly supported according to both schools and artists are art and design, drama and English.

**S9: Please estimate the number of off-site visits to arts events/performances/exhibitions to support the curriculum during the past year (306 responses)**

**S11: How many arts organisations or individual artists have visited your school during the past year? (307 responses)**



It is interesting to note that while only 272 schools said that they encouraged participation in the arts through off-site visits in an earlier question (S8), 300 schools responding to S9 had at least one off-site visit to an arts event, performance or exhibition during the past year.

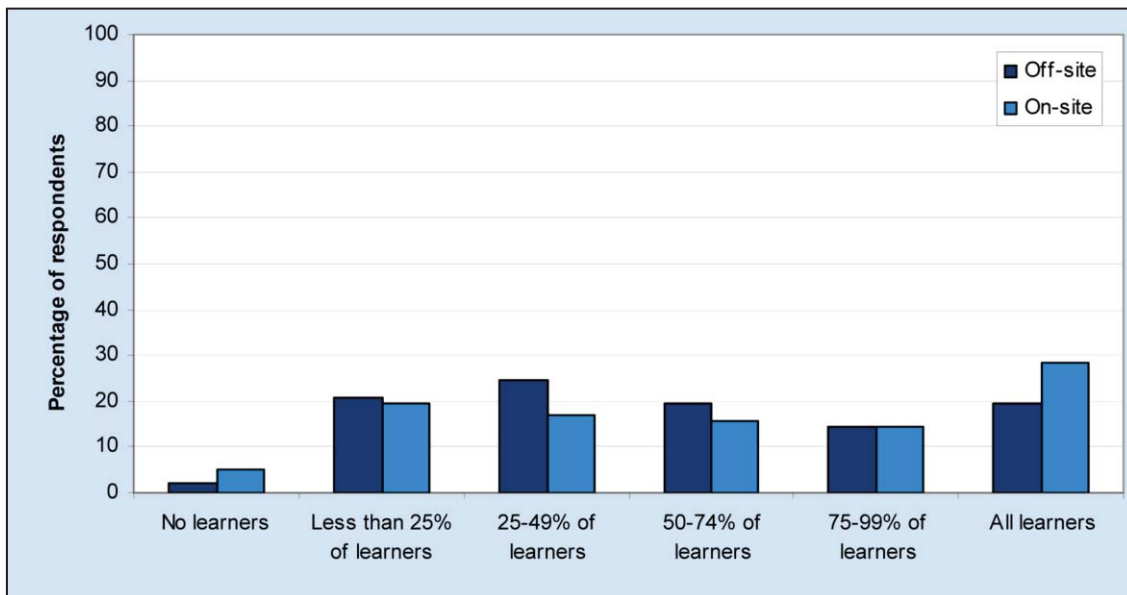
Of the schools that participated in off-site visits, the number of responses noticeably decreases as the number of off-site visits increases, ranging from 55 per cent participating in 1-5 visits to 7.2 per cent participating in over 20. A similar but more extreme pattern is noted for on-site visits, with 73 per cent of schools hosting 1-5 artists, reducing to 0.3 per cent hosting over 20.

Schools were more likely to participate in off-site visits than to host an artist’s event on the school site. This is consistent with an earlier question (A9) where artists provided off-site events more often than on-site events.

**S10: Please estimate the percentage of learners involved in off-site visits to performances/ events/exhibitions to support the curriculum during the past year (306 responses)**

**S12: Please estimate the percentage of learners involved in on-site visits of arts organisations/ individuals to your school during the past year (306 responses)**

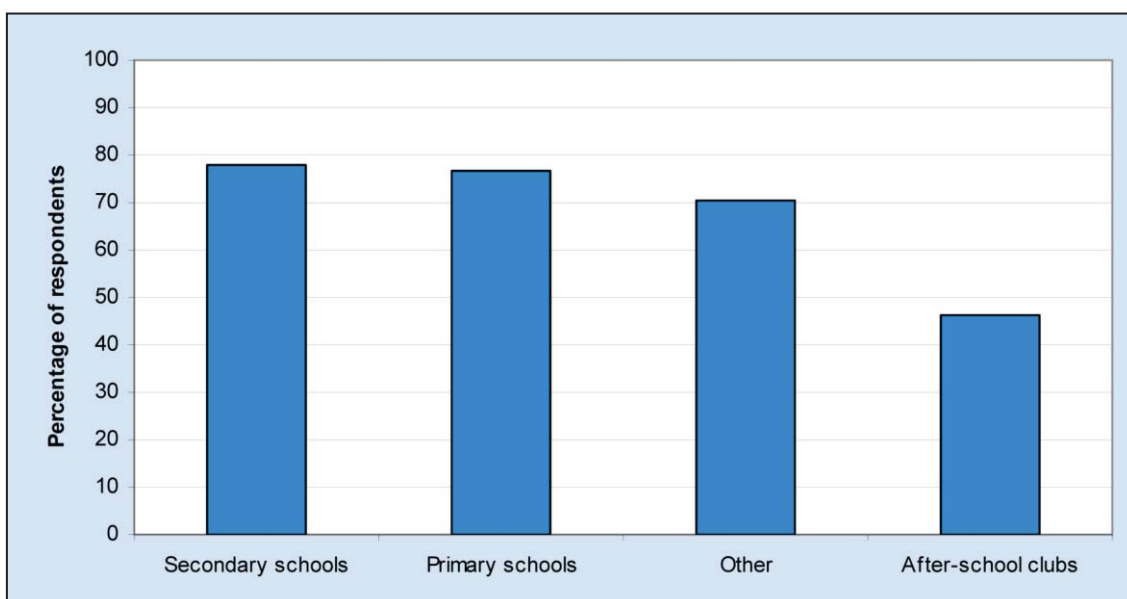




Responses to both of these questions were very varied. While 98 per cent of schools offer off-site visits, it was most common for just 25-49 per cent of learners to be involved in these visits. In contrast, of those schools that hosted on-site visits from artists, it was most common for all learners to participate.

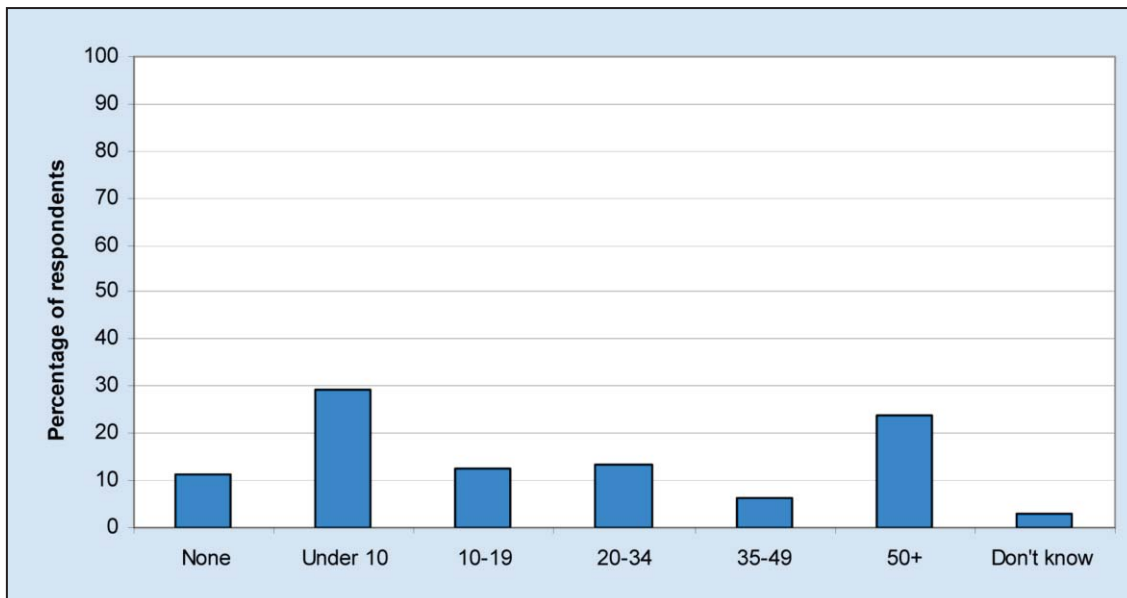
### Arts through the Key Stages

**A8: Which of the following do you work with? (tick all that apply) (95 respondents)**



Artists mostly work with primary and secondary schools, with 77 per cent and 78 per cent selecting these groups, respectively.

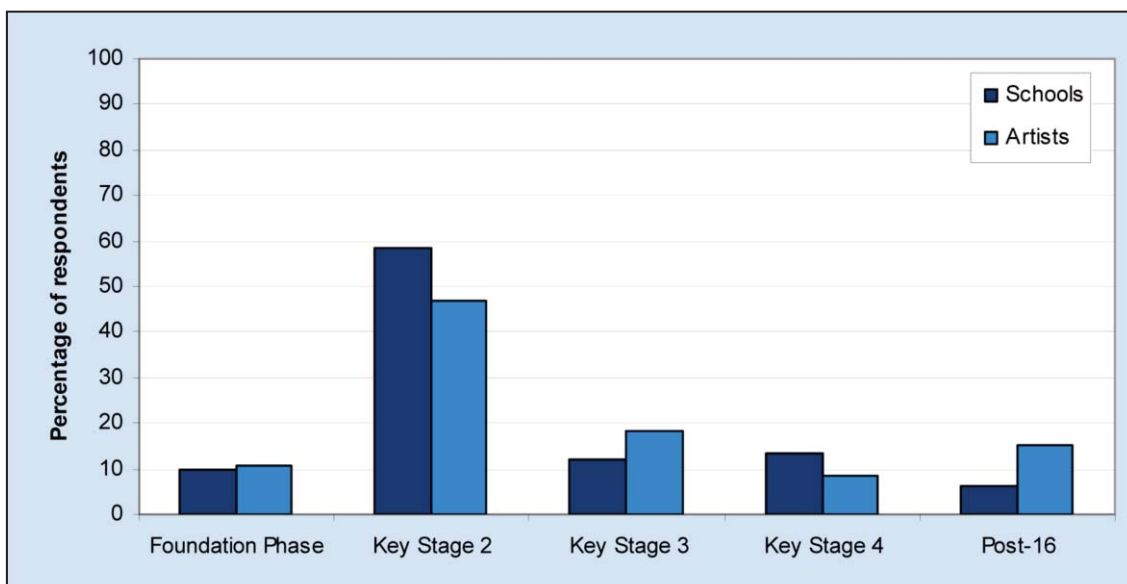
**A12: How many schools in Wales have taken part in your activities/events during the past year?**  
(96 respondents)



Little can be drawn from the responses to this question; there is no clear trend in the number of schools that have taken part in artists' activities. It was most common for the responding artists to have worked with either under 10 schools or over 50 schools.

**S14: What key stages have most utilised arts provision from art organisations and individual artists in your school?** (300 respondents)

**A13: Which key stages have most utilised the arts provision you have delivered in schools?**  
(92 respondents)



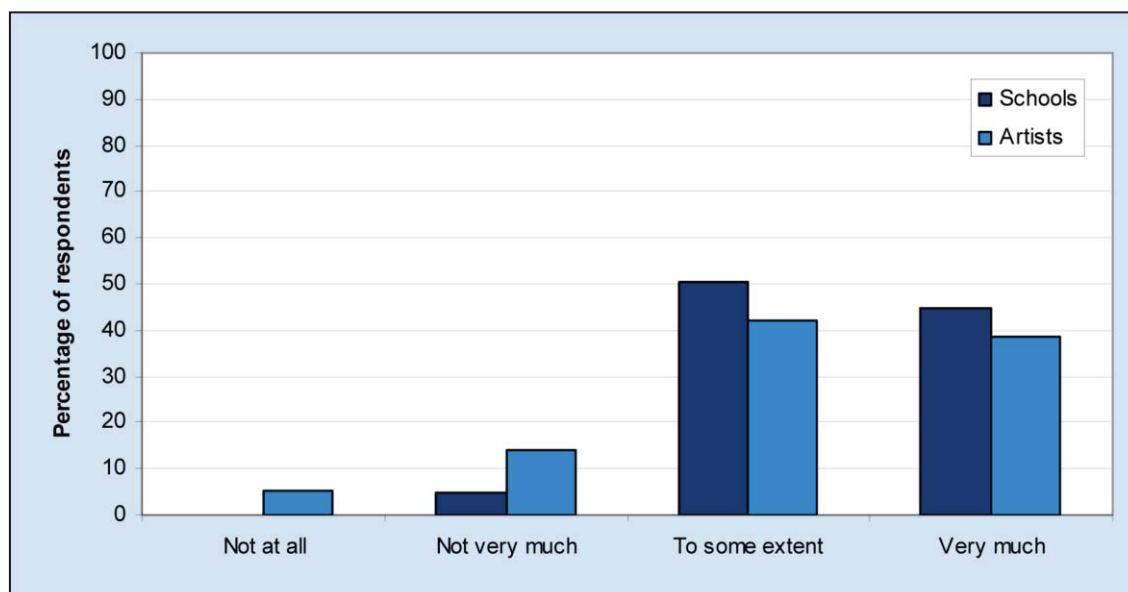
Both schools and artists were in agreement that Key Stage 2 made by far the most use of arts provision, while there was little provision, though fairly evenly spread, across the remaining key stages.

## 2. Impact of the Arts

### Arts in Supporting Literacy

**S21: To what extent do arts subjects (art and design, music, drama and dance) help support literacy across the curriculum in your school? (307 respondents)**

**A16: To what extent do your activities support literacy in schools? (93 respondents)**



All 307 schools who responded to this question felt that arts subjects help to support literacy to some degree. Furthermore, only 5 of the 93 artists' questionnaire respondents felt that their activities didn't support literacy at all. Both artists and schools were generally in agreement that arts subjects support literacy in schools with 95 per cent of schools and 81 per cent of artists responding in the categories 'very much' or 'to some extent'. This strong response in favour of the arts supporting literature may be related to English being one of the subjects most commonly supported by the arts (S13 & A10).

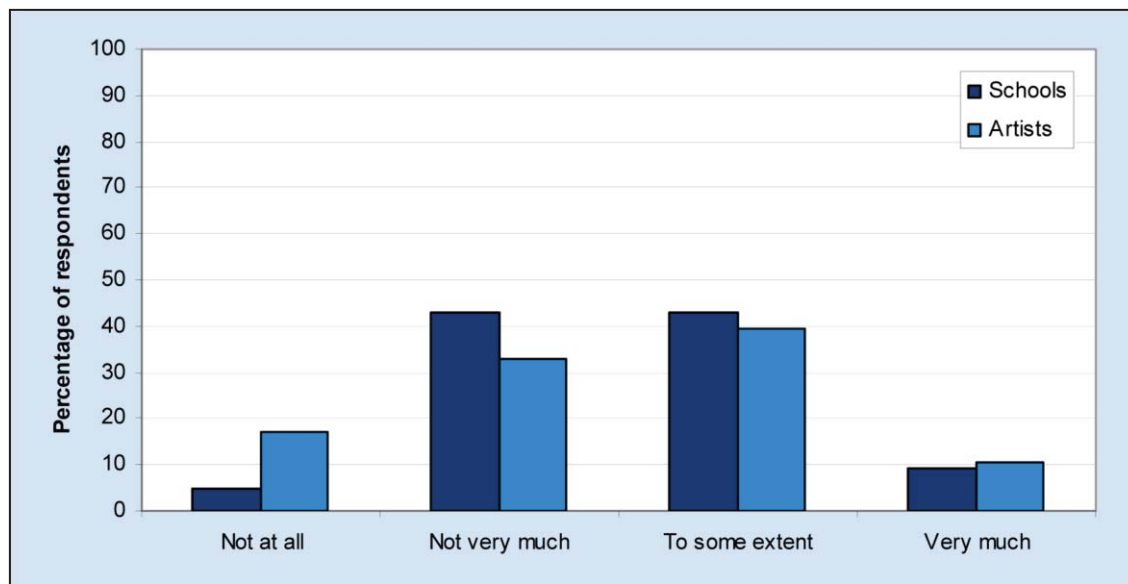
**S22: Do you think that more use could be made of arts subjects to support literacy in your school? (307 respondents)**

67 per cent answered yes to this question, 10 per cent answered no, and 22 were not sure.

## Arts in Supporting Numeracy

**S24: Do arts subjects (art and design, music, drama and dance) help support numeracy across the curriculum in your school? (306 respondents)**

**A18: To what extent do your activities support numeracy in schools? (94 respondents)**



The most common response to this question for both schools and artists was 'to some extent', closely followed by 'not very much'. These categories together made up 86 per cent and 72 per cent of responses from schools and artists respectively. This indicates that while there is evidence that the arts help to support numeracy, they do not provide an especially high level of support.

**S25: Do you think that more use could be made of arts subjects to support numeracy in your school? (306 respondents)**

56 per cent answered yes to this question, 8 per cent answered no, and the remaining 36 per cent answered not sure.

