

Artsmark – the Arts Award for Schools

Options Report

March 2009



tom fleming / creative consultancy /

Contents

Context Summary and Options		3
1. Artsmark – An Accessible, Trusted Tool for Arts Education?		11
	1.1 Challenges for Artsmark?	12
	1.2 Strategic Context: Artsmark in a Landscape of Change	12
	1.3 Extending the Offer – a Reinvigorated Artsmark?	13
2. Artsmark Going Forward: Options for Arts Council England		16
	2.1 A Balanced Scorecard of Options for Artsmark	16
Appendix 1 – a Shifting Strategic Context for Artsmark		28
Appendix 2 – List of Consultees		37

Context Summary and Options

In November 2008, Arts Council England commissioned Tom Fleming Creative Consultancy to undertake research into and analysis of future options for Artsmark. This scoping exercise has explored the range of possibilities for Artsmark going forward and makes recommendations for the best path for Artsmark from its next round of applications onward.

This short scoping report is based on an intensive process of engagement with strategy and delivery partners across Arts education. **It focuses on three key areas:**

- **Short term recommendations to adjust the process and focus of Artsmark for upcoming Round 10 applications.** This includes approaches to simplify and shorten the application and monitoring process without damaging the acknowledged quality of the Artsmark 'brand'.
- **Longer term recommendations for Artsmark's future** – focusing on both process (e.g. management, delivery, and structural issues) and strategy (positioning Artsmark to maximise its strategic value across a shifting learning and skills landscape).
- **Assessment of the options and opportunity costs of re-positioning Artsmark as a broader, more holistic, 'Culturemark',** that co-delivers arts and cultural learning for young people.

Interwoven with these focus areas are considerations of the **continued efficacy of benchmarking and kitemarking** of

arts (and wider agendas such as cultural) provision in schools, especially given the enormous progress made here across all areas of education over the last decade.

A further factor here is the seeming 'porosity' and contestation of terms such as arts, design, culture and creativity – which makes the definition of that which is measured, awarded and then valued, increasingly difficult.

Introduction to Artsmark – First Instalment.

Artsmark is a national awards scheme, managed by Arts Council England, which recognises schools committed to the arts. It provides a benchmark for arts in schools so that children and young people have access to a wide range of experiences in the four areas of dance, drama, music and art and design.

The current aims of Artsmark are to increase the range of arts education provision in the curriculum and out of hours learning activities and to raise the profile of arts education throughout England.

Artsmark has three levels: Artsmark, Artsmark silver, and Artsmark gold. The award is valid for three years: schools may reapply for a higher level of award within these three years if they wish, and also apply for a new award once the three years are over.

Artsmark has seen remarkable growth since it launched in 2000. From 386 applications in round 1, ACE now receives almost 1500 applications per round, with almost half of these awarded Artsmark Gold.

Today Artsmark operates as one of the few remaining delivery vehicles of ACE national office. It provides a key means of connecting directly with schools and local authorities; it presents ACE with a public face and a brand value of objectivity and support for the arts; and it introduces opportunities to explore the role of the arts in education through its ongoing renewal.

schools and provides value for Arts Council England (ACE) and partners, then these issues need to be engaged with and partners are advised to adjust the focus, remit and delivery and management mechanisms of Artsmark.

This comes at an important time, with Artsmark approaching its tenth birthday and the wider learning and skills landscape providing new opportunities to embed arts, culture and creativity into the mainstream of the learning experience.

For example, the growth of Artsmark and the progress it has made in increasing the range of arts education provision in the curriculum, in out of hours learning activities, and raising the profile of arts education throughout England, coincides with new strategic opportunities. These include the government initiative outlined in the Children's Plan to provide children and young people with at least 5 hours cultural activity per week; and the Creative Britain report which puts talent development and creative learning as the primary means of developing a competitive creative economy.

Moreover, Arts Council England (ACE) continues to promote arts and a wider approach to cultural and creative learning across its programmes. **Great Art for Everyone** presents an agenda to "*make sure children and young people grow up with a strong sense of the possibilities the arts give them*". Also, it recommends to "*use digital technology to connect with audiences in new and exciting ways*", as well as to "*improve the reach and effectiveness of visual arts provision*". This agenda sits absolutely at the heart of a revitalized and repositioned Artsmark programme – as will be shown.

An example here is the way a **re-focused Artsmark can make better use of existing assets in the arts – such as ACE's 'Regularly Funded Organisations' (RFOs)**. Here, RFOs will co-create arts learning provision with schools, thus extending their reach to the heart of the learning and skills landscape.