## The Arts and Learners with Special Educational Needs

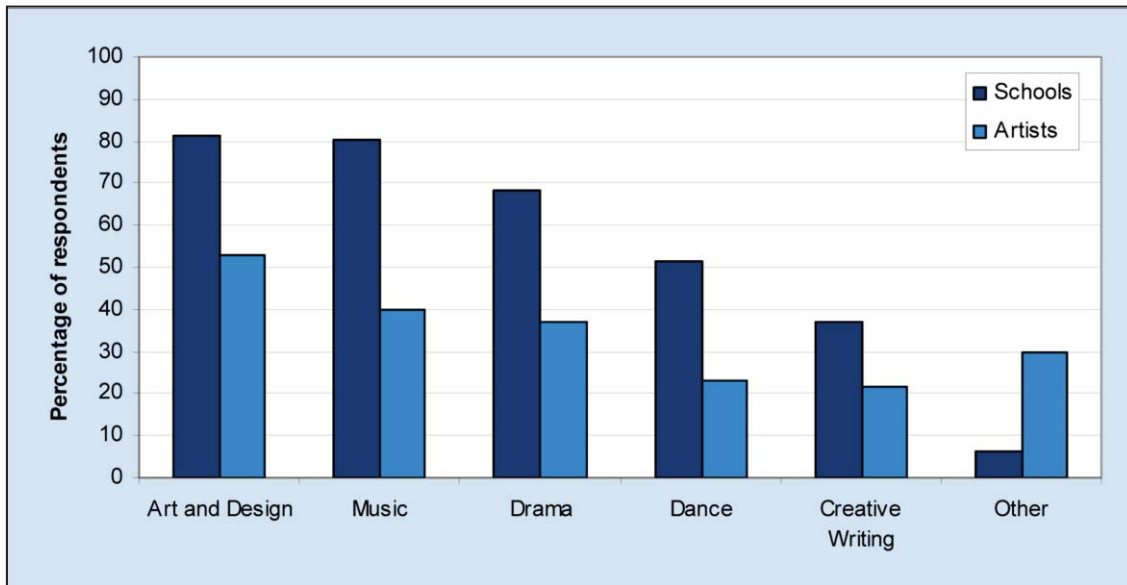
**S15: Have learners with special educational needs worked with arts organisations/individuals in your school? (306 respondents)**

**A20: Have you worked with learners with special educational needs during the past year? (95 respondents)**

Schools and artists both indicated that the learners with SEN have had opportunities to work with artists; 89 per cent of schools indicated that learners with SEN have worked with artists in their school, while 76 per cent of artists said that they had worked with learners with SEN during the past year.

**S16: Which art form/s have learners with special educational needs been involved with? (271 respondents)**

**A21: Which art form/s were provided to learners with special educational needs? (70 respondents)**

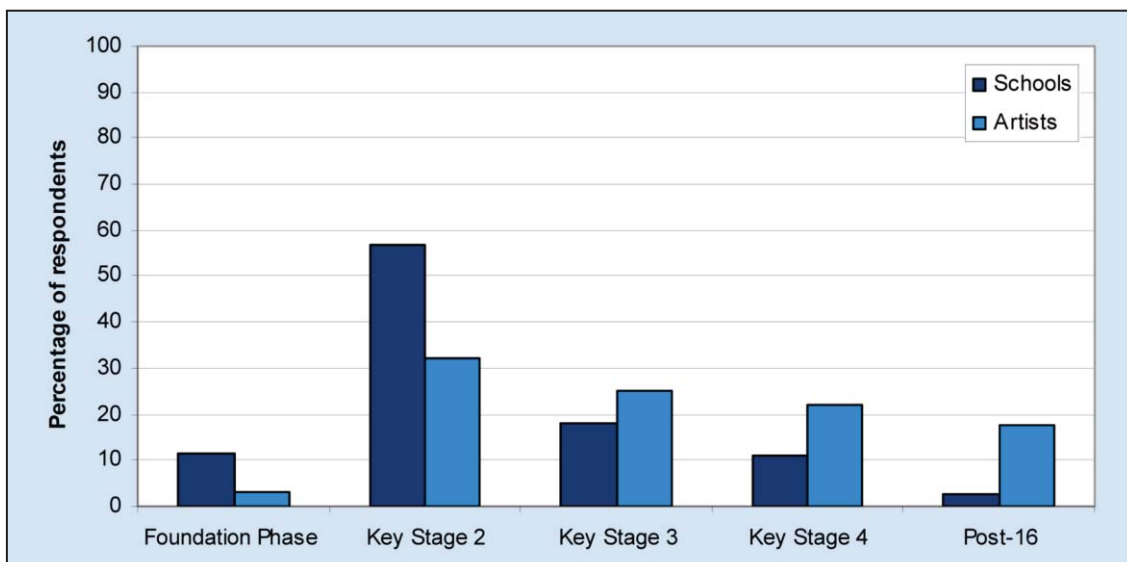


Schools and artists agreed that the art forms with the highest provision to SEN learners were art and design, music and drama. Both art and design and music were provided in over 80 per cent of responding schools.

It is notable that 30 per cent of artists indicated that they provided another art form to SEN learners not included in the categories provided.

**S18: Which key stage group were these activities/events aimed at? (271 respondents)**

**A23: Which key stage group were these activities/events aimed at? (68 respondents)**



Respondents were asked to select one key stage from a list of five, spanning Foundation Phase to Post-16.

Though there is quite a discrepancy in the percentage of responses at each key stage for schools and artists, some similarities can be noted. Key Stage 2 had the highest percentage of responses for both schools and artists. The number of responses then decreases as the key stages progress from this point.

**S19: Do you feel these activities/events were successful?** (271 respondents)

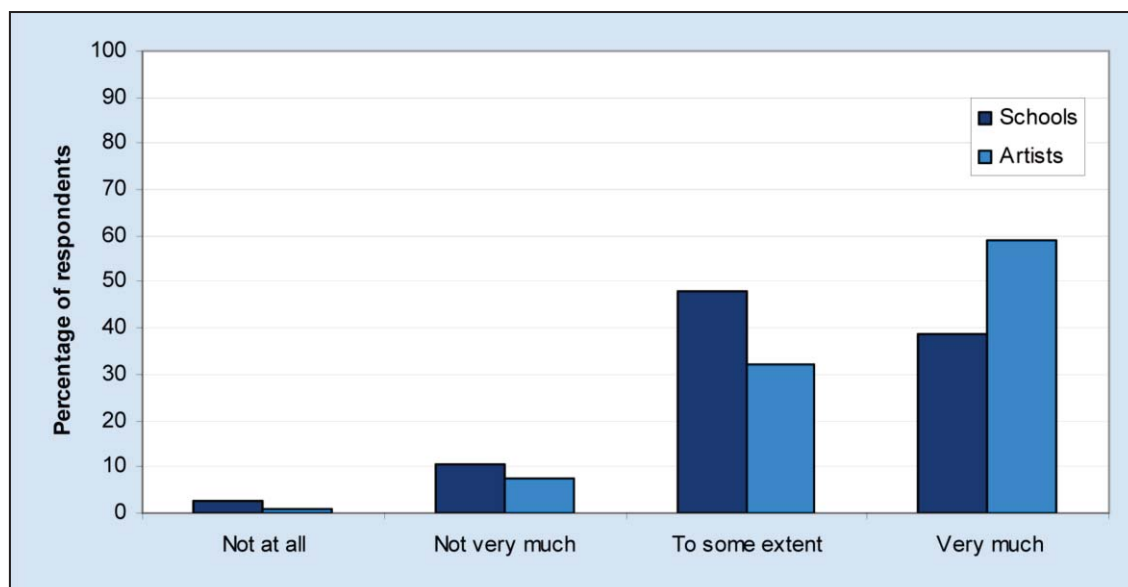
**A24: Do you feel that these activities/events were successful?** (69 respondents)

All but one of both the school and artist respondents felt that activities/events aimed at learners with SEN were successful.

### The Arts' Impact on Poverty and Disadvantage

**S27: In your opinion, does participation in the arts in schools (curricular and extra-curricular) help to reduce the impact of poverty and disadvantage of learners?** (305 respondents)

**A26: From your experience of working with schools, do you think that participation in the arts in schools helps to reduce the impact of poverty and disadvantage on learners?** (93 respondents)



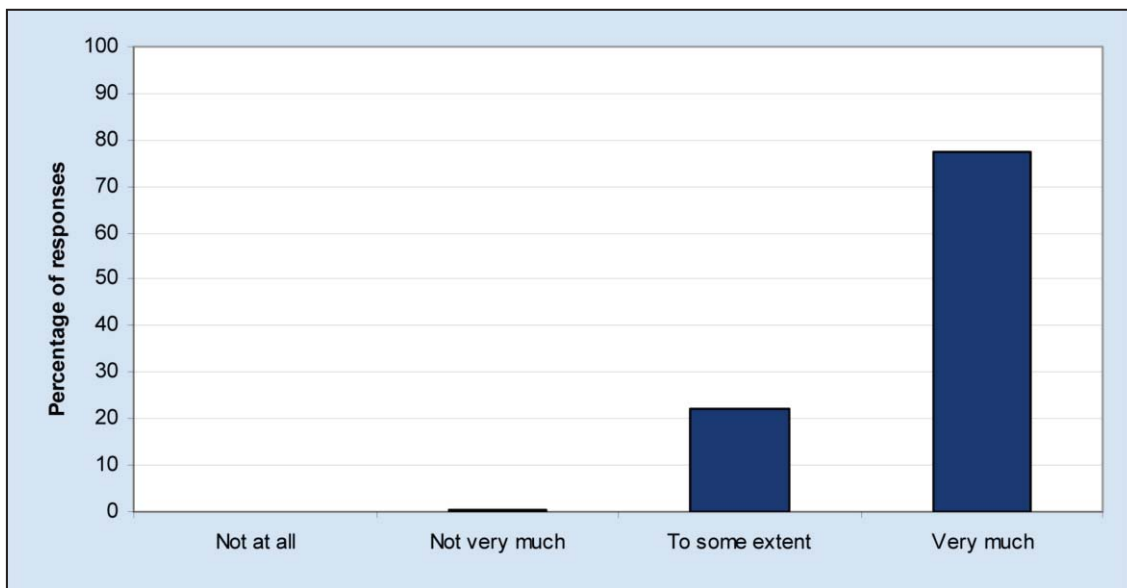
The vast majority of responses from both schools and artists were positive, 87 per cent of responding schools and 91 per cent of responding artists indicating that participation in the arts in schools either 'very much' or 'to some extent' helps to reduce the impact of poverty and disadvantage.

Three per cent of schools and only one artist felt that participation in the arts had no effect on the impact of poverty or disadvantage.

## Learner Engagement

**S29: In your opinion, does involvement in the arts (curricular and extra-curricular) improve learner engagement?** (308 respondents)

A very positive response was received to this question. 99 per cent of the schools felt that involvement in the arts either 'very much' or 'to some extent' improves learner engagement.

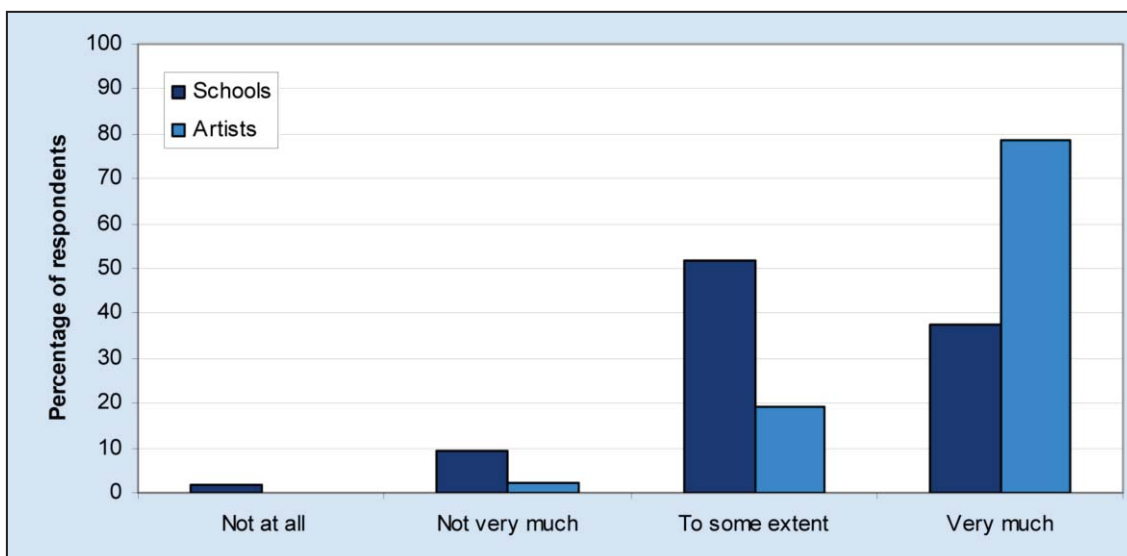


## Emotional Well-Being and Interpersonal Skills

Questions relating to emotional well-being and interpersonal skills yielded similar results and as such have been analysed together.

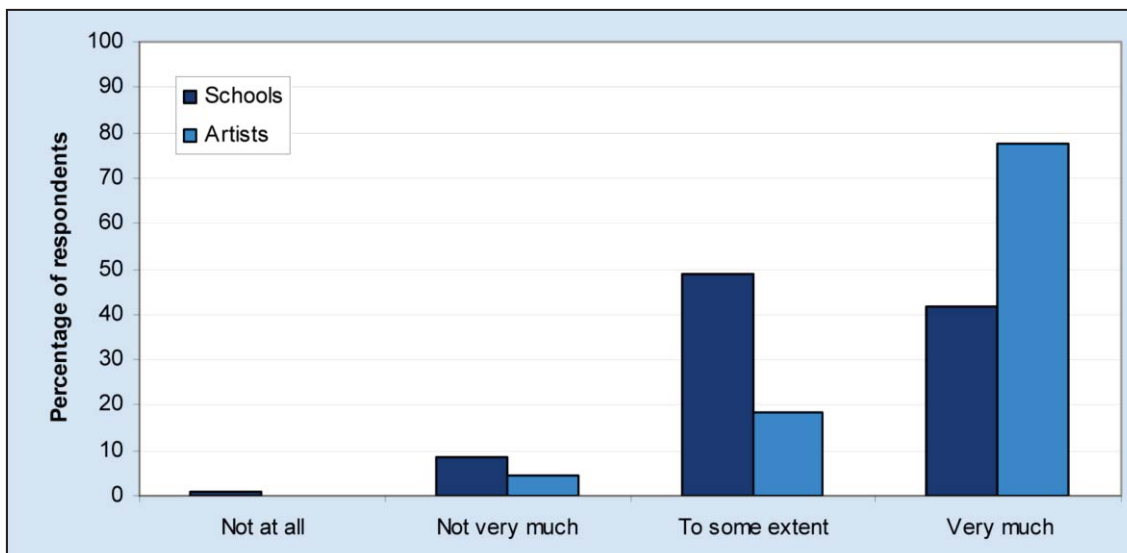
**S31: In your school, to what extent are the arts used to help develop emotional well-being?**  
(306 respondents)

**A28: To what extent do your activities/events aim to develop emotional well-being in learners?**  
(93 respondents)



**S33: In your school, to what extent are the arts used to help develop interpersonal skills?**  
(305 respondents)

**A30: To what extent do your activities/events aim to develop interpersonal skills in learners?**  
(93 respondents)





98 per cent and 99 per cent of responding schools felt that the arts develop emotional well-being and interpersonal skills to some degree, respectively, while all responding artists felt that the arts develop these skills to some degree.

90 per cent and 96 per cent of respondents to schools' and artists' questionnaires, respectively, indicated that the arts develop interpersonal skills 'very much' or 'to some extent'.

The responses from artists are very similar and strongly positive for both emotional wellbeing and interpersonal skills, with 78 per cent and 77 per cent of responding artists selecting 'very much' in both questions, respectively.

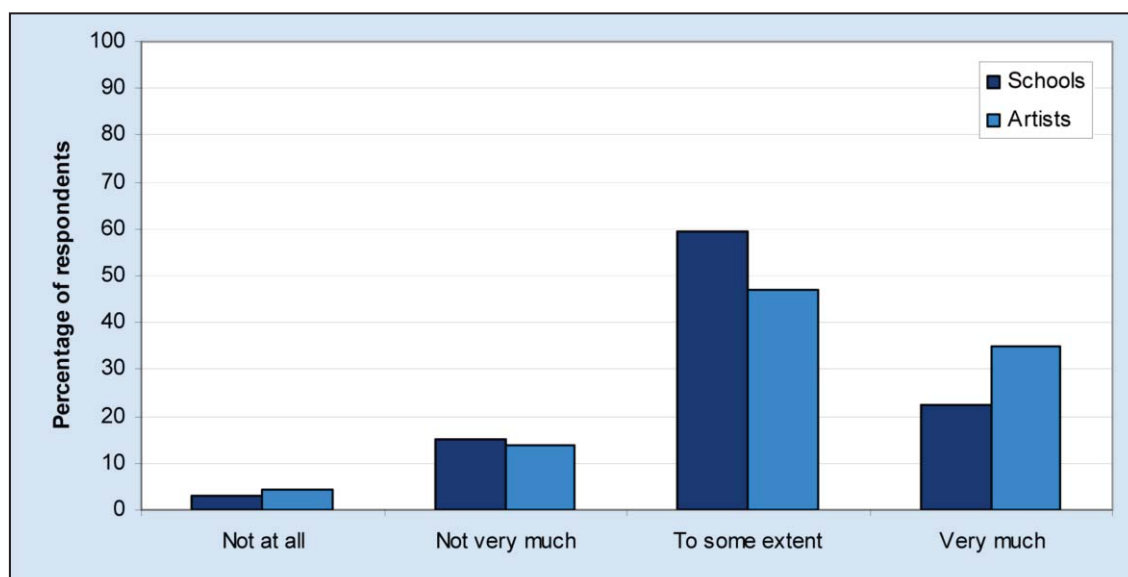
On the whole, responses from artists were more positive than those from schools about the impact of the arts on emotional well-being and interpersonal skills; in both cases, the number of responses in each category increases for artists as options become more positive, with the majority of respondents finding that arts 'very much' develop these characteristics. In comparison, schools more commonly felt that the arts helped to develop emotional well-being and interpersonal skills just 'to some extent', though their overall responses were still positive.