ACE has developed this agenda further, such as through:

- Renewed commitment to children and young people as part of a remit where ACE assumes a strategic role in respect to this agenda¹.
- The new Blueprints for performing arts, visual arts and literature
- The promotion of cultural planning and creative place-making as core disciplines (e.g. through the Living Places programme)
- A disciplined approach to connect arts provision in schools to agendas in continuous professional development and knowledge exchange, where creative learning is configured as a continuum of provision.

This has been evidenced most recently through the establishment of **Creativity, Culture and Education** (CCE)

¹ See the recent ACE Board paper: 'Children and young people: towards a strategic position'.

– the new umbrella body to champion these agendas and deliver a set of key strategic programmes such as Find your Talent, a revitalised Creative Partnerships, and Shine Awards.

A Shifting Context for Arts Education

We are seeing an overall shift in the 'demand' and 'supply' of arts education, with schools increasing their demand for a more nuanced and fitter for purpose engagement with the arts; and myriad approaches to satisfying this demand as well as nurturing new types of demand – such as through digital tools of engagement and better designed ways of connecting with different types of artist and practitioner.

On the one hand, this is policy led. For example, Sir Jim Rose's Interim Review of the Primary Curriculum in December 2008 highlights arts and design as one of the six areas of learning that dovetail well with the EYFS framework to ease transition from the foundation stage to Key Stage 1. Arts provision is highlighted as important for personal development and as a means of improving development and attainment of other core skills such as literacy:

"(A)ttention should be given to building the vocabulary which is germane to each subject and area of learning, and realising the potential of the visual and performing arts, especially of role play and drama, for young children's language development".

(Recommendation 7 of the Interim Review of the Primary Curriculum).

On the other hand, many schools are excelling in their arts provision, with much practice that traverses the boundaries of a 'core arts' focus on art, dance, drama and music.

This raises questions regarding the scope, range and flexibility of current programmes to support arts development in schools, from Arts Award to the education programme of arts institutions; from extended hours arts clubs to, of course, Artsmark. It also provides such programmes with a set of new challenges – to respond to demand, provide new types of leadership, and improve management and efficiency.

Culture and Creativity

We are also seeing both a demand and supply-led push toward a wider engagement with culture and creativity as core competencies in education. Creative Partnerships has shown the value of mainstreaming creativity into the learning experience, and the Find Your Talent Programme, with its 10 Pathfinder initiatives, introduces the cultural dividend into the heart of the learning process.

CCE will further advance this agenda. Access to and engagement through culture and creativity provide an opportunity to extend the use of the arts as a delivery tool, a means of engaging creativity and a subject for as well as gateway to cultural experience. **But culture and creativity are not the exclusive domain of the arts.**

This raises opportunities for establishing a closer alignment between the agendas of, say, Find Your Talent and Artsmark; plus further opportunities for Artsmark to develop from its arts base (of art, dance, drama and music) to an engagement with wider notions of culture and creativity. However it also raises challenges for both practical and strategic reasons:

- **The practical reasons are linked to definitional and delivery issues:** Artsmark currently has a clear, tightly defined focus on four areas of arts provision; to broaden this would require re-drawing the boundaries of the scheme and thus risking less clarity on that which can be measured and awarded. This is a particular challenge given very real concerns on how we define, delineate and measure 'culture' and thus cultural experience and activity.
- **The strategic reasons are linked to issues of confidence and partnership:** Artsmark currently provides a means of supporting, quantifying and rewarding arts provision in schools (within the classroom and school day as well as off-site and in extended hours). It is thus a means of safeguarding a kernel of arts activity within a continuum of learning from the beginning of primary school to the end of secondary education. For this offer to become a broader 'cultural footprint' requires confidence that the core arts offer would not be eroded or diluted. This, in turn, requires very strong and committed partnership to ensure that a core arts provision provides a means to deliver a cultural agenda, rather than the other way round.

From Artsmark to Culturemark?

If then Artsmark is to benefit from positive renewal, it must do so through a nuanced and considered approach that retains its core strengths and progressively links these to opportunities that work from both a demand- and supply-side perspective

(i.e. for pupils/schools and strategic partners). It must also do so in such a way as:

- To become more accessible and pertinent to a wider range of schools: Artsmark currently operates in a tiny fraction of total schools.
- To engage more effectively with existing ACE investments – such as RFOs. Opportunities for a partnership-based approach to application are key here.
- To retain its status as a kitemark of integrity that provides measureable value from the pupil to the local education authority to ACE.
- To provide affordability and value for money where its ongoing success (measured through increased take-up) does not mean it becomes more and more costly to deliver.

For **Artsmark** to become a '**Culturemark**' - thus positioning arts provision at the heart of an offer that supports the achievement of cultural outcomes for young people in a holistic and strategic way – requires a **set of short and medium-term smart moves for ACE and its partners.**

These attend to the following:

- **Firstly**, to improving the practical offer of Artsmark in time for the Round 10 application process, with a focus on shortening the application form and re-

phrasing some of the questions. Round 100 will be the final round of Artsmark in its current form and it will incorporate a celebration of the achievements of Artsmark over the last 10 years. Final awardees will receive the award for two (rather than the usual three) years and previous awardees will have their award period extended to end at the same time as Round 10 awardees. This will allow for a two-year development phase (see below).

- **Secondly**, to investing in the on-costs that make Artsmark more accessible, manageable, affordable and a greater provider of strategic intelligence for ACE and partners. Key here is digitising the application process, introducing a more open source approach where schools can continue to input to the scope and thus value of the scheme, and providing a different platform for promoting and celebrating success.
- **Thirdly**, and incorporating the above, to securing a clear role and remit for a wider Culturemark (or Artsmark with a wider cultural remit) to be tested through a pilot phase that engages the 10 FYT Pathfinder areas and targeting schools that are three-time Artsmark Gold awardees.
- **Fourthly** to developing a fully-fledged scheme where Artsmark is re-badged as ArtsandCulturemark. Predicated upon different levels of partnership with CCE, Museums Libraries and Archives (MLA) and UK Design Council (which is currently piloting a

Designmark), this will retain its four-strong arts offer, with further cultural elements.

For Artsmark to progress, it will need to become more efficient, accessible and better aligned with the strategic agendas both within and outside ACE. If appropriately and sensitively re-configured to engage a wider cultural agenda, it can make a very positive contribution to the strategic agendas of DCMS, DSCF, QCA, Ofsted; and other stakeholders including local authorities, MLA, Design Council, Film Council, English Heritage, CABE, ASC, CCISkills, and Trusts and Foundations working in this area.

The above smart moves for ACE are scoped through this report to provide a set of options for Artsmark going forward. These options lead, eventually to the presentation of an ArtsandCulturemark that retains the qualities of Artsmark to deliver a fitter-for-purpose arts and cultural offer for schools that will be valued by schools.

Introduction to Artsmark – Second Instalment

Artsmark **recognises schools with a high level of provision in the arts**. The award scheme is open to all schools in England - primary, secondary, special schools and pupil referral units, both maintained and independent.

Artsmark has 2 key aims:

- To encourage schools to increase the quantity, range and type of arts that are provided to children in schools.
- To raise the profile of arts education.

By gaining an Artsmark, a school shows its commitment to the wider development of young people and teachers and to raising the profile of the arts in the school and local community.

An Artsmark school will have the following provision:

- Curriculum time dedicated to arts subjects. Schools need to provide minimum hours and percentages of time for the arts
- Accreditation in arts subjects for key stage 4 and post-16
- Opportunities for sharing arts work within the school and the wider community
- Out-of-hours arts activities in a range of artforms
- A range of partnerships and visits with artists/arts organisations, covering
- A variety of artforms and learning experiences
- Professional development for teachers of the arts and other staff. There should be arts-specific development opportunities.

Preferred Options for Artsmark – Toward an 'ArtsandCulturemark'

This report sets out a four-stage reform programme for Artsmark. This is based on the clear role of Artsmark as a strategic asset and delivery tool for ACE and as a means of forging effective partnerships for a wider set of agendas.

To this extent, Artsmark should not simply cease operating after Round 10: the opportunity exists to translate it into a platform and process for arts and cultural development at the heart of the learning and skills landscape.

The opportunity also exists to **develop Artsmark outside of ACE – as a strategic tool that functions on the longstanding 'arms length principle'**:

- **Stage One – 2009** - relatively minor amendments in time for Application Round 10; plus reduction of the Award Period to 2 years. Existing awardees will have their award extended to end at the same time as Round 10 awardees. This is a critical round – to celebrate 10 years of Artsmark and build commitment to utilising Artsmark as a strategic and delivery asset with a renewed set of purposes. It is the last round of Artsmark in its recognisable 'current form'.



- **Stage Two – Scoped to September 2011** - major structural changes for a new look, fit-for-purpose Artsmark

such as a fully digitised scheme, a charging mechanism, and a more partnership-based approach. These should be delivered as part of a package for a reformed and refreshed Artsmark that runs parallel to Stage Three below. It should be driven by a strong advisory panel that includes ACE, MLA, UK Design Council and UK Film Council – to ensure a more holistic culture-reaching and industry-facing approach. It should be delivered by a new service level agreement outside of ACE national office.



- **Stage Three** – **Scoped to September 2011** - a pilot phase for an ArtsandCulturemark, delivered through FYT Pathfinder areas and/or three-time Artsmark Gold schools. This will incorporate the changes developed in Stage two (**Stage Two and Three will be merged together**), and focus on a wider cultural offer that has arts activity at its heart.