### Social Issues and Curriculum Cymreig

Questions relating to social issues and the Curriculum Cymreig yielded similar results and as such have been analysed together.

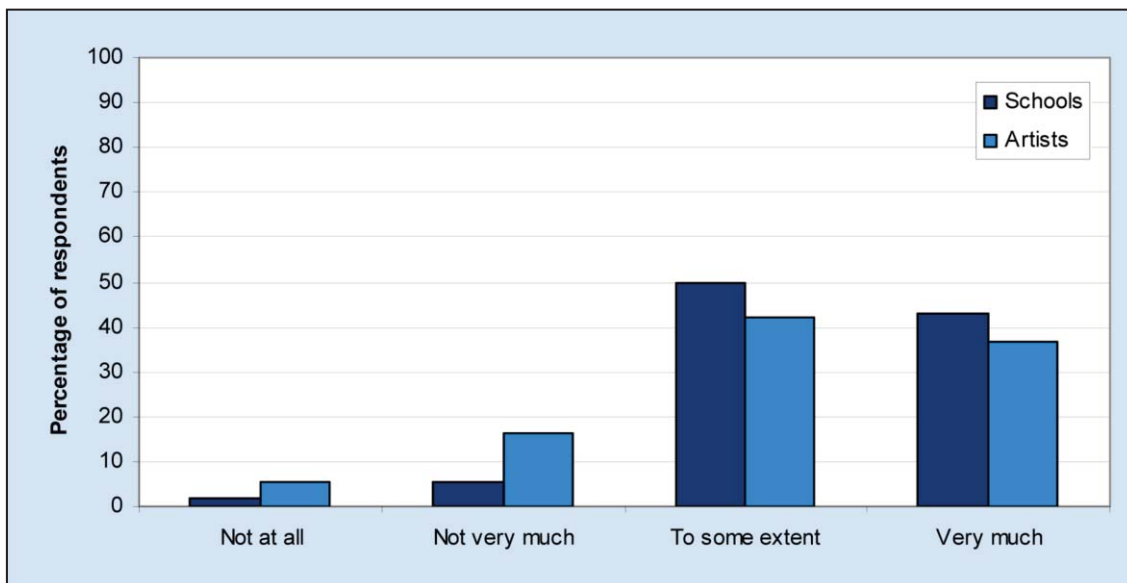
**S35: In your school, to what extent are the arts used to help educate learners about social issues?**  
(305 respondents)

**A32: To what extent do your activities/events aim to educate learners about social issues?**  
(94 respondents)



**S37: To what extent are the arts used to help develop the Curriculum Cymreig in your school (i.e. to develop a sense of belonging and an understanding of the heritage, language, culture, and life of Wales)? (305 respondents)**

**A34: To what extent do your activities/events aim to develop the Curriculum Cymreig (i.e. to develop a sense of belonging and an understanding of the heritage, language, culture, and life of Wales)? (93 respondents)**



The percentage of responses received in each category follow the same pattern for both schools and artists, though schools give slightly more positive responses overall.

Similar and mostly positive responses were received on the impact of the arts on educating learners about social issues and developing the Curriculum Cymreig.

82 per cent of schools and artists indicated that the arts aim to education learners about social issues either 'very much' or 'to some extent'.

Similarly 93 per cent of schools and 78 per cent of artists indicated that the arts help to develop the Curriculum Cymreig either 'very much' or 'to some extent'.

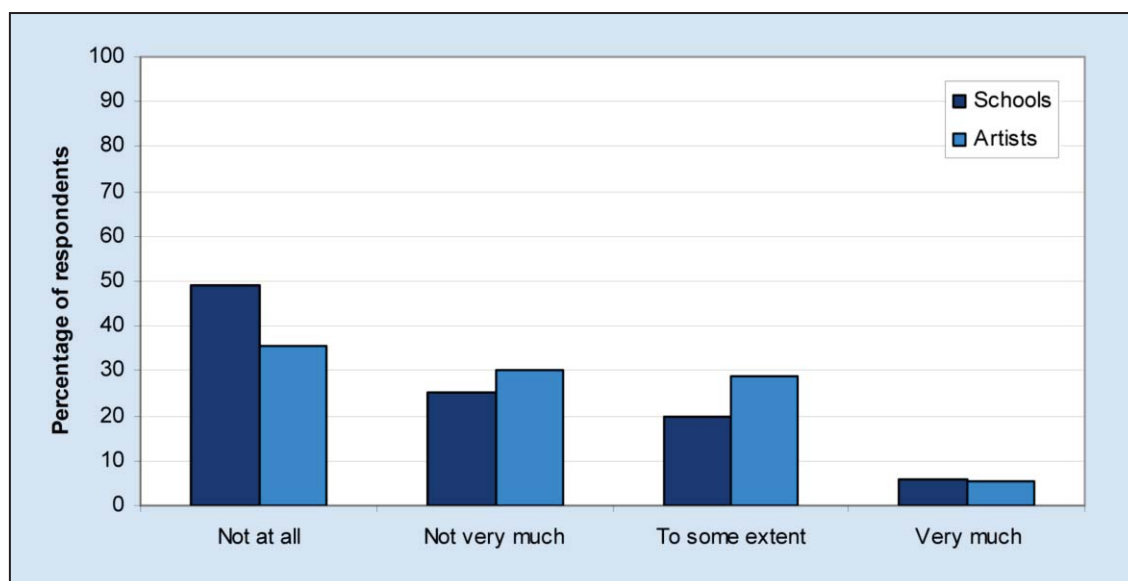
Though the general view is that the arts are used to help educate learners about social issues and to develop the Curriculum Cymreig, the overall response isn't overwhelmingly positive; it was most common for both schools and artists to indicate that the arts help to educate learners about social issues and the Curriculum Cymreig just 'to some extent'.

### 3. Barriers to Participation

#### The Influence of Gender on Participation

**S39: Does gender influence participation in arts activities (curricular and extra-curricular) in your school? (302 respondents)**

**A14: Do you think gender influences participation in arts activities you provide to schools? (93 respondents)**

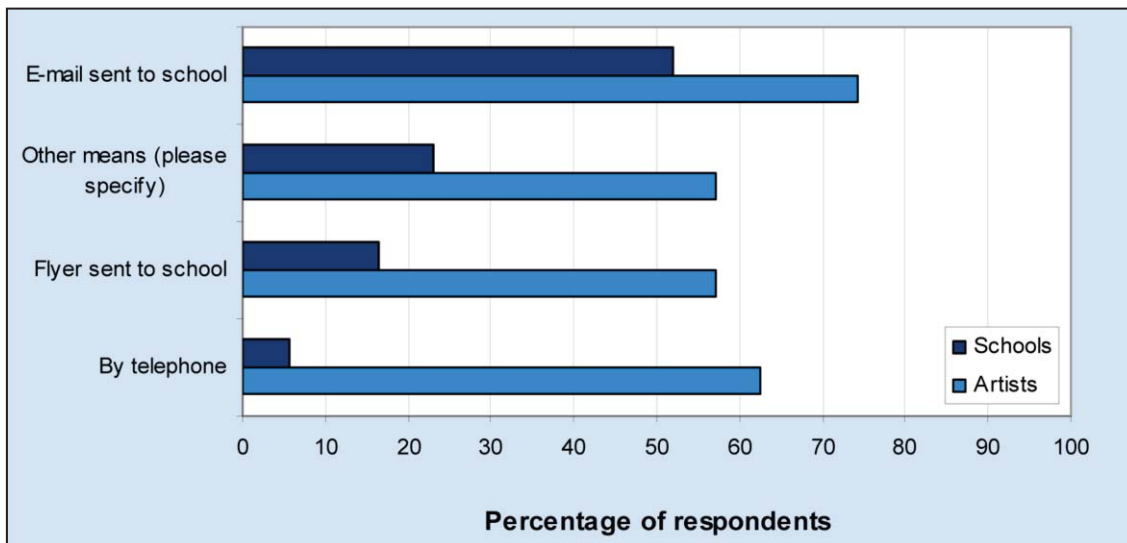


The majority of respondents from both schools and artists felt that gender had no influence on participation in arts activities. There was an overall positive response from both schools and artists, with only 6 per cent of schools and 5 per cent of artists claiming gender 'very much' influenced participation.

#### Marketing of Activities

**S41: If your school has worked with arts organisations and individuals during the past year, how were you informed of the provision available? (304 respondents)**

**A36: How do you market your activities to schools? (tick all that apply) (93 respondents)**



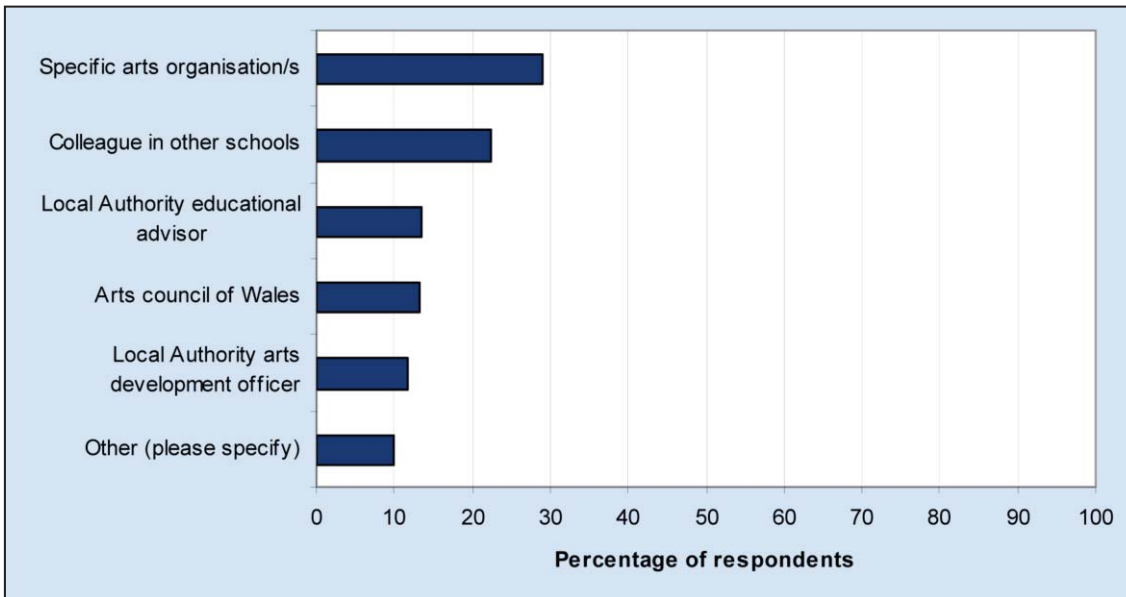
Note that schools could select only one means of communication, whereas artists could select multiple means. This makes comparison difficult, though general trends can be noted.

School and artist responses agree that e-mails sent to schools were the most common way for arts organisations/individuals to inform schools of their activities.

It can be inferred that telephoning is an ineffective method for artists to market their activities as while 62 per cent of artists said that they market their activities to schools by telephone, only 6 per cent of schools that had worked with artists were informed of the provision by telephone. However, this inference should be treated with caution as it may be a result of schools only being able to select one option and the use of telephone communication being under-reported as a result.

Artists used other indirect methods to inform schools of their activities, including an e-mail or flyer sent to a local authority (30 per cent of artists) and advertising nationally or through the Arts Council of Wales (15 per cent of artists).

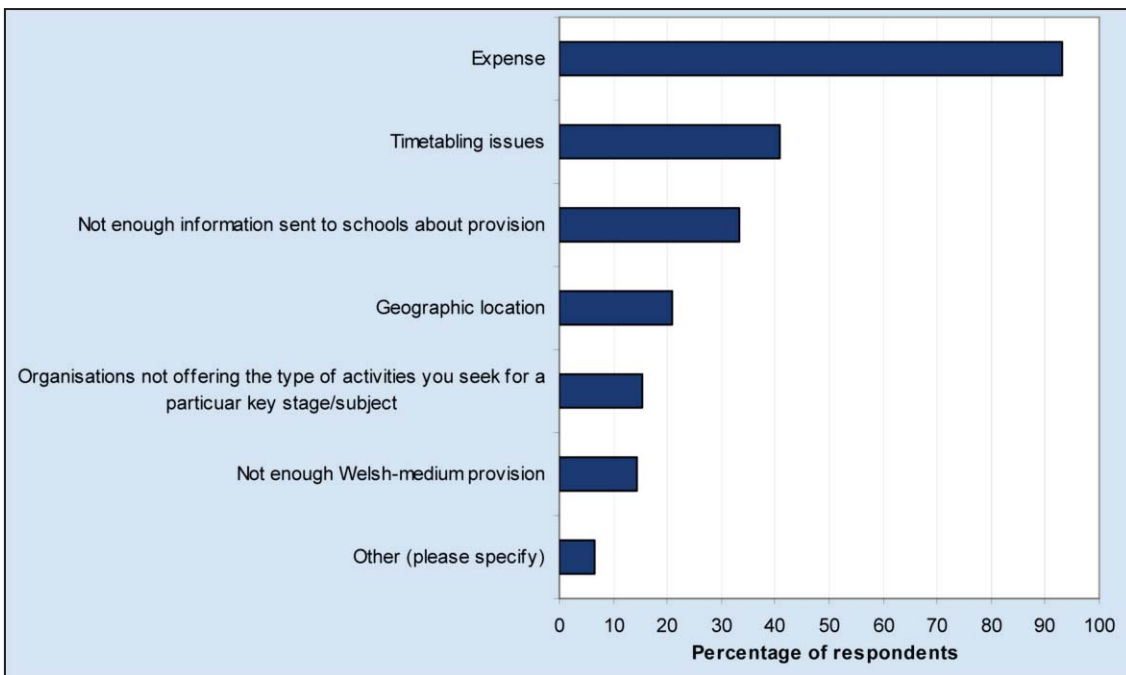
**S42: If you wanted to find out about the work of an arts organisation in order to develop a particular skill in your school, e.g. dance, which of the following would you contact?**  
(302 respondents)



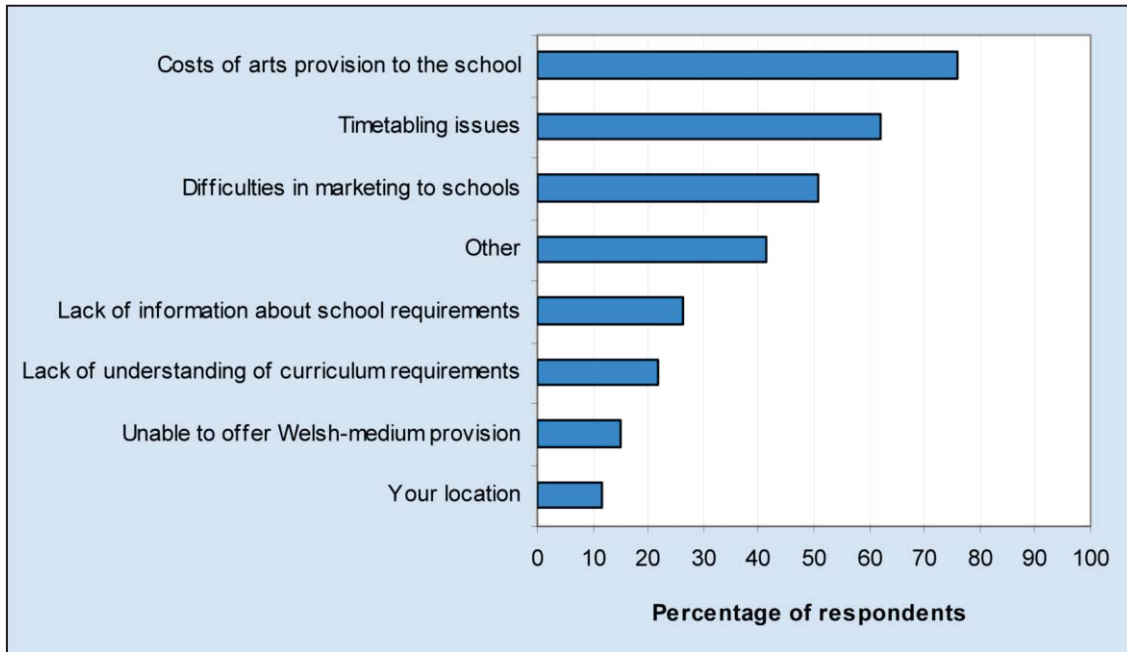
Schools find out about the work of arts organisations in many different ways. The most popular means was to contact specific arts organisations directly. 10 per cent of the schools said that they would contact a different body.