- **Stage Four** – **2011 onward** – a potential full roll-out for an ArtsandCulturemark, delivered by SLA outside of ACE.

Of the above, only Stage Four is dependent upon a previous Option. Stages One to Three should be facilitated as a priority for ACE. This is because, if Artsmark is to retain its strengths

as an accessible, valued awards scheme for arts provision in schools and across the learning continuum, then it must be refreshed and revitalised.

This is regardless of the wider strategic agendas of culture and cultural entitlement; personalisation; creativity; and changes to the curriculum; although such strategic shifts do of course provide a set of opportunities for Artsmark to widen its instrumental value.

It is clear that, going forward, Artsmark should be renewed, re-purposed, and reinvigorated through a considered, pragmatic engagement with a mix of demand- and supply-side factors that require it to be:

- **Agile and flexible** – able to respond to strategic shifts and to the transforming learning landscape. This requires a partnership approach to management and delivery, plus a more open source relationship with schools through the digital profile of the scheme.
- **Enabling** – underpinned by a clear set of guidance notes and advocacy materials that promote a core arts offer as a gateway to a wider cultural offer. It is important here to describe this landscape to be accessible to schools and, where possible, to share the tools and narrative deployed by partner bodies: the arts and cultural landscape in education needs to be as legible as possible and Artsmark has a role to play here.
- **Ambitious** – increasing the number of applicant schools; and with each Round re-balancing the application process

to fit demand as expressed through the website and strategic opportunities that may arise (and can be forged) such as through the Cultural Olympiad and further changes to the Curriculum.

- **Demanding** – connecting more effectively with RFOs and other assets to increase their role in providing arts and cultural experiences and learning opportunities; develop their capacity and reach; and of course enrich the overall arts and cultural learning offer.

1. Artsmark – An Accessible, Trusted Tool for Arts Education?

In 2006, ACE commissioned Matthews Millman to undertake an **Evaluation of Artsmark**. This study was primarily demand-led: i.e. it focused on the dynamic of adoption, management and delivery from a school perspective. The evaluation helps to establish the narrative for why Artsmark is considered a success. It showed that:

- **Artsmark has had a strong impact on the range of curriculum activities and experiences available for the arts in schools.** There was evidence not only of increased volume of activity, but also work to remedy gaps in provision. For example, almost one third of schools had managed to increase lesson hours available to arts subjects as a direct impact of Artsmark; and there were marked increases in out of school hours opportunities at key stage two and key stage four and for post 16s among schools applying in round one and subsequently reapplying.
 - **The strongest impact arising from Artsmark was on levels of internal support for, and awareness of, arts policy and provision.** The desire to increase support and recognition for the arts was a key motivation for most schools to apply for Artsmark. The evaluation showed that Artsmark helped teachers to bring the arts closer to the centre of school agendas; and that Artsmark provides a form of recognition for their commitment to arts provision.
- **Artsmark increases pride and self-esteem among pupils and professional development opportunities for staff.** The evaluation also showed that Artsmark enables schools to achieve positive change in the provision and profile of the arts in areas that went beyond the scope of the scheme's aims and objectives. For example, Artsmark has helped to enhance reputation, particularly among schools in areas of deprivation, or schools with low academic achievement. Here, the scheme helped schools and others to recognise ways in which arts provision can achieve a wide range of both academic and non-academic goals for pupils.
 - **There are variations in motivation for different types of school to apply for Artsmark.** Primary schools are particularly strongly motivated to apply for an Artsmark award to increase and broaden pupil access to the arts curriculum. Achieving Artsmark results in a greater increase in awareness of arts policy among staff. Secondary schools are more strongly motivated to increase internal support and recognition for the arts. Achieving Artsmark results in a higher involvement of arts staff in the development of arts policy.

"Achievement of an (Artsmark) award is an affirmation for individual champions of arts in schools and has demonstrated how ownership of the arts can be broadened in schools, and how awareness both internally and externally can be raised...Positive change has taken place in most areas of school practice. The scale of change to arts provision and policy points to Artsmark as being a significant catalyst"(Matthews Millman, 2006. 'Impact of Artsmark on Schools in England', p.10).

1.1 Challenges for Artsmark?

The evaluation by Matthews Millman did also introduce a set of **challenges for Artsmark going forward**. As a demand-side study, these related to issues such as the legibility and accessibility of the application form - which is long, time-consuming to fill-in, and considered as insufficiently fit for purpose by a disproportionately large percentage of unsuccessful applicant schools.

The study also emphasised that Artsmark, because of its very strengths and successes, should be **recognised as an asset that can deliver much more**, further embedding arts into schools and mainstreaming arts education as a key tool in personal, curriculum and professional development.

Moreover, it **frames a set of supply-side strategic considerations for Artsmark**, many of which are scoped in this subsequent Options Analysis. These include:

- A more intensive (and thus better resourced) push to increase the application rate, especially in areas with proportionately less applications.
- Establishing the completed application forms as an intelligence resource for policy development in arts and education – with implications beyond the footprint of Artsmark.
- More effectively utilising Artsmark as a brand-maker and brand-confirmer for ACE, presenting the organisation as the objective supporter of arts

education, partner to schools and champion of the pupil.

However, the evaluation stopped short of positioning Artsmark within a wider strategic landscape of arts education, where approaches to arts, culture and creativity have changed considerably over the (now nine) years since Artsmark was established.

It is these **supply-side factors** that shape the strategic options for Artsmark going forward. Indeed, add to this a further supply-side consideration – that **the greater the demand for Artsmark, the more expensive it is to deliver** (at least through its current operational model), then a wholesale review of Artsmark from both a practical and strategic perspective is clearly advisable.

1.2 Strategic Context: Artsmark in a Landscape of Change

Today, Artsmark sits as part of a fabric of initiatives to support the arts in education, as well as a bigger picture where approaches to culture and creativity in learning and skills are operating increasingly to the mainstream of 'the offer'.

Add to this a wider mix of policy and conceptual changes – such as personalisation in education, the rise of non-formal learning and extended hours provision, greater numbers of specialist schools, the burgeoning Creative and Media Diploma, new apprenticeships in the Creative Industries, increased focus on cultural opportunity (such as through Find your Talent), an eagerness to embed creativity as a core

outlook and skill, and increasingly convergent cross-art-form practice at professional level; and **the operational and strategic context for Artsmark in 2009 is quite different to that in 2000.**

Appendix 1 outlines in more detail the range of demand and supply-side factors that are influencing the current position of Artsmark and which provide the strategic rationale for its transformation as a fit for purpose strategic tools for arts and cultural learning. These are summarised in **Figure 1** below:

1.3 Extending the Offer – a Reinvigorated Artsmark?

The opportunity area for Artsmark is to provide a route-way for cultural experience and opportunity through the arts that **is directly in line with 'Great Art for Everyone'** and will ensure a **stronger (and thus better value) role for RFOs in the provision of arts and culture in education.**

Currently, Artsmark measures and awards schools on the basis of arts provision. Such provision can deliver a set of excellent cultural experiences to children and young people, but **not the full range of available cultural experiences.**

Put simply, the argument follows that by extending the reach (i.e. the metrics that are measured) of Artsmark, the scheme can ensure that the arts delivers to a wider cultural agenda, while at the same time broadening cultural opportunity for children and young people.

In principle this makes absolute sense on two levels:

- **Strategy level:** it means Artsmark can deliver a set of wider cultural agendas, working in partnership to provide a coordinated arts and cultural offer at the heart of the learning experience that is more industry focused, flexible and open source; and rewarding schools accordingly. A broadened Artsmark therefore offers a sharing of efficiencies and a clear means of benchmarking progress for arts and cultural delivery in and around schools.
- **User level:** schools and the children and young people they serve to not make the same distinctions between arts and wider cultural practice as have, traditionally, the funders and policy-makers. Boundaries are crossed that make delineation and quantification difficult and to some extent based on a set of false dichotomies. It therefore makes sense to award schools for the breadth and depth of their engagement with arts and culture, while of course making allowances for the importance of a 'hard kernel' of arts activity at the heart of the learning experience and as a launch-pad for a wider cultural engagement.

However, as will be shown, such reform introduces a set of challenges for Artsmark if it is to retain its assets, develop new assets, remain affordable, and provide maximum strategic value to ACE on the one hand, and a wider set of stakeholders (from Government to children and young people) on the other.

Indeed, this picture becomes complicated yet further with the arrival of new types of kite-marking scheme such as the UK Design Council's **Designmark scheme**. Designmark is a key

delivery tool for the 'UK Design Blueprint'², which sets out an agenda to promote and improve design education in schools through:

- A programme of designers working with schools, supported by high-quality resources
- A design mark for schools to acknowledge excellent design teaching
- A teacher development scheme to support and promote design excellence in school education.

This presents an opportunity – to further align provision and coordinate the delivery of awards for arts, design and – potentially – culture. It also **provides an alternative delivery model**, with an emphasis on on-line development, a charging mechanism for participating schools, and links to industry centres of excellence.

However, of course, it also further complicates the picture, with what seems to be an increasingly complex landscape of assessment, bench-marking and kite-marking.

² Published by the Design Council, Creative and Cultural Skills, and the Design Industry Advisory Panel.