### Barriers to the Arts in Schools

**S43: What are the barriers for schools working with arts organisations and individuals? (tick all that apply) (305 respondents)**



**A37: Do any of the following factors prevent take-up of your provision in Wales? (tick all that apply) (87 respondents)**



Both artists and schools see the costs to schools as the most significant barrier to the take-up of arts provision in schools. 93 per cent of the schools who responded selected cost as a barrier as did 76 per cent of artists.

The second most common barrier is timetabling which was indicated by 41 per cent of responding schools and 62 per cent of artists.

Difficulties in communication between schools and artists are also cited as a barrier in terms of artists lacking information on schools' requirements and schools not having enough information on the activities available.

### **Additional Comments**

Many respondents (78 per cent of schools and 98 per cent of artists) stated their willingness to be contacted in the future to provide further evidence for the consultation.

### **Conclusion**

Responses from both surveys suggested off- and on-site visits were popular ways for schools to participate in the arts and the most common type of activities that artists offered. Most schools participated in off- or on-site events; however this is often on few occasions.

Respondents of both surveys generally feel that the arts are beneficial in supporting literacy and numeracy. Literacy is perceived to be more strongly supported by the arts than numeracy. Respondents from the schools survey generally feel that more could be done with arts subjects to

support literacy and numeracy in schools.

There was an overall positive response for the cited benefits of the arts in education:

- impact on learners with special educational needs;
- impact on poverty and disadvantage;
- learner engagement;
- emotional well-being;
- interpersonal skills;
- education about social issues;
- development of the Curriculum Cymreig.

Many artists contact schools via the telephone, whereas schools respondents suggested that they are rarely contacted about arts provisions in this way.

The main barriers identified by artists and schools are due to costs of arts provisions and timetabling issues.

There is clearly a lack of communication throughout the arts in education; artists are unclear about school and curriculum requirements, whilst schools do not receive enough information about the provisions available.

### **Summary of Responses to Online Surveys: Qualitative Data Analysis**

**Q17:** Which (if any) national curriculum subjects did these activities/ events support?

Schools highlighted mainly English/creative writing, art and music as the National Curriculum subjects supported by activities/events provided to learners with special educational needs. Other subjects said to be supported include design, drama, dance, Welsh, history and RE.

**Q20:** Please explain why you feel that they were successful or not:

Respondents of the schools survey commented that activities/events provided to learners with special educational needs were successful as they felt these helped pupils to gain confidence. Respondents also suggested the activities helped pupils develop skills in new areas, provided a new experience and improved opportunities for them. Comments also attributed the success to the enjoyment felt by the pupils themselves, especially when performing with professionals. It was also noted that behaviour improved during sessions and that language skills improved.

**Key themes:** gaining confidence, developing skills, gaining experience, enjoyment.

**Q23:** Do you think that more use could be made of arts subjects to support literacy in your school? Please elaborate on your response:

Respondents who answered 'yes' commented that more use could be made of arts subjects to

support literacy and numeracy in their school as it is an interactive learning environment; some stating that pupils can excel when not under the pressure of a formal classroom setting. Respondents also commented that the arts help imagination and expression. Of those who answered 'not sure' and 'no', comments suggested that creative subjects already make a substantial contribution to literacy. A number of respondents commented that they are restricted as to what can be offered due to financial constraints and timetable pressure.

**Key themes:**

**(Answer = yes)** interactive learning environment, less pressure on pupils, helps imagination and expression.

**(Answer = no/not sure)** – already a substantial contribution to literacy.

**Q26:** Do you think more use could be made of arts subjects to support numeracy in your school? Please elaborate on your response:

Respondents who answered 'yes' commented that more use could be made of arts subjects to support numeracy in their school as interactivity and creativity are linked to numeracy and generally the more technical skills of art can be linked to numeracy. One respondent commented that pupils learn songs to help with numeracy, for example in learning times tables. Another respondent commented that numeracy can be linked to design, music and choreography.

One respondent who answered 'not sure' stated that where numeracy occurs in arts subjects, it is used as an opportunity to stress the accurate use of numbers. Another respondent commented that they were not sure that creative art is numerical, although craft can be, for example counting stitches and measuring frames. A small number indicated that creative art is not seen as numerical and that inspiration would be needed to promote the realisation of how arts can promote numeracy.

**Key themes:**

**(Answer = yes)** interactivity and creativity, technical skills/ numeracy link to other technical subjects.

**(Answer = not sure)** creative art not numerical.

**(Answer = no)** already a substantial contribution to numeracy.

**Q28:** In your opinion, does participation in the arts in schools (curricular and extra-curricular) help to reduce the impact of poverty and disadvantage in learners? Do you have any evidence to support your answer? If so, please provide details:

Respondents of the schools survey who answered 'very much' commented that participation in the arts in schools helps to reduce the impact of poverty and disadvantage of learners as it builds confidence and self esteem in learners, giving them motivation and raising their aspirations. Respondents point out the way participation in the arts gives learners new opportunities and



improved results, whilst another suggests that their learners have been inspired to take on further education and careers in the arts. One respondent who answered 'to some extent' states that although they may excel in art, pupils from disadvantaged backgrounds are less likely to play an instrument, so do not study music.

**Key themes:**

**(Answer = very much)** confidence/self-esteem, motivation/inspiration, new opportunities, improved results.

**(Answer = to some extent)** less likely to study music.

**Q30:** In your opinion, does involvement in the arts (curricular and extra-curricular) improve learner engagement? Do you have any evidence to support your answer? If so, please provide details:

Respondents who answered 'very much' commented that involvement in the arts gives learners the opportunity to develop ideas, express themselves and make them feel able to achieve. Some respondents stated that extra-curricular arts are particularly helpful in improving learner engagement, evidencing improved behaviour and participation, whilst another respondent noticed good attendance in an arts subject. One respondent who answered 'to some extent' mentioned that the skills developed through participation in the arts, for example self-discipline, encourage learners to apply the same skills in learning elsewhere.

**Key themes:**

**(Answer = very much)** opportunity to develop ideas/express themselves, improve behaviour and participation/attendance.

**(Answer = to some extent)** encourages pupils to apply skills learnt in arts to elsewhere.

**Q32:** In your school, to what extent are the arts used to help develop emotional well-being? Do you have any evidence to support your answer? If so, please provide details:

Respondents of the schools survey who answered 'very much' commented that anecdotal evidence and success stories contribute to the extent to which they believe the arts help develop emotional well-being. It was noted that the arts provide a good working environment with no distractions, which pupils enjoy. Respondents also commented on the boost in confidence and self-esteem that the arts bring to help develop emotional well-being.

Of those respondents that answered 'to some extent', one suggested that the arts make children more open minded due to the awareness of other cultures and other peoples' feelings, while another suggested that it is down to the individual teacher to help develop emotional well-being. One respondent who answered 'not very much' states that developing emotional well-being is not the prime purpose of the arts, but a product by outcome.

There was also a theme from those responding 'to some extent' / 'not very much' that more could be done if they were resourced. It was indicated, spread across 'very much'/'to some extent' and 'not very much' responses that the arts were useful when working with SEN, those with emotional problems, or those suffering from trauma or bereavement. One TSE respondent also stated that the arts allowed SEN pupils to achieve higher standards than they would do in academic subjects.

**Key themes:**

**(Answer = very much)** anecdotal evidence/success stories, positive working environment, builds confidence/self esteem.

**(Answer = to some extent)** brings cultural awareness, dependent on the individual teacher.

**(Answer = not very much)** not prime purpose of the arts.

**Q34:** In your school, to what extent are the arts used to help develop interpersonal skills? Do you have any evidence to support your answer? If so, please provide details:

Schools who answered 'very much' commented that the team work, problem solving and communication skills involved in the arts contribute to the development of interpersonal skills. Contributors also said that students from different backgrounds are able to learn about identity and other cultures within arts activities. One respondent who answered 'to some extent' suggested that the development of interpersonal skills is down to the individual teacher. Four of the TSE respondents stated greater use could be made if resources were available.

**Key themes:**

**(Answer = very much)** encourages pupils to apply skills learnt in arts to elsewhere (e.g. team work, problem solving), brings cultural awareness.

**(Answer = to some extent)** dependent on the individual teacher.

**Q36:** In your school, to what extent are the arts used to help educate learners about social issues? Do you have any evidence to support your answer? If so, please provide details:

Respondents of the schools survey who answered 'very much' or 'to some extent' commented that equality and diversity issues are integrated into lessons, whilst teachers touch on social issues to raise awareness. It was also suggested that drama addresses social issues, and dance is used to integrate learners into the community. Another example from one respondent stated that projects are carried out in schools in deprived areas and learners are encouraged to provide designated time to volunteering. TSE/ NVM respondents indicated that greater use of the arts could be made, if the resources were available.

### Key themes:

**(Answer = very much)** Drama addressing social issues, equality/diversity issues integrated into lessons.

**(Answer = to some extent)** Use of arts (e.g. dance) to integrate learners into the community.

**Q38:** To what extent are the arts used to help develop the Curriculum Cymreig in your school (i.e. to develop a sense of belonging and an understanding of the heritage, language, culture, and life of Wales)? Do you have any evidence to support your answer? If so, please provide details:

Respondents to the school survey who answered 'very much' and 'to some extent' commented that studying Welsh artists and designers, displaying Welsh culture through Welsh music and dance, and using the Welsh language are examples of how the arts help to develop the Curriculum Cymreig in their schools. One respondent stated that pupils use their own environment and local landmarks to paint.

Comments from respondents who answered 'not very much' included the view that there should be more emphasis on the arts in the Curriculum Cymreig, and that this would be a very rich stimulus for engagement in the arts. Another respondent stated that only one term is dedicated to Welsh artists and designers. 48 respondents stated that participation in Urdd and National Eisteddfodau and schools St David's day Eisteddfod helped to develop Curriculum Cymreig in their schools.

### Key themes:

**(Answer = very much)** Welsh artists/designers, Welsh music/dance, Welsh language.

**(Answer = to some extent)** Welsh landmarks/environment.

**(Answer = not very much)** Not enough emphasis on Curriculum Cymreig.

**Q40:** Does gender influence participation in arts activities in your school?

If you believe gender influences participation in activities please provide details or comments:

Schools who answered 'very much' or 'to some extent' commented that drama involved mostly female participants, and similarly that dance is not as accessible to boys as it is to girls. However, boys do tend to get involved in choirs. One respondent commented that girls tend to be more enthusiastic about joining clubs. However, there are contrasting viewpoints as one respondent who answered 'not at all', explained that there is exceptional commitment to drama from boys, and that they had an equal balance between genders in most creative arts subjects.

### Key themes:

**(Answer = very much)** Drama/dance mostly female, females dominate the arts, arts not as accessible to males.

**(Answer = to some extent)** Male choir members, more studies needed.

**(Answer = not at all)** Strong commitment from males in dance/drama, equal balance in creative arts.

**Q44:** If you have ticked 'Organisations not offering the type of activities you seek for a particular key stage/subject', please specify which key stage/subject:

Respondents specified KS4, KS3, KS3 English and Foundation Phase. This is consistent with responses to earlier questions around the key stages which highlighted Key Stage 2 as having the highest provision and Foundation Phase among the least.

**Q45:** How could schools be better supported by arts organisations and individuals to provide arts activities/events to learners?

Respondents commented that schools could be better supported by arts organisations and individuals to provide arts activities/events to learners if more funding was allocated to them and to their projects, so that they can gain access to arts providers. Some respondents suggested free access or resources for schools. Respondents also commented that it would be useful to educate teachers and staff about the arts, by explaining the benefits whilst also training them on how to discuss the arts in confidence. One respondent stated that arts organisations do not always have the teaching experience to support schools in the arts.

Respondents also suggested that arts organisations should be better at adapting to the needs of the schools, for example providing more information in sufficient time, delivering provisions locally and providing flexibility of dates. It was also noted that information should be available on what art professionals could deliver and there should be a directory of available professional artists that schools could access.

Key themes: more funding/free access, educating teachers/staff about the arts, arts organisations adapting to schools needs.

**Q46:** Could you identify examples of good practice in your school where learners have benefited from working with arts organisations and individuals?

Schools commented that pupils benefit from the experience of working with professional artists. Similarly, working with dance companies is said to develop skills in learners. Respondents commented that young people using the performance skills they had learned in front of a crowd is beneficial. It was also noted that children's confidence in their work and abilities improved when working as part of a team; this enabled them to reflect on their work objectively, which aided self and peer evaluation in other curriculum areas. Visits to theatres were cited as providing a new learning experience, particularly about how to behave in different situations, as the majority of pupils would not have such an opportunity outside of the school.

Key themes: pupils working with professionals/organisations, performing / presenting work.

**Q47:** Please add any further comments you would like to make:

From the schools survey, one respondent stated that they have seen a demise in arts practice in schools; they felt that the arts have not been valued as much in recent years. Another respondent suggested that greater investment should be made in community arts buildings. A number commented that reluctance to deviate from the curriculum, and fear of failure in promoting literacy and numeracy, were barriers to the use of the arts

Key themes: decline in arts practices (e.g. arts not compulsory in schools), more help with funding/access.

This literature review aims to highlight some of the key findings and recommendations arising from a number of relevant international and UK studies with particular emphasis on evidence that involvement in the arts results in improvements in educational and academic outcomes for learners, and also with reference to improvements in motivation, creativity and wider social outcomes.

In terms of the research itself, a widely acknowledged concern is a comparative lack of many large-scale longitudinal studies that follow the same sample over a longer time period, monitoring the outcomes of learners who received arts-intensive teaching, compared to those who did not. One study, considered below – The Arts and Achievement in At-Risk Youth (Catterall et al, 2012) – attempts to address this to some extent through using four large national databases to evaluate the relationship between arts involvement and academic achievements. Given the nature of the timescale necessary for longitudinal research and the variability of factors requiring capture in complete databases, more study will be needed in future to trace exact mechanisms of cause and effect, but the evidence obtained so far is clear and substantial.

## 2. Literature Review

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### Worldwide: International Research

#### **Canada: *Investigating Curriculum Integration, the Arts and Diverse Learning Environments* (Irwin et al, 2006)**

The University of British Columbia, Vancouver, Canada, focused mainly on investigating the evidence supporting and the potential for curricular integration of the arts and indicated that “using the arts as integrative tools for knowledge generation and appraisal is nearly always viewed as standard practice within Canadian elementary schools and preferred practice within secondary schools” (Irwin et al, 2006).

In presenting the arguments for curricular integration of the arts, their research references the findings of many other international studies that found the arts “develop one’s imagination” (Greene, 1995), “enhance cognitive development” (Eisner, 1994, 1998, 2002), “develop greater motivation to learn and increase creativity” (Csikszentmihalyi, 1990, 1993), “lower drop out rates and positively affect social skills” (Catterall, 1998, Luftig, 1995, Pitman, 1998). Others reported that “students involved in the arts may exhibit higher achievement than those who are not involved in the arts” (Burton et al, 1999).

Irwin et al (2006) also highlighted the findings of researchers investigating teachers’ and artists’ experiences while implementing ‘Learning through the Arts’, an artists-in-the-schools programme, noting that they were able to make some causal claims regarding its effect on educational outcomes. For example, it “had a modest, but statistically significant, positive effect on the maths tests dealing with computation and estimation” (Upitis & Smithrim, 2002). Indeed perhaps the most important finding in these studies was that “involvement in the arts did not come at the expense of achievement in mathematics, reading and writing. Rather, the arts offered students the opportunity to be fully engaged in learning” (Irwin et al, 2006).

It should be noted, however, that these outcomes were described within the context of a well-funded educational programme, designed as an ‘arts-infused’ curriculum model.

## **Australia: The Arts and Australian Education: Realising Potential (Ewing, 2010)**

Ewing's report references a series of successful arts programmes and case studies from both Australia and beyond to advocate an 'arts rich' curriculum and concludes that "given the growing research evidence about the centrality of the Arts to cognitive and emotional well-being and the impact it can have on deep learning, arts education needs to be seen as a core curriculum component and be accessible to all students from all backgrounds at each level of education" (Ewing, 2010).

Ewing recommends that:

- Cultivating imagination and creativity would need to become the priority, rather than 'add-ons'.
- Interdisciplinary experiences, including digital and other emerging art forms, need to be deemed important, not marginal.
- To enable inclusive education that recognises individual differences and learning styles, artistic and cultural dimensions must be embedded in all academic disciplines and fields. Active partnerships between schools, artists, community organisations and Governments will be needed to enable this.

(Ewing, 2010)

Importantly, the author also acknowledged the workforce, funding and resource implications of these recommendations. "A trend to more cross-curricular work involving arts and other (non-arts) subject areas, working together on creative and/ or cultural themes, would initially place new demands on teachers and schools. To implement such developments will require leadership and support at a policy level, as well as adequate funding to fulfil the practicalities" (Ewing, 2010).

In terms of ITT and CPD, Ewing recommends that:

- Governments and tertiary institutions must reconsider the initial preparation of all teachers to give them confidence to embed the arts in their teaching and learning practices.
- Funding and other systemic arrangements for ongoing professional development, to enable both generalist and arts teachers to continue to update their knowledge and develop their expertise and skills, must be prioritised.

(Ewing, 2010)

Amongst the integrated arts programmes reviewed by the author, 'Development of Early Literacies through the Arts' (DELTA), a three-year collaboration between Chicago Public Schools and the Chicago Arts Partnerships in Education is of particular interest. According to Ewing (2010), it aimed to "improve students' academic achievement through integrating the arts in classroom literacy programmes, providing teacher professional development and collaborations between teachers and artists".

The author confirms that this programme “aimed to provide participating teachers with intensive professional development and demonstrated improvements in literacy in grades 1-3, through the use of arts teaching, learning and assessment strategies” (Ewing, 2010).

In support of the review recommendations, the author also references key international research evidencing the positive impact on learning of arts-rich curricula. *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education* (Bamford, 2006), reported on arts curricula provision across 37 countries and organisations and included 45 case studies. It aimed to evaluate the research findings considering the impact of quality ‘arts-rich’ education programmes on young people. Key findings included:

- There is a gulf between the ‘lip service’ given to arts education and the opportunities for it to be provided within schools.
- Arts education has impact on the child, the teaching and learning environment and on the community.
- There is a need for more training for key providers at the coalface of the delivery chain (teachers, artists and other pedagogical staff).
- Quality arts education has distinct benefits for children’s health and socio-cultural well-being.
- Benefits of arts-rich programmes are only tangible within high-quality programmes.
- Quality arts education programming tends to be characterised by strong partnership between the schools and outside arts and community organisations.

Ewing (2010), adapted from Bamford (2006)

Also of particular significance were two US reports published by the Washington-based Arts Education Partnership – *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999) and *Critical Links: Learning in the Arts and Student Academic and Social Achievement* (Deasy, 2002).

Ewing (2010) observes that these reports “provide convincing evidence of, and remarkable consensus on, the existence of a strong, positive relationship between participation in the arts and benefits for individual learners of an academic, social and behavioural nature, and thus broader social benefits”. These two reports are considered below.

Again, it should be noted that the recommendations in the Ewing review have been made in the context of the arts as a core curriculum component.

**United States: *Champions of Change: The Impact of the Arts on Learning* (Fiske, 1999)**

In *Champions of Change*, Fiske (1999) used seven independent research studies in a meta-analysis highlighting the benefits of the arts for children from disadvantaged backgrounds.



One of these studies, *Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theatre Arts*, by Catterall et al (1999), investigated a sample of 25,000 students across the US and found that students with high levels of arts learning experiences achieved higher grades on standardised test measures and outperformed those with little or no arts involvement, regardless of their socioeconomic background.

In particular, students who had been involved in music and theatre achieved higher levels of success in mathematics and reading than those who were not. Catterall et al (1999) found that “students with consistently high levels of involvement in instrumental music over middle and high school years show significantly higher levels of mathematics proficiency by grade 12” and “absolute differences in measured mathematics proficiency between students consistently involved in instrumental music versus not involved, grew significantly over time”.

In addition, sustained involvement in theatre arts was linked to a variety of benefits for youth, including “gains in reading proficiency, self-concept and motivation, and higher levels of empathy and tolerance” (Catterall et al, 1999).

Fiske (1999) makes some important recommendations for education policy, founded on the evidence generated by the overall findings of the Champions studies. These include:

- Arts experiences help level the educational playing field for disadvantaged students, so we need to bring more proven arts learning resources to these students.
- Arts learning helps energise the teaching workforce, so we need to look to the arts as a vehicle both for preparing entrants to the profession and developing more its experienced members.
- The arts can have a profound impact on learning outside school settings, so quality arts programmes should also be established outside schools.
- Well-constructed partnerships between schools and arts organisations can increase student achievement, so these partnerships should be nurtured and replicated.
- The arts help students to overcome barriers to success so these experiences should be more widely available.

(Adapted from Fiske, 1999)

### **United States: *Critical Links: Learning in the Arts and Student Academic and Social Development* (Deasy, 2002)**

In *Critical Links*, Deasy (2002) evaluated 62 research studies that explored the relationship between cognitive capacities developed through learning and communicating in dance, drama, music and the visual arts and students’ academic and social skills. The findings demonstrated positive achievements in reading, language and mathematics, increased higher-order language and literacy

skills and cognitive capacities, motivation to learn and improvements in effective social behaviours.

Several studies in the compendium provide convincing evidence of improvements found in literacy. One, *The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers* (DuPont, 1992), demonstrated the positive effect of participation in drama on reading ability, finding that “when children have been involved in integrating creative drama with reading they are better able to comprehend what they've read and acted out and also what they have read but do not act out, such as the written scenarios they encounter on standardised tests”. According to DuPont (1992) this suggests “some sort of disposition in a child's approach to reading may be influenced by the connection between dramatic enactment and reading”.

Another study, *Can Music Be Used to Teach Reading?* (Butzlaff, 2000), investigated whether there is a relationship between music instruction and performance in reading. The study found that “the meta-analysis of the correlational studies demonstrated a strong and reliable association between music instruction and standardised measures of reading ability” (Butzlaff, 2000).

#### **United States: *The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies* (Catterall et al, 2012)**

This report considered the academic and civic outcomes of teenagers and young adults who have been deeply involved with the arts, both in and out of school. Its primary strength is that it used four large, longitudinal databases that allowed tracking of a nationally representative sample of students from lower socio-economic status (SES) backgrounds, over time. The researchers aimed to explore the effects of high arts involvement in these students and how outcomes would differ in students with little or no arts involvement.

The study concluded that “socially and economically disadvantaged children and teenagers who have high levels of arts engagement or arts learning show more positive outcomes in a variety of areas than their low-arts-engaged peers”. (Catterall et al, 2012).

The academic subjects in which statistically significant differences were found included science, writing and mathematics. Specifically, “teenagers and young adults of low SES who have a history of in-depth arts involvement show better academic outcomes than do low SES youth who have less arts involvement. They earn better grades and demonstrate higher rates of college enrolment and attainment” (Catterall et al, 2012).

According to Catterall et al (2012), in terms of literacy, “low-SES youth who had engaged with the arts intensely from middle school through high school were more likely than the low-arts, low-SES group to have undertaken either reading books or visiting libraries”. Furthermore, “eighty-two per cent of the high-arts, low-SES group had read at least one book in the preceding year, compared to the low-arts, low SES group at 74 per cent”.

Significantly, the study also concluded that “at-risk teenagers or young adults with a history of

intensive arts experiences show achievement levels closer to, and in some cases exceeding, the levels shown by the general population studied”, suggesting that “in-school or extra-curricular programmes offering deep arts involvement may help to narrow the gap in achievement levels among youth of high versus low-SES” (Catterall et al, 2012).

### **New Zealand: *The Contributions of Learning in the Arts to Educational, Social and Economic Outcomes* (Bolstad, 2010)**

The focus of this review is on how participation in arts education can specifically contribute towards the achievement of the desired educational and wider policy outcomes of New Zealand. These are summarised as “preparing New Zealanders to create a prosperous and sustainable knowledge-age economy, developing strong identities and cultural values, supporting well-being of individuals and communities, ensuring equity of positive outcomes for all and to be national and global citizens playing a role on the world stage” (Bolstad, 2010).

The review evaluates a large body of research on the impacts and outcomes of arts learning and participation on social, economic and educational outcomes. However, in interpreting the research, it argues the need to take a ‘complex view’, which means “recognising the strengths and limitations of research on arts learning and participation, and what it can and cannot tell us about the potential contributions of the arts” and cautions “there are many potential variables to consider”, such as “whose arts participation, what kinds of learning and participation, what kind of outcomes and how we might measure them”.

The author therefore suggests “it is important to be able to pool findings from across many studies of arts learning in many contexts, in order to draw general conclusions about what kinds of learning outcomes can typically be expected from engagement with the arts” (Bolstad, 2010). Through a synthesis of those findings, the author outlines a number of conclusions concerning how arts learning and participation could contribute to the achievement of New Zealand’s policy aspirations. Some interesting examples are those relating to developing creative capabilities and identity.

In terms of generating creativity, Bolstad (2010) concluded “arts learning can be linked with the development of creative capabilities, and that some approaches to arts teaching and learning are more likely than others to create conditions that enable students to engage in creatively producing, appraising and responding to art” and that “it is fruitful to think about how the arts can be partnered with other curriculum areas in ways that allow each to contribute their own distinctive richness and complexity to the learning process”.

In terms of developing a sense of ‘identity’, Bolstad (2010) found “the research suggests that students’ engagement, enjoyment and accomplishments in the arts can support the development of positive self-concept” but added that “this is more likely to occur in particular arts learning contexts where this is an explicit intention and pedagogical approach” and “seems to demand teacher’s awareness of the theories of multicultural pedagogy, as well as the different arguments about the purposes of arts education”.

## **Singapore: *Renaissance City Report: Culture and the Arts in Renaissance Singapore (1999) and Report of the Committee on Specialised Arts School (2004)***

### ***Renaissance City Report***

In *Renaissance City Report* the Singapore Ministry of Information and the Arts outlines a set of strategic recommendations to support Singapore's aspiration to "become one of the top cities in the world to live", with an "environment conducive to creative and knowledge-based industries and talent" and in which Singapore's sense of national identity is strengthened through stories created and shared, through "film, theatre, dance, music, literature or visual arts". The report is strong on vision and clarity of purpose and the arts, culture and creativity are perceived as integral to the achievement of that vision. One of the strategic recommendations, to develop a strong arts and cultural base, advocates that "the current Arts Education Programme should be expanded, with funding of an additional \$400k per annum" and that "the role of the Arts Education Council should be expanded to include overseeing the systematic introduction of arts education at the junior college, secondary and primary school levels", so that arts education can be "promoted systematically and comprehensively".

The report further recommends promoting "education through the arts, as opposed to arts education alone" and envisages "learning through the arts as a way of life, thus opening the windows for expression, creativity and imagination" for its citizens from an early age.

The report makes a strong connection between the arts and developing imagination, innovation and creativity and identifies creativity as a key factor, alongside knowledge and skills, in determining future economic growth and international competition. It suggests "the arts, especially where there is an emphasis on students producing their own work, as well as appreciating the work of others, can be a dynamic means of facilitating creative abilities".

It is in the context of this vision of a 'renaissance Singapore' that the Committee on Specialised Art School was appointed to investigate the demand for and feasibility of a specialised school for the arts in Singapore.

### ***Report of the Committee on Specialised Arts School***

In support of Singapore's economic, cultural and social development aspirations, the Singaporean Economic Review Committee identified the creative industries as a new potential growth sector and concluded that, to be competitive in this sector, a pool of creative talent would need to be nurtured.

In making its recommendation, the Committee studied international examples of arts schools and undertook a detailed consultation with parents, students, principals and the arts community which, overall, found strong support for the proposal.

The aim of the school, according to the report, would be to provide "an arts and academic curriculum with unique development opportunities", enabling students to graduate with "a strong foundation in the arts and be better positioned to pursue higher-education in the arts, or arts-related fields, or apply their artistic or creative capabilities in other fields".

Key features of the Specialised Arts School include:

- An integrated 6-year arts and academic programme for students aged 13-18.
- Curriculum covers languages (including literature), sciences, humanities, mathematics, visual arts, performing arts (music, dance and theatre).
- Unique development opportunities, including multi-disciplinary and IT-enabled experimentation.
- Qualified and experienced teachers in the arts and other academic fields – capable of introducing the integrated curriculum and other innovative practices in education.
- Strong links with the arts community, institutions, industry and the public.
- Graduation with an International Baccalaureate (IB) diploma – emphasising critical thinking and intercultural understanding,

(Adapted from Report of the Committee on Specialised Arts School, 2004)

Further to the recommendations in the report, the Singapore Specialised Arts School was successfully established in 2008.

## **Finland: The Finnish National Board of Education – Basic Education in the Arts**

### **Background**

In Finland the arts are considered to be a vital element of the education system. Finland adopts a long-term approach to arts in education through the curricula for 'basic education in the arts'.

According to the Finnish National Board of Education, participation in 'basic education in the arts' is a separate, optional syllabus for learners who wish to develop their artistic talent. It differs from compulsory basic education in that local authorities providing it receive statutory government transfers based on the number of inhabitants, and public and private education providers receive government grants based on the confirmed number of lesson hours provided. Basic education in the arts is provided by music, art, dance, visual arts and craft schools.

Basic education in the arts is goal-orientated and teaches children and young people skills in self-expression and the capabilities needed for vocational, polytechnic and university education in their chosen art form. Separate curricula are defined for music, literary arts, dance, performing arts and visual arts and the objectives and core content of the various art form curricula are determined by the Finnish National Board of Education.

## **Characteristics of Basic Education in the Arts**

The curriculum for the advanced syllabus in basic education in the visual arts provides an insight into the range of expected benefits for young people aspiring to careers or further study in the visual art forms (architecture, visual arts and crafts) and places strong emphasis on personal development and the concept and qualities of a human being.

The Finnish National Board of Education indicates the goal of arts education is that students can affect values in society and thus society as a whole through their knowledge of the arts. In terms of values, the goal is that education will support spiritual growth and personal integrity and develop students into thinking people with discernment and the ethical and moral ability to choose and actively shape their lives. They are expected to learn to evaluate and assess themselves, develop their capacity for creative problem solving, build their world view based on personal experience and heritage and develop an ability to operate in a society based on knowledge and interaction.

The syllabus contends that the knowledge base for artistic learning is founded on the student's observations, feelings, thoughts, knowledge, expression and skills and links artistic expression to the student's motivation and attitude towards learning. In particular, students are expected to learn to formulate problems, process information, analyse the facts and form their own opinions about art. Teaching approaches are therefore adapted to suit individual student learning styles and focus on developing skills in interaction, sensitivity, empathy, responsibility and self-confidence.

## Nearer Home: Recent Reviews and Policy Developments in England, Scotland and the Republic of Ireland

### England

#### *All Our Futures: Creativity, Culture and Education (1999)*

This report by the National Advisory Committee on Creative and Cultural Education was chaired by Professor Sir Ken Robinson and coincided with a review of the national curriculum. Its 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, policies and practice”.

The driver for the review was the 1997 White Paper Excellence in Schools, the main focus of which was on raising standards of literacy and numeracy. However, the White Paper also recognised the need for a “broad, flexible and motivating education that recognises the different talents of all children and delivers excellence for everyone”. *All Our Futures* argues that a national strategy for creative and cultural education is essential to that process and presents the case for developing creative and cultural education.

In setting the scene, the report describes an arts and education landscape remarkably similar to that which exists today. For example, the report found “outside organisations, museums, theatres, galleries, orchestras and others have a great deal to offer the formal education sector and many already have education and outreach programmes”, but although there are compelling arguments for closer working partnerships, “many say they are poorly funded for educational programmes and that such work still has low priority”. Similarly, concern was expressed at “the extent to which current teacher training takes account of the importance of creative and cultural education”.

Significantly, the report asserts from the outset that “creative and cultural education are not subjects in the curriculum, they are general functions of education” and advocates that “promoting them effectively calls for a systemic strategy, one that addresses the balance of the school curriculum, teaching methods and assessment, how schools connect with other people and resources and the training and development of teachers and others”.

The report contends that creative and cultural education is fundamental to meeting the objective to improve young people’s skills, abilities, aptitudes, motivation and self-esteem. To achieve this, the recommendations centre on developing a national strategy that establishes an effective balance in terms of creativity and culture in education and in the structure and organisation of the school curriculum. Emphasis is also placed upon teaching methods and assessment and enabling more effective partnerships between schools and other agencies, particularly to achieve more efficient use of the limited funds and resources available to schools and other agencies through various schemes.

#### *Henley Review of Cultural Education in England (2012)*

This independent Review of Cultural Education in England was commissioned at the request of the

Secretary of State for Education and the Minister for Culture, Communications and Creative Industries. Darren Henley, Managing Director of Global Radio's national classical music station, Classic FM, was asked to consider how to achieve the ambition that every child should experience a wide variety of high quality cultural experiences, ensuring both quality and best use of public investment.

The UK Government published the report of the Henley Review of Cultural Education in England in February 2012 along with the Government response to the report, including a commitment to implement a number of the recommendations.

For the purposes of the report, the term 'cultural education' embraces all the art forms and also includes archaeology, architecture and archives. The report identifies cultural education as an enabler for longer term growth in the creative and cultural industries. Continuing investment in providing a high quality cultural dimension to the overall education package for young people, in order to build the talent base necessary to ensure future success in this sector, remains a strong theme throughout the report.

Henley places significant focus on the risk that cultural education subjects such as music, drama, dance and art and design could be perceived as lower in status, or 'easier options' than others, such as English literature and history, and therefore aimed at less academically able children. Similarly, evidence from teachers suggested able students were being steered away from cultural options that might have prepared them for careers in the creative and cultural industries. Henley argues this tendency could frustrate longer-term economic growth and contrasts sharply with the priority accorded these subjects in countries such as Singapore.

The particular challenges associated with access to cultural education for children from disadvantaged backgrounds and those with special educational needs or disabilities are also highlighted and the report advocates that greater awareness of the value of cultural experiences for everyone, regardless of their background, is needed.