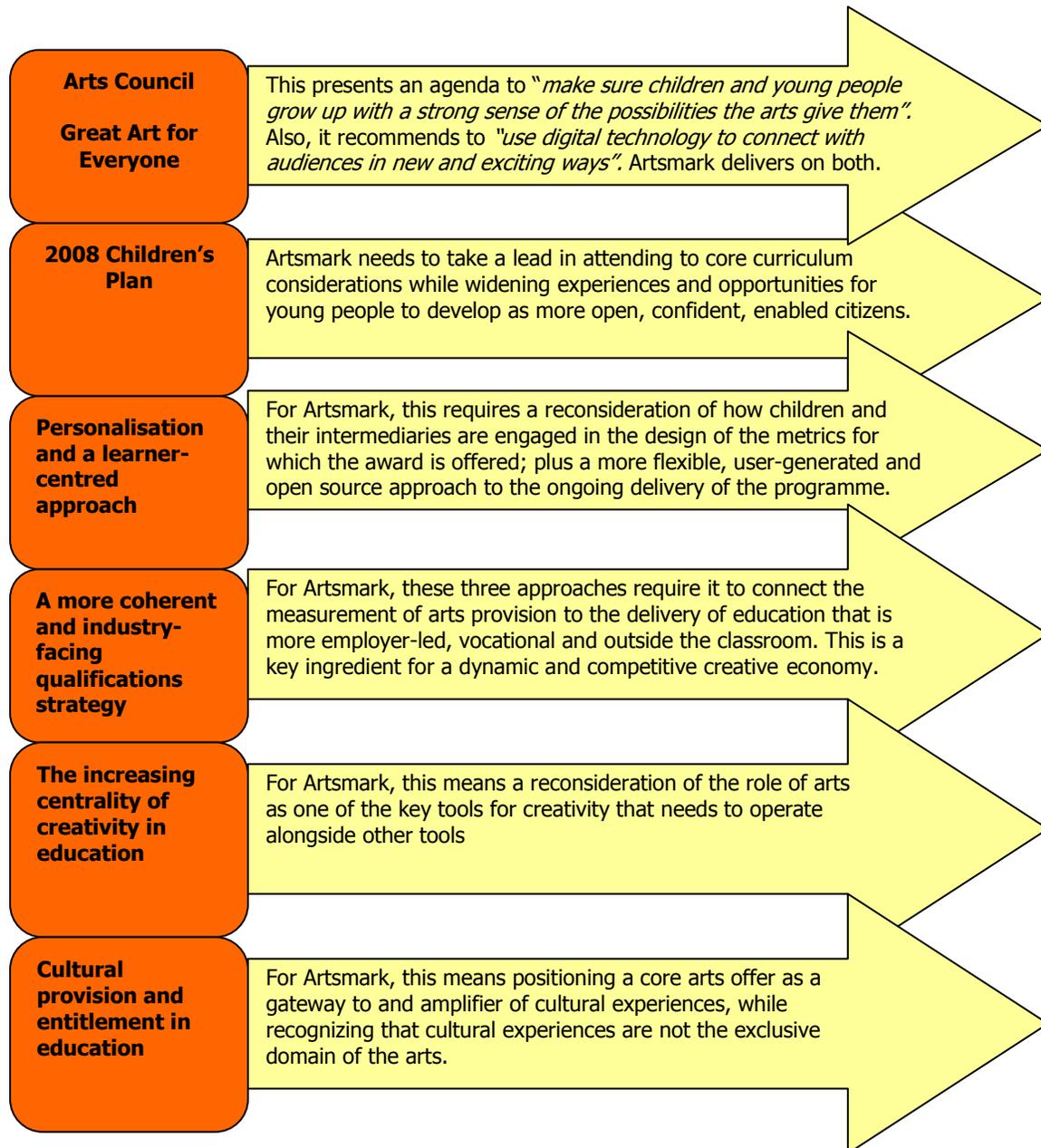


Figure One – Artsmark as a Strategic Tool

A revamped, reinvigorated and re-positioned Artsmark will be:

Technical considerations:
Digitised
Leaner and more accessible
Applied-for by partnerships (i.e. not exclusively by schools)
A basic charging model
Expansive and holistic – with an ArtsandCulturemark pilot in ¾-time gold schools and/or FYT pathfinders

Strategic considerations:
Round 10 is the celebration round, before moving to a new-look and freshly focused Artsmark
Co-designed/coordinated/promoted by ACE, MLA, UKFC, UKDC
Delivered under SLA outside ACE
Applications used as a data/intelligence resource and policy tool

Conceptual considerations:
Open Source
Participatory
Industry-focused

2. Artsmark Going Forward: Options for Arts Council England

This Section presents a set of options for ACE to consider with regard to the future of Artsmark. They are based on intensive consultation across the spectrum of strategic partners and stakeholders – see **Appendix 2**. It concludes with the presentation of a preferred option for Artsmark. This is inclusive of elements presented in previous options: it is a hybrid of the most favourable and actionable practical and strategic considerations for Artsmark.