There are some clear parallels between the situation described by Henley in England and that which exists in Wales. For example, the best schools routinely invite various cultural practitioners into the school to share their knowledge and inspire pupils, while cultural organisations, such as museums and galleries, offer children opportunities to widen their knowledge and understanding of the world. As in Wales, alongside voluntary organisations, volunteers and charities, the potential impact of wider cultural players and funders, such as the creative and cultural Industries, Arts Council, local authorities and Heritage and Big Lottery Funds is also recognised.

The report references other recent UK research, including *Understanding the Impact of Engagement of Culture and Sport*, published in 2010 by the Culture and Sport Evidence Programme. This reported that "participation of young people in structured arts activities could increase their cognitive ability test scores by 16% and 19%, on average, above that of non-participants (all other things being equal)". More recently, in the Framework for the National Curriculum Review (DfE, 2011), the expert panel found that art and music lessons "bring benefits to pupil engagement, cognitive development and achievement, including in mathematics and reading".



To support the aspiration to create the next generation of culturally aware and literate young people, Henley recommends a clear, prescriptive framework of expectations in terms of cultural education across each of the key stages of the education curriculum. He further recommends that this ambition be supported by greater cross-departmental cooperation, underpinned by a new national cultural education strategy and plan to oversee delivery.

New local partnerships, in tandem with stronger partnerships between the major cultural players, formalised into a national Cultural Education Partnership Group, were recommended to enable more effective brokering and, in turn, better access to cultural activities and experiences for young people. Other key recommendations included the creation of cultural education 'passports' to record activity undertaken by children at each stage of their school career; a cultural education website or online resource to provide access to all available cultural opportunities through a 'one-stop shop'; greater support for new teachers through improved, more focused initial teacher training; continuing professional development to enhance skills and confidence levels; the creation of new accreditations and awards to celebrate success, including a widening of the scope of the Artsmark to cover all areas of cultural education.

## **Scotland**

### **Curriculum for Excellence**

The introduction of the 'Curriculum for Excellence' in Scotland in 2005-7 represented a fresh look at the purpose of education and provided a new stimulus for arts organisations to work with schools. It places an emphasis on cross-portfolio working and breaking down subject barriers, is less prescriptive and reflects a shift from a 'knowledge transfer' teaching model to a 'knowledge and skills' model. The skills element is crucial and emphasises not only the arts, but also an understanding of the creative process. Within the Curriculum for Excellence, the 'Expressive Arts' strand encourages schools to engage with arts organisations and arts professionals.

### ***Action Plan for Education and the Arts, Culture and Creativity (2009)***

More recently, in 2009, the Scottish Government published its Action Plan for Education and the Arts, Culture and Creativity, which recommended closer working between the education and cultural sectors. The plan placed an emphasis on learners developing creative skills, on building the capacity of teaching providers to support creative learning and teaching and on sharing information and good practice.

The project board appointed to take this action plan forward incorporates a wide range of interests, including Creative Scotland, Education Scotland, Association of Directors of Education, the Scottish General Teaching Council, the Scottish Qualifications Authority, Skills Development Scotland and Colleges Scotland.

## Study Visit to Scotland

The Arts in Education review team undertook a study visit to Scotland in order to gain a clearer understanding of the activity arising from the Action Plan for Education and the Arts, Culture and Creativity. The team met with arts and education practitioners, representatives from Creative Scotland and Sistema Scotland and visited a primary school to see examples of good practice first hand (see 'school visits'). The findings of the visit demonstrate, in particular, the tremendous potential to achieve real benefits for learners through facilitating stronger partnership arrangements between the arts and education sectors.

## Creative Learning Networks, ITT and CPD

Much of the work arising from the Action Plan for Education and the Arts, Culture and Creativity plan is undertaken by Creative Scotland and Education Scotland. Generally, this has involved using existing resources in a smarter, more effective way, but another key factor in the success of the action plan and a more creative approach to education generally is that it has been 'driven by education, not by the arts'.

'Creative Learning Networks' (CLNs) have played a key part in the delivery of the action plan. They are communities of practice which bring together all those with an interest in children and young people's creative learning to form new partnerships and improve creative learning experiences and opportunities across Scotland. They have two main elements:

- The National Creative Learning Network (NCLN)
- Local Authority Creative Learning Networks (one in each of the 32 areas)

Within a CLN, the role of the Arts and Learning Manager is to act as a catalyst for action, demonstrate to schools what is possible and help arts organisations to develop and present an appropriate and affordable 'arts education offer'.

One of the most successful initiatives in City of Edinburgh CLN is a programme of 'Creative Conversations'. This brings together people from arts organisations, education officials and other influential people in the Scottish arts and education sectors to give talks to local teachers and head teachers. Events are held every 6 to 8 weeks, with attendance ranging between 50 and 120 people. A facilitator runs the sessions and advises on publicising and structuring each event.

Improving the quality and relevance of initial teacher training for arts and creativity is perceived as a major issue that has yet to be resolved. Following the introduction of the Curriculum for Excellence, the Scottish Government carried out a review of teacher training, which culminated in Creative Scotland funding some interesting pilot projects to test new approaches in five Scottish universities – Aberdeen, Dundee, Strathclyde, Stirling and West of Scotland.

For example, a project at Aberdeen University worked with the B.Ed Year 3 cohort and invited artists to work closely with lecturers to equip trainee teachers to engage in new practice in relation to dance, drama and film and media. The objective was to encourage them to think critically about practice and

process across these art forms and, in turn, help them support themselves in changing practice through CPD and explore new ways of evaluating their work.

However, there remains a significant contrast between the methods being used in some high schools, where there is a strong cohort of 'traditional' teachers, and the methods which predominate in the primary sector. The Scottish Government is therefore focusing on enabling more flexibility within the secondary curriculum.

Many CLNs have made good progress in developing more effective CPD and one area of particular focus has been in helping teachers to become more confident and effective at teaching music. More work is needed in this area but partners in Scotland are working to promote more 'joint CPD', in which teachers and artists work collaboratively to improve the way creative teaching is delivered. This approach recognises that, while helping new teachers to 'overcome the fear barrier' in terms of teaching the arts remains a real issue, up-skilling artists is equally important – they may be great artists, but they may not know how best to teach and engage with young people.

In addition, the Scottish General Teaching Council will shortly be launching its 'Professional Recognition Award for Creativity'. This is an expansion of an existing scheme to recognise outstanding performance in the teaching of maths and science. It will recognise teachers who have inspired their pupils to engage with creative topics from film, drama and dance to music, art and literacy.

Several Scottish organisations are participating in 'Artworks: Developing Practice in Participatory Settings', a Paul Hamlyn Foundation funded initiative which supports the continuing professional development of artists working in participatory settings such as schools. In Wales, WNO, National Dance Company Wales, Sherman Theatre, Community Music Wales, Head for Arts, the University of Glamorgan and others are involved in the initiative.

Creative Scotland has also identified opportunities to increase the emphasis on arts and creative education through its Revenue Funded Organisations (RFOs) and is considering developing a 'community of practice' amongst RFOs, with a remit to focus on their role in education and to define what is meant by 'quality in arts education'.

### **Sistema Scotland and 'Big Noise' – Raploch, Stirling**

Sistema Scotland is a charity set up in the belief that children can gain huge social benefits by playing in a symphony orchestra. It uses music making to foster confidence, teamwork, pride and aspiration in the children taking part, and across their wider community. Its name derives from the orchestra movement established in Venezuela in 1975 by Maestro José Antonio Abreu. It is an official partner of the original organisation in Venezuela and seeks to benefit from the South Americans' expertise, while adapting its methods to suit conditions in Scotland. Sistema Scotland exists to develop orchestra centres on the ground, known in the community as 'Big Noise'.

The organisation regards 'social transformation' as its main objective, while developing young people with a real musical talent is a bonus, as is building a bigger audience for classical music in the future.

From the outset, the project has been funded from a mixture of sources, including large trusts and

charities, alongside smaller contributions from the Lottery and from Creative Scotland. The government subsidy comes from a range of different departments including education, health and justice. Sistema Scotland sees this as positive, in that supports a social purpose and demonstrates genuine cross-departmental interest in the project.

From its inception, attracting political support was considered vital. Part of the philosophy is 'preventative spending' – a belief that the project can save money in the long term, through reduced demand on social and other Council services. Once the project reached its fifth anniversary in 2013-14, Stirling Council agreed to take over 75% of the annual running costs. This equates to an extra £1,500 per year, per child, beyond the standard budget provision for an individual pupil.

Sistema Scotland is opening a second project which will be based at Govanhill in Glasgow. This is a multi-cultural area with even higher levels of social deprivation than at Raploch. There is also an ambition to start further projects in the next 3-5 years and discussions are currently ongoing with a number of local authorities.

### **The Lyceum Theatre Creative Learning Programme (LTCLP)**

The Lyceum operates a wide-ranging creative learning programme, which includes its work with schools, courses and classes for adults and talks and events for everyone. The Lyceum Youth Theatre element works on engagement projects with community groups and places the emphasis on learning, creativity and discovery for everyone.

LTCLP adopts an inter-disciplinary approach to creativity and tries to engage with all areas of the curriculum, rather than just drama, art or music lessons. It aims to develop long-term relationships with both primary and secondary schools.

'Project Dream' was an example of a recent partnership between the Lyceum Theatre and Edinburgh City Council, which exemplified this in-depth approach. It required schools to engage with the arts for three days, with Phase One involving eight primary schools and Phase Two involving three secondary schools. The project addressed all eight elements of the curriculum, with a brief to challenge the participating schools to interpret *A Midsummer Night's Dream* for each area of the curriculum. This was a significant commitment and involved considerable planning. Senior management commitment from each school was vital to success.

### **Cultural Coordinators**

'Cultural Coordinators' was a Scottish Arts Council scheme under which each local authority was given an initial two years of funding, after which it became the responsibility of each individual authority to fund the post. The role of the Cultural Coordinator was to broker effective partnerships and joint working arrangements between schools, artists and arts organisations. In practice, some local authorities chose to maintain the post, while others did not.

Joint seminars, sponsored by Ministers for education and for culture were held in 2008 and 2009 to explore how to get more coordination and consistency between authorities and arts sector, and

between government and various key agencies. This culminated in decisions to create an action plan and a 'Creativity Portal' – a central resource to clarify and showcase the overall arts education 'offer'. The Creativity Portal has proved a particularly useful resource for schools that had not previously engaged with the arts sector and has helped to create a critical mass of teachers who appreciate the value of arts in education.

## **Republic of Ireland**

Commitment to arts in education has been formally recognised in Ireland with the Minister for Arts, Heritage and the Gaeltacht and the Minister for Education and Skills jointly launching an Arts in Education Charter in 2013. The Charter places new responsibilities on Government Departments, agencies, cultural institutions and arts organisations to work collaboratively in providing and promoting arts education to children and young people.

Organisations such as the Arts Council, the National Cultural Institutions, the Colleges of Education and the National Council for Curriculum and Assessment will work in partnership with both Government Departments in order to bring the arts into the classroom and learners into the institutes for the arts. In addition to stronger national and local arts in education partnerships, the main Charter commitments include:

- Introduction of a new Public Service Education Dividend, which will mean that artists and arts organisations receiving public funds will be expected to donate a small amount of time each year to a local education initiative.
- The Arts Council will introduce a new national 'Arts Rich Schools' scheme, which will incentivise and recognise those schools, both primary and secondary, which make the arts a key part of school life.
- The National Cultural Institutions will ensure that each student visits a national cultural institution such as a museum or gallery at least once in their second level school career.
- The National Theatre and the National Concert Hall, along with all other National Cultural Institutions that may charge admission fees for particular events will offer discounted tickets to those in full-time primary, post-primary and third-level education. The ticket prices will be capped at €5 per event.
- The number of artists' residencies in Colleges of Education will be increased.
- The Arts Council will be consulted by the National Council for Curriculum and Assessment on curriculum design.

The Charter also provides that the Arts Council will have a wider role in fostering new provision in areas of the country identified as having little or no arts in education provision, or where that provision is considered to be under-developed. It will also enhance levels of support to arts organisations undertaking arts in education activities so that they can extend the scope and impact of those activities.

### 3. Case Studies and Presentations

The review team identified many examples of successful partnerships between artists, arts organisations and schools. While some activities were targeted more specifically at schools and pupils in deprived areas, others were made available to everyone. This section includes presentations and case studies submitted to the task and finish group, illustrating the range and impact of the arts in schools.

#### 1. CànSing

The CànSing programme is focused on helping to encourage and develop singing activities in schools across Wales. It is based on a model of primary schools working with a partner secondary school to equip practitioners to lead singing activities, allowing pupils the opportunity to develop their singing skills. Delivery of the programme is led by CaST Cymru, one of the UK's leading community learning organisations.

The support provided through the CànSing programme includes training for teaching and non-teaching/support staff, and access to digital teaching resources.

The programme has operated with funding from Welsh Government from August 2009. The current 2013-14 phase (grant of £244,900) will provide training for 200 schools.

#### **CànSing case study: Christchurch Primary School, Rhyl**

##### *Context*

Christchurch Primary School is situated in Rhyl in a Communities First/Objective 1 area. Many pupils come from socially and economically deprived backgrounds. Approximately 65% of pupils are entitled to free school meals, which is well above the local authority and national averages. English is the home language for 92% of the pupils. A total of 33% of pupils are identified as having SEN, which is significantly higher than the national average.

The school's major priorities and targets include:

- Raising the percentage of pupils achieving Level 4 in Maths at the end of Key Stage 2
- Raising standards of reading and spelling through the new phonics approach Read, Write, Inc.
- Looking for innovative ways to further develop pupils' skills throughout the curriculum in Foundation Phase and Key Stage 2.
- Looking for innovative ways to further develop the skills of bilingualism throughout the school.
- Continuing to improve attendance and punctuality,

### *How CànSing is used at Christchurch*

The head teacher recognises the importance of the arts in education and ensures that the staff have access to a range of support opportunities including CànSing.

Impact on deprivation: Christchurch Primary recognises that many pupils have very restricted access to musical and cultural opportunities. Most are unable to pay for participation in extra-curricular activities that contemporaries in other areas might be able to participate in. In these circumstances, arts based opportunities in schools are vital. CànSing is ideal for schools like this as it is flexible, and allows teachers to “dip in and out” of resources and support as needed.

Exposure to culture and heritage: The CànSing repertoire is used at the school as a vehicle to explore the rich musical heritage of Wales in a predominately English environment. It helps bring the historical to life, and pupils enjoy exploring songs like “Sing out Loud” which provide reference points to Wales’s culture.

Impact on pupils’ self-confidence: Singing and music generally has had a big effect on pupils at Christchurch - especially on their self-confidence and self-esteem, and their social skills and teamwork. CànSing is an ideal platform for improving the musical skills of pupils and staff, regardless of their previous musical experiences; it sets the standard for peers to follow. For some children, the arts provide an opportunity to celebrate their achievements and success; they respond well to musical role models and enjoy the performance opportunities. At Christchurch, pupils who apply themselves in singing are praised consistently, further embedding the value placed on their efforts and achievements.

Bilingualism: The latest Estyn report states that “all pupils achieve good standards in developing their knowledge of Welsh culture and heritage. . . However, pupils in Key Stage 2 do not make sufficient use of their bilingual skills to communicate effectively and their use of incidental Welsh is mainly confined to formal situations. They do not show sufficient progress or confidence in developing and using their bilingual skills effectively as they progress through the school.” Developing bilingualism within the school therefore remains a priority, as identified in Estyn’s recommendations: “Raise standards in bilingualism by ensuring good opportunities for Key Stage 2 pupils to improve their confidence in using their knowledge of the Welsh language”.

Developing enthusiasm for learning Welsh at Key Stage 2 remains a challenge; on average learners achieve level 3 or 4 by the end of Year 6. At Christchurch CànSing, and song in general, provide useful vehicles for developing Welsh language in these difficult circumstances. The bilingual song bank provides classroom teachers with a broad range of materials, which can be explored in English if necessary, before switching to the Welsh version. The designated CànSing teacher at Christchurch is a member of a local professional learning Community (PLC), looking at improving pupils’ willingness to participate in the medium of Welsh.

Behaviour & engagement: Christchurch pupils enjoy choosing songs themselves, and will select both the traditional and the more contemporary pieces. Pupils have also accessed the resources from home which demonstrates how engaged they are with the materials.

Transition: Christchurch staff acknowledge that the transition from primary to secondary school is a crucial time in each pupil's educational career, and see CànSing as a significant contributor in support of this. It broadens and improves skills in reading and music, and enhances a child's wellbeing but it also opens up a world of other opportunities and interests which he/she may choose to engage in at high school (e.g. extra-curricular clubs etc); all of this supports a smooth and successful transition for the individual.

*Comments from Year 5 teacher & music coordinator:*

*"CànSing provides me and the all of the teachers with brilliant resources which are really accessible and relevant to non-specialists and accomplished musicians alike. Without this support teachers may not have the confidence to deliver their lessons with the enthusiasm for singing that will motivate and inspire the pupils. The learners enjoy singing with CànSing materials and respond well to the format. . . .For many of the children music is a vital outlet, it provides them with emotional language and helps them to articulate what they are feeling. I have a background in music but many of my colleagues don't and CànSing supports us all; and delivers high quality results very quickly".*

*Comments from the head teacher:*

*"Christchurch is committed to providing the arts and music in a variety of ways; both inside the curriculum and out-of-school hours because we see the hugely positive impact it has; we even have our own school song which was written by the children. Being a 'CànSing School' has been very beneficial and my staff uses the resources regularly to great effect; however the most significant impact I see is in the pupils' pride in their own achievements and in those of the school".*

## **2. FILMCLUB Cymru**

### **Background**

The FILMCLUB Cymru project, which commenced in Wales in April 2011, is designed to support schools to set up film clubs where children can watch, discuss and review a broad range of films from around the world and over 100 years of cinema. The project is taken forward by the Film Agency for Wales, in partnership with the education charity FILMCLUB.

The project works with teachers and pupils in schools across Wales (both primary and secondary schools) to use film to:

- Improve literacy, communication skills, confidence and behaviour, through encouraging pupils to write film reviews, discuss films, and read up on the topics stimulated by films;
- Close the gap in education opportunity and performance by engaging disadvantaged pupils, and providing new routes to communicate and learn; and
- Widen access to and interest in films and cultural participation.



Since 2011, 500 schools have signed up to FILMCLUB Cymru, and over 3,000 pupils are now watching and reviewing a wide range of films every week. The 2013-14 phase is engaging a further 100 schools while providing continuing support for those schools already part of the programme and is supported with grant of £280,000.

In the Charities Evaluation Service survey of 55 FILMCLUB leaders, some of the positive assessments recorded include:

- Nearly 80% of secondary school leaders agreed that FILMCLUB opens up access to culture for disadvantaged learners.
- 80% of respondents agreed that FILMCLUB increased critical thinking skills.

(Adapted from Charities Evaluation Service survey of 55 FILMCLUB leaders, 2012)

#### *Examples of how FILMCLUB is used in schools in Wales*

Teachers at Lewis School, Pengam, Caerphilly, report the positive impact of FILMCLUB in terms of improvements in confidence and literacy:

*"Film Club has had a positive impact on pupils on many levels. On a weekly basis it provides pupils with a place to share their love of films and converse/ share their opinions in a safe environment. There has been an improvement in confidence for some pupils."*

*"In terms of review writing, many pupils have benefited in improvements in literacy as they are generally reluctant writers but they enjoy the discipline of committing their views to paper after a screening."*

Teachers at Flint High School commented:

*"Concentration seems to have improved and students are more confident in their discussions"*

*"Students going on to study Media at GCSE will have a head start if they have been Film Club members since Year 7. FILMCLUB is very inclusive."*

Teachers at Gaer Junior School in Newport - a school in a significantly economically disadvantaged area with around 26% of its pupils entitled to free school meals (above the local authority and national averages) and with some 34% of its pupils requiring support for special educational needs (well above the national average) reported:

*"Some of our quietest children have made presentations to groups of children and groups of teachers from around Newport since becoming involved with FILMCLUB. I have seen their confidence and competence grow when talking in a number of different situations and about various different topics"*

*"Of last year's cohort of Year 6 pupils in FILMCLUB (22 pupils), 4 were borderline level 3/ 4 for oracy, while all Year 6 Film Club members achieved level 4 oracy at the end of the Key Stage"*

(All testimonials adapted from FILMCLUB Autumn Highlights, Leaders Survey Results and Case Studies, 2012)

### **3. Arad Goch Theatre Production Company, Aberystwyth**

Arad Goch creates theatrical experiences for children and young people that aim to be inspiring, motivational and memorable. To enrich their experience, the company arranges various participatory activities, offering opportunities to collaborate with professional artists through a variety of clubs, courses and workshops.

Arad Goch works actively with schools in west Wales, including Ysgol Gynradd Gymunedol Plascrug (see below) to demonstrate that good theatre results in good outcomes for children and young people. The company relies on public funds and recently raised £3m to refurbish their building, allowing it to reach more customers through editing and IT courses.

Young people are provided with a full theatrical experience through modern and innovative plays which also link to the wider curriculum. In support of this agenda, Arad Goch trains teachers in developing and using arts programmes with a focus on development of literacy and language skills.

However, there are barriers to participation, such as cost of tickets, transport and geographical location, although the company finds that taking performances and activities directly into schools reduces the effect of the inequality generated by these barriers. Some teachers are unwilling to try something new and are more likely to book popular rather than challenging or unfamiliar performances. There are also issues with teachers lacking the skills or confidence to discuss the arts with children. Arad Goch therefore works with teachers to increase their confidence in developing teaching through drama or dance.

Arad Goch also works in partnership with other agencies in an attempt to reduce inequality and facilitate wider access to the arts. Arad Goch finds that levels of provision vary between schools across Wales: some local authorities 'buy in' a certain number of performances each year, while other local authorities do not provide funding for provision across the county.

### **4. Ysgol Gynradd Gymunedol, Plascrug, Aberystwyth**

Ysgol Gynradd Gymunedol Plascrug works in partnership with both artists and arts organisations to help integrate the arts with the education syllabus in the school. The school's experience with different arts organisations has been varied, but generally very positive. The most positive experience has been with companies that have a dedicated member of staff, or system for mentoring staff to work with children. The pupils at Plascrug are well engaged and learning spans a wide range of art forms.

The school works with arts organisations both on-site and off-site, for example, through activities at the school followed by a visit to a performance. Links with the arts also help to fulfil curriculum

requirements, such as raising the attainment of boys and in supporting the teaching of global citizenship. The head emphasised that the school makes arts activity inclusive for all children, including those with additional needs, and argued that funding for arts activities should be linked to the three education priorities of literacy, numeracy and narrowing the impact of poverty on attainment.

One of the main barriers to participation experienced by the school has been restrictions in numbers for certain off-site activities, such as art galleries that offer activities for small groups rather than a whole class.

### **5. Rubicon Dance: Boys' Dance Programme and Male PE Teacher Mentoring Programme**

Rubicon Dance is the community dance organisation for Cardiff and Newport delivering a diverse and extensive programme at its base in Adamsdown and across both cities. Rubicon has a longstanding commitment to engaging boys of all ages in dance. Its flagship performance group, Rubicon Boys' Dance, is now in its 15th year and has built an enviable reputation for being a trailblazer in terms of high quality boys' dance, having represented Wales at the UDance Youth Dance platform at the South Bank Centre in London in 2012.

In 2007, Rubicon set out to address the lack of opportunity in secondary schools for boys to participate in dance and also to increase the numbers of male PE teachers able to lead such sessions and act as role models. They did this in partnership with Sports Wales as part of the Welsh Government funded PE and School Sports programme (PESS). Rubicon was aware that much of the good practice going on in primary schools came to an abrupt halt when boys entered secondary school. Initially, many male PE teachers were reluctant to get on board with the boys' dance programmes. For many it was outside of their comfort zone and not an obvious subject for them to be offering boys.

The boys' dance and male PE teacher mentoring programmes have proved enormously successful. In all, 11 secondary schools have taken part in the programme (many of these situated in communities first areas) and 18 male PE teachers have been trained to deliver dance to boys in years 7-9.

#### **Main outcomes and achievements of the Boys' Dance programme**

- Male PE teachers equipped with the necessary skills to facilitate a series of boys' dance sessions in their own departments, enabling them to find content that is relevant to boys and understanding how it fits into the national curriculum for PE.
- Increased attendance in some schools.
- Changes in pupils' attitude and behaviour, e.g. openness to learning, improved engagement.
- Key skills development.

- Changes in the teachers' perception and attitude towards the 'non-sporty' boys.
- Allowing boys to excel in a creative and highly physical programme, regardless of physical aptitude.
- Opening up new opportunities – e.g. after-school boys' programmes, invitation to Rubicon flagship boys' group and in the future possible entry into a Rubicon full-time course.

*Case Study 1: Rhys James, PE Teacher at St Teilo's High School, Cardiff*

Rhys had no previous experience of leading dance before the mentoring programme began. As a former international rugby player for Wales under 21s, he could be thought of as an unlikely candidate to lead dance at St Teilo's. Initially a little anxious and not especially keen to engage with the programme, he progressively gained confidence in teaching dance and began to see how it could offer pupils a unique opportunity to be creative as well as physical. Without a competitive element to the activity, all pupils were able to achieve their goals and be successful in a safe environment, which proved very encouraging and motivating. Five years on, Rhys now leads dance for years 7 and 8 boys during PE curriculum time. He also works with male PGCE students at Cardiff Metropolitan University and offers placements for newly qualified male PE teachers or those still in training so they can see at first hand how he delivers dance for boys that is inspiring and relevant.

*Case Study 2: Joe Sage, PE Teacher at Willows High School, Cardiff*

At Willows High School, Rubicon worked with Joe Sage and a very challenging class comprising children from a disadvantaged area. Many had emotional and social problems and were 'street-wise.' Joe was interested to explore how relevant dance programmes could benefit his pupils. Over time, he found a significant turn-around in attitude, exhibited through increased attendance and greater mutual respect so that when boys challenged each other it was done in a constructive way. Such was the success of the mentoring programme at Willows that it has since been extended to include more year groups within the school.

*Some Testimonials on the Rubicon Dance Mentoring Programme*

*"Never before have the boys achieved, and been praised for their success, so regularly and to such a high standard. Many of the boys have said that the dance sessions have been the best lessons they have had since starting Willows High School"* Joe Sage, PE teacher at Willows High School

*"The boys bring to the sessions a raw talent, energy, enthusiasm and motivation. Dance is a lesson where they can channel their physical energy, challenge themselves and receive praise for their achievements. What Rubicon brings to the sessions is the opportunity for the male PE teacher to observe a dance session unfold naturally. This allows them to stand back and observe the talent, potential and motivation that is present in a group of boys; make other staff aware of the programme's success and seek to develop these methods of engaging challenging groups such as this in their PE curriculum"* Tracey Brown, Rubicon Dance

*"The quality of mentoring is outstanding and has contributed to a rise in teaching and learning standards in physical education"* Tom Overton, Sports Wales

*“Rubicon Dance has played a significant role in the delivery of high quality PESS professional development for teachers across Cardiff. This has been especially successful in the area of secondary boys’ dance where male PE departments have lacked the experience in this field. Tracey Brown (Rubicon) has lead boys dance work in the key stage 3 curriculum, engaging boys through the medium of dance, many of whom were not necessarily engaged through traditional competitive sports. The ethos of quality training, resources and mentoring has increased teachers confidence and knowledge in Dance and has certainly had an impact on the standards of pupils. This project never stands still and has been innovative in its approach to engaging pupils.”* Jon Moody, PESS

## **6. Criw Celf (Gwynedd County Council)**

Criw Celf is an art scheme for gifted and talented children and young people. The project offers its members the opportunity to attend art workshops run by professional visual artists outside the school context. The scheme was devised by Gwynedd Council in 2008 and has since expanded across north, mid and west Wales. The project is funded by local authorities and the Arts Council for Wales. Criw Celf operates a three-step developmental pathway of art provision for children aged between 7 and 18 years old:

- ‘Criw Celf Bach’ is for KS2 children and offers them a series of art workshops in gallery settings.
- ‘Criw Celf’ offers KS3 children a series of master classes at inspirational locations in the company of artists who work across a broad range of visual art forms and applied arts.
- ‘Portffolio’: in partnership with Galeri, Caernarfon’s Portffolio scheme, this offers KS4, AS & A Level students the opportunity to develop and strengthen their art portfolios guided by professional artists.

Criw Celf also arranges exhibitions and works in partnership with other organisations such as the Helfa Gelf Art Trail on special sessions and art tours. Each participant receives a supply of art materials to continue their art practice at home.

Workshops and master classes on offer include jewellery making, glass work, printmaking, basket making, photography, digital art, painting, drawing, film, textiles, animation and many more. Art sessions aim to stimulate and develop the imagination, promote critical thinking, and help refine cognitive and creative skills. Criw Celf teaches children life skills such as developing an informed perception; articulating a vision; learning to solve problems and make decisions as well as building self-confidence and self-discipline.

According to the feedback collated by Gwynedd, a large proportion of the respondents reported on how Criw Celf has increased confidence levels amongst the participants:

*“An opportunity for her to make new friends and develop her social confidence”* (Teacher)

Skills development has also been a key outcome of the Criw Celf Scheme:

*“Criw Celf has offered an opportunity to develop new skills to create different types of art, the sessions have expanded her imagination” (Parent)*

The opportunity to meet and work alongside professional artists has been key in inspiring the members and by broadening their artistic horizons:

*“Long live Criw Celf. This is a fantastic opportunity of offering wonderful experience to young people! As a mother and teacher I admire and I’m proud that [my son] has accepted the chance. Thank you very much” (Parent)*

*“[My son] enjoyed Criw Celf on Saturday, thanks. He liked the artist’s sense of humour & was investigating his own ideas about what constitutes art after hearing Tim Iliffe discuss his own work & the work of other artists he knew. I’m very grateful for your work with Criw Celf & the richness it brings to [my son’s] world” (Parent)*

## **7. Literature Wales Writing Squads: A Joint Initiative with Local Authorities**

### *Background*

The Young People’s Writing Squads were introduced by Academi in 1999, and have continued under Literature Wales. The writing squads are managed by local authorities, with support – both financial and programming – from Literature Wales.

Working in the same way as county sports teams, the squads locate gifted young writers – in both English and Welsh – in each authority region and introduce them to some of Wales’s leading writers, and teachers of writing. Young People’s Writing Squads welcome selected children whose creative writing shows particular ability and promise. Usually this selection has been made by the age of 9 or 10, with head teachers in each authority identifying keen and gifted young writers. Advisors conduct the final selections and each squad of children meets on average three or four times a year (usually on Saturdays) for special training sessions with outstanding writers who have the necessary communication skills to work with the young writers. The aim is to keep each squad together until the end of their schooldays.

With additional investment from Arts Council Wales, through a Beacon Company Award in 2008, additional writing squads were established and there is now at least one squad in each local authority. In many local authorities, there are two or more writing squads, one working in Welsh and one working in English. Literature Wales is currently working with partners in Cardiff Bay to establish the first multilingual squad, with languages other than English or Welsh.

### *Examples of Writing Squad Activities*

A typical writing squad activity will involve a day-long writing workshop with a professional writer in a meeting place organised by the squad leader. The workshops will be targeted at the specific age group and will be focussed on creating new work – either individually or as a group. For 2013/14,

some of the writers already booked to run workshops with writing squads across Wales included Paul Henry, Bethan Gwanas, Michael Harvey, Karen Owen and Angharad Tomos.

The writing squads also take part in additional activities, often to coincide with festivals or other large events, such as the National and Urdd Eisteddfod. These additional opportunities are managed by Literature Wales.

For example, members of various writing squads are invited to a special 'squads day' at the Hay Festival each year. In 2012, Elen Caldecott led two workshop sessions with the Powys and Merthyr Tydfil Writing Squads. Elen writes contemporary adventure stories for children and young people that see ordinary people do extraordinary things. Members of the squad attended some of the events on the Hay programme and based their afternoon workshop on what they had seen.

Cardiff Writing Squad had the opportunity to work on a project as part of Artes Mundi 2012: members responded to artworks in the Artes Mundi exhibition and presented their work at an event which formed part of the Artes Mundi lunchtime performances.

Members of the Gwynedd Writing Squad worked with Rhian Cadwaladr and Gwion Llwyd on digital stories for Gŵyl PICS, the film festival for children and young people in Galeri, Caernarfon. Through two preparatory workshops, squad members created digital stories which were presented at the festival itself.

### *Benefits and impact*

The Young People's Writing Squads benefit their members in the following ways:

- By giving the opportunity to work with a professional writer outside the school setting
- By encouraging young people to develop their creativity and their writing skills
- By providing the opportunity to meet and socialise with young people from other schools
- By demonstrating that creative writing is a sociable, fun activity – young people give up their Saturdays to be part of the Squad.

Through the Writing Squads, Literature Wales aims to achieve the following impact:

- Increasing young people's confidence in their own work
- Building confidence and developing other transferable skills, such as self-expression and group working
- Promoting contact between young people, from different schools, encouraging social networking and social cohesion

- Increasing the opportunities for young people to work closely with professional writers and encouraging enjoyment of literature in its many forms from an early age
- Enabling young people to respond creatively, critically and emotionally to the world around them
- Developing literacy skills through creativity.

### **8. Effect of the Arts in a Public Arts School at West Palm Beach, Florida, USA (Dr Lavinia Draper, Palm Beach County School District, Florida, USA, and Visiting Fulbright Scholar at Cardiff University 2012)**

Dr Lavinia Draper teaches at Palmview Elementary School of the Arts, an award-winning 'magnet' school of the arts, and is an expert in using the arts to tackle the effects of deprivation. She specialises in the relationship between teacher creativity and its impact on learning and incorporating the arts to engage students in the learning process and raise state standardised test scores in reading and writing.

West Palm Beach is situated on the eastern coastline 75 miles north of Miami. In the school's neighbourhood last year there were 19 murders, 264 robberies, 457 aggravated assaults and 5,052 burglaries and thefts. Fifty-seven per cent of homes are rented and 60 per cent of its residents live on less than \$600 a month. Forty-eight per cent of the community is not in the labour force and 49 per cent live on less than \$30,000 a year.