2.1 A Balanced Scorecard of Options for Artsmark

OPTION	STRENGTHS	WEAKNESSES	STATUS OF OPTION
<p>1. CLOSE DOWN ARTSMARK</p> <p><i>- Artsmark is no longer a fit for purpose programme</i></p> <p><i>- It is narrowly defined.</i></p> <p><i>- It is expensive and increases in cost with every additional application</i></p> <p><i>It is under-connected to wider strategic agendas in arts and cultural provision and strategy.</i></p>	<ul style="list-style-type: none"> - This would reduce costs and relieve ACE national office of a delivery programme, allowing it to focus on strategy development. - This would 'create the space' for the introduction of a new awards scheme that covers both arts and cultural provision as a continuum. - The 'delivery clutter' of multiple programmes in arts and culture – from Arts award to Shine, FYT to Creative and Media diplomas – would become slightly simpler and thus more navigable. - Schools would no longer face the onerous task of form-filling for an awards scheme that has for some lost its appeal and for many schools has never had an appeal. 	<ul style="list-style-type: none"> - A major brand and strategic asset would be lost for ACE. - Trust in ACE as an honest advocate and supporter of arts activity in schools would be lost. - Teachers committed to a rich mix of arts provision would feel isolated and under-appreciated. - Opportunities to develop a wider award scheme that connects arts to cultural provision would be lost, not least because the existing 'sunk costs' of Artsmark would no longer be available. - The intelligence provided by 1,600 plus application forms would be lost. This is currently under-utilised as a resource by ACE, but could become a real intelligence-engine for the organisation and its partners. 	<p style="text-align: center;">DO NOT PROCEED</p>

OPTION	STRENGTHS	WEAKNESSES	STATUS OF OPTION
<p style="text-align: center;">2. DO NOTHING</p> <p><i>- Continue to operate with current set-up, brand and focus.</i></p>	<ul style="list-style-type: none"> - Artsmark is a success story for ACE and it continues to attract new schools. It remains the only clear means of establishing and quantifying an arts offer in schools. It provides a positive 'message' for ACE – e.g. with MPs – this is because it is clear and provides an accessible means for comparison (by school and locality). - Artsmark has a clear brand and is well understood by teachers. Though onerous, the form-filling is valued by teachers as a means to test their commitment to arts and as a basis for comparison with other schools. - Artsmark provides a means to develop the careers of artists working in schools. It is a platform for ensuring a strong practical arts offer in schools. - Artsmark plays a major development role for specific art-forms – for example, it has ensured the growth in dance participation. 	<ul style="list-style-type: none"> - Artsmark is expensive and its ongoing success makes it all the more expensive. - Artsmark has a brand value that can be developed to deliver further strategic agendas. - Artsmark is paper-based and bureaucratic. It absorbs a huge amount of labour and resource for a programme that does not sit at the heart of key ACE corporate agendas. - Artsmark is too 'top down', with little scope for a more user-generated approach where schools, local authorities and ACE co-design the approach - The existing form is too long and prescriptive. It is also overly quantitative, with assessment of quality is under-developed. - Wider agendas in culture and creativity are not delivered or assessed through Artsmark, which renders it relatively one-dimensional. - New policy developments such as the Interim Rose Review mean that the core arts offer of schools is likely to improve and be secured anyway, which potentially weakens the significance of Artsmark status as it currently operates. - Artsmark provides the opportunity for ACE to broaden its partnerships and to co-deliver against 	<div style="border: 2px solid black; background-color: orange; padding: 10px; width: fit-content; margin: auto;"> <p>DO NOT PROCEED</p> </div>