U.B. Kinsey/Palmview Elementary School of the Arts (UBK) is a public elementary 'magnet school' serving Kindergarten through to fifth grade students (age 5-10). The vast majority of students enrolled at UBK live within the school attendance boundary located near the school. There are 500 students who attend UBK, of which 58 per cent are magnet students and the remaining population lives in the direct vicinity of the school campus. Additionally, 82 per cent of the school's population is on free or reduced lunch.

All students participate in the magnet arts programme daily which is delivered by three music teachers, two visual arts teachers, two dance instructors, a theatre programme and TV production. Every child is given the opportunity to experience all the arts offered at UBK. Students in grades 3-5 are given the opportunity to choose one or two art areas in which they feel most comfortable and have demonstrated the most talent. These classes are at the end of the school day and occur twice a week for 60 minutes each.

Table 1 displays the proximity of the three local (non 'arts magnet') schools compared to UBK in order to show similarity in demographics. The outline of the specific demographics and socio-economic levels is found in Table 2. It is evident how an arts rich programme positively impacts student achievement, as illustrated in Table 3.



**Table 1: Proximity of Schools**

Distance from U.B. Kinsey/ Palmview Elementary School of the Arts	Distance (in miles)
U.B. Kinsey/Palmview Elementary School of the Arts	
Roosevelt Elementary School	0.4
Westward Elementary School	0.9
Pleasant City Elementary School	1.2

Source: Palm Beach County Gold Report

**Table 2: Outline of specific demographics and socio-economic levels**

<b>Demographics and Socio-economic Status from 2012</b>	<b>Number of Students</b>	<b>Number of White Students</b>	<b>Number of Black Students</b>	<b>Number of Hispanic Students</b>	<b>Percentage on Free or Reduced Lunch</b>	<b>Percentage of Limited English Proficiency</b>	<b>Percentage of Exceptional Student Services</b>	<b>Percentage of Absentee Rate</b>
U.B. Kinsey/ Palmview Elementary School of the Arts	500	23	347	108	82	9	9	4
Roosevelt Elementary School	451	11	386	31	95	6	19	6
Westward Elementary School	671	10	604	37	90	17	16	4
Pleasant City Elementary School	248	12	216	21	99	15	15	7

**Table 3: State Standardised test results from 2012**

	<b>Percentage passing written exam</b>	<b>Percentage passing reading exam</b>	<b>Percentage passing math exam</b>
U.B Kinsey/ Palmview Elementary School of the Arts	92	63	51
Roosevelt Elementary School	66	36	24
Westward Elementary School	33	46	27
Pleasant City Elementary School	35	27	38

Source: Palm Beach County Gold Report

## Appendix 1: Task and Finish Group Membership

Name of person	Job title / role / contact details
Dai Smith	Professor of Cultural History, Swansea University and Chair, Arts Council of Wales
Margaret Jervis	Chief Executive, Valleys Kids
Iain Tweedale	Editor, Interactive & Learning, BBC Wales
Hilary Boulding	Principal, Royal Welsh College of Music & Drama
Rhian Phillips	Head, Ysgol Plascrug, Aberystwyth
Helen Bowen	System Leader for English and Literacy, Education Achievement Service for South East Wales
Dewi Lake	Head teacher, Ysgol y Moelwyn, Blaenau Ffestiniog.
Ravi Pawar	Head teacher, Blackwood Comprehensive School, Blackwood
Ray Owen	HMI, Estyn
Ian J Rees	Principal, Coleg Meirion-Dwyfor

## Appendix 2: References

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## Appendix 3: Acknowledgements

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Round Table Meetings	
Person	Organisation
Debbie Thomas	National Deaf Children Society
Hannah Jenkins	Community Music Wales
Danny Kilbride	TRAC
Pauline Crossley	National Youth Arts Wales
Maggie Hampton	Disability Arts Cymru
Glenys Evans	Hijinx Theatre
Jon Phillips	Pippin Designs
Peryn Clement-Evans	Ensemble Cymru
Emma Coulthard	Cardiff & Vale of Glamorgan Music Service
Charlotte Griffin	Tŷ Cerdd
Gillian Green	Live Music Now Wales & Auditions UK
Meinir Llwyd Roberts	Canolfan Gerdd William Mathias
Dr Paul Carr	Cardiff School of Cultural & Creative Industries
Phillip Emmanuel	West Glamorgan Music Service
Emma Wilson	Rhymney High School, Cardiff
Gareth Kirby	Carmarthen CBC
Cath Sherell	Aberystwyth Arts Centre
Maggie James	BayArt Gallery
Charlotte Kingston	Craft in the Bay
Angela Rogers	Engage Cymru
Lisa Edgar	Ffotogallery
Chris Brown	G39
Iwan Davies	Glynn Vivian Gallery
Amanda Farr	Oriel Davies
Seren Stacey	Oriel Myrddin
John Williams	Theatr lolo
Gary Meredith	Theatre Gwent
Steve Davies	Spectacle
Jeremy Turner	Arad Goch
Geinor Styles	Theatr na nÓg
Tim Baker	People

Peri Wagstaff	Mess up the Mess
Phil Makenzie	Sherman Cymru
Anne Plenderleith	Clwyd
Abdul Shayek	National Theatre Wales
Aled Sion	Urdd
Carys Roberts	Theatr Genedlaethol
Conrad Lynch	Wales Millennium Centre
Devinda De Silva	National Theatre Wales
Diane Hebb	Arts Council for Wales
Elinor Robson	Literature Wales
Emma Flatley	Film Agency Wales
Fflur Thomas	Theatr Genedlaethol
Isabelle Drummond	National Dance Company Wales
Leusa Fflur Llewelyn	Literature Wales
Osian Rowlands	BBC National Chorus of Wales
Rachel Kilby	CAGAC
Rhian Hutchings	Welsh National Opera
Steven Williams	Wales Millennium Centre
Suzanne Hay	BBC National Orchestra & Chorus of Wales
Amy Doughty	Ballet Cymru
Lavinia Draper	U.B. Kinsey/Palmview Elementary School of the Arts
Hilary Boulding	Royal Welsh College of Music and Drama
Kate Hampton	Disability Arts Cymru
Meinir Llwyd Jones	Canolfan Gerdd William Mathias
Non Steven	Filmclub Cymru
Patricia Kier	Royal Welsh College of Music & Drama
Pauline Crossley	National Youth Arts Wales
Sophie Lewis	Sinfonia Cymru
Miranda Ballin	Valleys Kids
Julie Evans	RCT Community Arts
Kate Strudwick	Head4 Arts
Hannah Jenkins	Community Music Wales
Sian Walters	Arts Connection
Iain Tweedale	BBC
Ceri Black	National Museum Wales
Elwyn Williams	National Library of Wales
Stephen Barlow	Heritage Lottery Fund

John Rose	Big Lottery Fund
Susan Mason	Cadw
<b>Teachers' Meetings</b>	
<b>Person</b>	<b>Organisation</b>
Dewi Lake	Ysgol y Moelwyn
Peter Davies	Ysgol Morgan Llwyd
Nerys Morgan	Ysgol y Llys
Mrs A Duffy	Ysgol Dinas Bran
Delyth Rees	Bangor University
Rhys Howard Hughes	Ysgol Cae Top
Catrin Jones Hughes	Ysgol Uwchradd Bodedern
Brian Griffith	Ysgol Uwchradd Bodedern
Carys Jones	Ysgol Glan Clwyd
Andy Umpleby	Ysgol Aberconwy
Gareth Daltry	Prestatyn High School
Anwen Williams	Ysgol y Creuddyn
Ravi Pawar	Blackwood Comprehensive School
Carolyn Evans	Rhydypennau Primary School
Sharon James	Maesteg Comprehensive School
John Williams	Gwernyfed High School
Gill Kellam	Hawthorn Primary School
Jan Richards	Stanwell School
Rhian Ellis	Ysgol Gyfun Cymer Rhondda
Lorraine Pattimore	Bassaleg Comprehensive School
Cleo Davies	Ysgol Gyfun Cwm Rhymni
Sophie Angell-Jones	Treorchy Comprehensive School
Sophie Hadaway	South West and Mid Wales Education Consortium
Simon Lee	Radyr Comprehensive
Sheelagh McCool	Cwmbran RC Primary School
Viv Kirby	Pillgwenlly Primary School
Stephanie Carter	Corpus Christi High School
Joe Cudd	Maes y Morfa
Louise Morgan	Ysgol Cross Hands
Diana Brook	Ysgol Sir Thomas Picton
Elizabeth Davies	Ysgol Tregib
Carys Edwards	Ysgol Maes yr Yrfa
I S Roberts	Ysgol Bryn Saron



Lowri Davies	Ysgol Bro Myrddin
Clare Hobson	Ysgol Crug Glas
<b>Regional Meetings</b>	
<b>Person</b>	<b>Organisation</b>
Jen Angharad	Bombastic Dance Theatre
Emma Archer	Gwent Music Support Service
Miranda Ballin	Valleys Kids
Lydia Bassett	Mid Wales Circuit Theatres
Mari Bradbury	WJEC
Iwan Brioc	Theatr Cynefin
Elaine Carlisle	WJEC
David Chamberlain	Blackwood Miners' Institute
Sue Cottrell	Education Consultant
Emma Coulthard	Cardiff CC
Gillian Crandon	Retired head teacher
Richard Crandon	On-Par Productions
Pauline Crossley	NYAW
Greg Cullen	SNA
Martyn David	Rhondda Cynon Taf
Jeff Davies	Cardiff County & Vale of Glamorgan Music Service
Strinda Davies	RCT CBC
Lisa Edgar	Ffotogallery
Jenny Francis	University of Glamorgan
Emma Geliot	Arts Council for Wales
Tom Goddard	Glynn Vivian Gallery
Sarah Greenhalgh	National Museum Wales
Charlotte Griffin	Tŷ Cerdd
Sophie Haddaway	South West and Mid Wales Education Consortium
Kate Hampton	Disability Arts Cymru
Tracy Harding	Vale of Glamorgan
Verity Hiscocks	Torfaen CBC
Geraldine Hurl	
Maggie James	BayArt
Lynda Jarrett	Rubicon Dance
Jo Johnson	WJEC
Ann Jones	Monmouth CC
Patricia Keir	RWCMD

Charlotte Kingston	Craft in the Bay
Naomi Lane	Salvation Army
Kevin Lewis	Theatr Iolo
Sophie Lewis	Sinfonia Cymru
Roger Lougher	DART
Phillip McKenzie	Sherman Cymru
Gary Meredith	Gwent Young People's Theatre
Megan Merrett	National Dance Company Wales
Richard Huw Morgan	Good Cop Bad Cop (Theatre Company)
Michelle Oddy	
Guy O'Donnell	Bridgend CBC
Caroline O'Neill	RCT & Bridgend CBC
Gus Payne	BBC National Chorus of Wales
Janet Pennell	Merthyr Tydfil CBC
Hywel Pontin	Y Galeri
Tanja Raman	Llantarnam Grange Arts Centre
Hannah Raybold	TaikaBox
Ffion Rhys	Skillset Media Academy Wales
Tim Rhys-Evans	The Aloud Charity
Alison Roberts	The College Ystrad Mynach
Sarah Roberts	Wales Millennium Centre
Osian Rowlands	BBC Wales National Orchestra
Catrin Slater	Mid Wales Chamber Orchestra
Kate Strudwick	head4arts
Janet Thickpenny	Big Lottery
Louise Tolcher-Goldwyn	Llantarnam Grange Arts Centre
Justin Wheatley	Arts Alive Wales
Catherine Brown	University of Glamorgan
Brendan Stuart Burns	University of Glamorgan
Carolyn Davies	City & County of Swansea
Shan Edwards	Celf o Gwmpas
Phillip Emmanuel	West Glamorgan Music Service
Caroline Evans	
Geraint Evans	Ceredigion Music Service
Janet Huxtable	Theatr na nÓg
Laura Jenkins	Arts Care/Gofal Celf
David Jones	David Jones Associates

Gareth Kirby	Carmarthen CBC
Charlotte Ledbetter	Ysgol Abergwili & King Street Gallery
Rhiannon Lewis	Ysgol Uwchradd Tregaron
Chris Llewellyn	Pembrokeshire CC Music Service
Owen Llywelyn	National Library of Wales
Polly Mason	
Graham Meredith	Oriel Q
Gill Ogden	Aberystwyth Arts Centre
Osi Rhys Osmond	Arts Council Wales
Mari Rhian Owen	Arad Goch
Eilir Owen Griffiths	Trinity College
Alison Pierse	Aberystwyth University - Lifelong Learning
Christopher Rees	Llanelli Youth Theatre
Anne-Marie Rogan	Swansea YMCA
Chris Ryan	Gofal Celf
Shan Samuel-Thomas	Swansea Metropolitan University
Claire Scott	Coedcae School
Anne Shrosbree	Small World Theatre
Non Stevens	FILMCLUB Cymru
Alison Sykes	Art PLC Coordinator (Swansea)
Ange Anderson	Ysgol Pen Coch
Suzanne Barnes	CaST Cymru
Elen Bonner	Denbighshire CBC
Sioned Bowen	Stiwt Theatr
Annwen Burgess	Anglesy CBC
Jessica Callan	
Nathalie Camus	Arts Council Wales
Wendy Couling	Royal Cambrian Academy
Alfredo Cramerotti	Oriel Mostyn
Owain Gethin Davies	Ysgol y Ceuddyn
Sian Fitzgerald	Denbighshire CBC
Naomi Horlock	Oriel Mostyn
Brian Howes	Mostyn Council
Sian Eira Hughes	Conwy CBC
Ffion Haf Jones	Cwmni'r Frân Wen
Nia Jones	Cwmni'r Frân Wen
Gwenno Eleri Jones	Flintshire CC

Catrin Jones Hughes	Ysgol Uwchradd Bodedern
Trefor Lloyd Roberts	Flintshire CC
Meinir Llwyd Jones	Canolfan Gerdd William Mathias / Galeri
Susan Mason	Cadw
Julie Meehan	Conwy CBC
Gwen Morgan	Aberystwyth Arts Centre
Bronwen Naish	Criccieth Conservatives
Sue Phillips	Denbighshire CBC
David Phoenix	Wrexham CC
Anne Plendereith	Theatr Clywd Theatre for Young People
Roger Richardson	Venue Cymru
Gwawr Wyn Roberts	Gwynedd CBC
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Lavinia H Draper	Palmview Elementary School of the Arts, West Palm Beach,
Florida, USA	
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Laura Gander-Howe	Arts Council England
Ty Golding	Barry Island Primary School, Barry
Janet Hayward	Cadoxton Primary School, Barry
Darren Henley	Classic FM (Chair, Henley Review of Cultural Education in
England)	
Meinir Humphreys	Ysgol y Moelwyn, Blaenau Ffestiniog
Rhys James	St Teilos High School, Cardiff

Wendy Jenkins	Ysgol y Moelwyn, Blaenau Ffestiniog
Nicola Killean	Sistema Scotland, Stirling
Dewi Lake	Ysgol y Moelwyn, Blaenau Ffestiniog
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Simon Pridham	Casllwchwr Primary School, Swansea
Sarah Reece	Casllwchwr Primary School, Swansea
Joe Sage	Willows High School, Cardiff
Jeremy Turner	Arad Goch
Lucy Vaughan	Lyceum Theatre, Edinburgh, Scotland
Rachael Webb	Hafod Primary School, Swansea

## Glossary

Acronym	Meaning
ACE	Arts Council England
ACW	Arts Council of Wales
ADO	Arts Development Officer
ALN	Additional Learning Needs
BBC	British Broadcasting Corporation
BFI	British Film Institute
CLN	Creative Learning Network
CPD	Continuing Professional Development
DAs	Devolved Administrations
DfES	Department for Education and Skills
DHRH	Department for Housing, Regeneration and Heritage
e-FSM	Eligible for Free School Meals
EPD	Early Professional Development
FAW	Film Agency for Wales
FE	Further Education
GTCW	General Teaching Council for Wales
HE	Higher Education
ICT	Information and Communication Technology
INSET	In-service Education and Training
ITT	Initial Teacher Training
KS	Key Stage
LACLN	Local Authority Creative Learning Network
LNF	Literacy and Numeracy Framework
LTCLP	Lyceum Theatre Creative Learning Programme
NC	National Curriculum
NCLN	National Creative Learning Network
NEET	Not in Education, Employment or Training
PDG	Pupil Deprivation Grant
PESS	PE and School Sports
PfG	Programme for Government
PPA	Preparation, Planning and Assessment
PRU	Pupil Referral Unit
PTAs	Parent-teacher associations
QTS	Qualified Teacher Status
RFOs	Revenue Funded Organisations
RWCMD	Royal Welsh Collage of Music and Drama
SCO	Scottish Chamber Orchestra
SEG	Schools Effectiveness Grant
SEN	Special Educational Needs
SES	Socio-economic status
WG	Welsh Government
WJEC	Welsh Joint Education Committee
WLGA	Welsh Local Government Association
WMC	Wales Millennium Centre
WNO	Welsh National Opera