OPTION	STRENGTHS	WEAKNESSES	STATUS OF OPTION
<p>3. MINOR STRUCTURAL CHANGES FOR ROUND 10 – THIS IS THE FINAL ROUND OF ARTSMARK IN ITS CURRENT SCOPE AND PROVIDES OPPORTUNITIES TO CELEBRATE SUCCESS AND BUILD PARTNERSHIPS FOR THE FUTURE</p> <p><i>- Shorten the form</i></p> <p><i>- Re-focus its questions</i></p> <p><i>- A more coordinated partnership push,</i></p>	<ul style="list-style-type: none"> - With a shorter, simpler and re-focused form, Artsmark will be more accessible, leaner, less bureaucratic, and thus less expensive (even if take-up increases). - It will also provide questions that are more pertinent to shifting practice in schools and have a more refreshing and revitalising role. - By working more closely with schools, questions can explore the role of arts as they are recognised and valued by schools. - A shorter form will ease processes of data and intelligence extraction and thus increase the wider value of Artsmark as a strategic tool. - A stronger and more coordinated approach across the ACE regions and with local authorities will secure a committed approach to the arts in schools – currently this is too dependent on the priorities of individual officers, with the strategic value placed on Artsmark varying by region. - A clearer relationship with other initiatives (such as Arts Award) will connect the strategic landscape and make co-delivery easier. - Reduce the award period to two years to enable 	<p>a wider agenda (such as a cultural agenda). There is partnership appetite here – e.g. through MLA.</p> <ul style="list-style-type: none"> - It will be difficult to shorten the form considerably without devaluing the robustness and thus reputation of Artsmark. - Despite significant advances in the arts offer of schools over recent years, a strong core arts offer should not be taken for granted – e.g. Artsmark ensures a strong ongoing arts focus regardless of changes in personnel and policy. - An improved form might raise application levels even further – with a major cost implication. - A more coordinated 'partnership push' will have cost implications at national, regional and local levels, with officers already stretched to deliver existing priorities. In addition, this approach relies too heavily on individual officers promoting Artsmark (and indeed finding the resources to do so). 	<p style="text-align: center;">PROCEED FOR ARTSMARK ROUND 10</p>

<p><i>scoping toward a post-Round-Ten strategic delivery environment</i></p> <p><i>- Hold a celebration event for 10 years of Artsmark – where the future of the programme will also be introduced</i></p>	<p>a development phase post Round 10.</p>		
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SUMMARY ACTIONS for ROUND 10

- Establish a new strapline to promote Artsmark working and consult Designmark and Arts Award to develop complementary language – even to the point of showing the links between the schemes as part of the promotion.
- Revise section 8.3, which is too prescriptive and covered in 8.1; or cut Section 8 entirely, which requests evidence for activities that should now, in 2009, be accepted as core practice and otherwise are measured elsewhere in the form.
- Sections 5.2, 6.5 and 7.1 are all unnecessary and request information that should be at least implicit from other areas of the form.
- Adapt Section 7 to feature the same strategic language/agendas of DCMS and MLA on libraries, and museums. This will make adaptation to a wider cultural focus more straightforward.
- Introduce a closer link to literature in Section 4 – e.g. re. poetry. Key Stage 4 is becoming increasingly convergent and cross-disciplinary and this needs to be better reflected through Artsmark.
- Include in the Advisory Team a representative of MLA, UKFC and UKDC – to provide them with the task of re-scoping some of the questions to connect to wider cultural agendas: i.e. beginning to pitch the scheme as a genuine partnership initiative.
- Reduce the award period to two years - providing the space and good will to reform the overall scheme.

OPTION	STRENGTHS	WEAKNESSES	STATUS OF OPTION
<p>4. MAJOR STRUCTURAL CHANGES</p> <ul style="list-style-type: none"> - <i>Digitise</i> - <i>Increase the qualitative input by schools</i> - <i>Maximise the forms as an evidence base for arts and culture with far wider currency</i> - <i>Introduce charging per school/partnership</i> - <i>Encourage partnership-based bids (i.e. not schools only).</i> 	<ul style="list-style-type: none"> - A digitised form would make it more accessible and legible. It would also allow for a more flexible process of ongoing editing. - A digitised form would enable fast data and intelligence gathering and establish Artsmark as a research and strategy resource with a far wider appeal. It would also allow for a greater appreciation of shifting patterns in take-up and performance. It would also reduce the labour requirement and the physical space needed to manage and service Artsmark. It would enable greater interactivity and 'user-generation', with schools in a position to introduce greater qualitative information and to propose the introduction of alternative metrics. - With a shorter, simpler and re-focused form, Artsmark will be more accessible, leaner, less bureaucratic, and thus less expensive (even if take-up increases). - It will also provide questions that are more pertinent to shifting practice in schools and have a more refreshing and revitalising role. - By working more closely with schools, questions can explore the role of arts as they are recognised and valued by schools. - A shorter form will ease processes of data and intelligence extraction and thus increase the wider 	<ul style="list-style-type: none"> - The initial on-costs for digitisation would be expensive. Indeed, to fully explore the potential of a more interactive and flexible on-line presence would require a total overhaul of Artsmark. - A digitised approach might reduce accessibility for some teachers. - The data and evidence supplied through a digitised approach may not be effectively utilised by ACE and partners – commitment to this would need to be built-in to any approach. - Charging would reduce participation from schools that are less well resourced. It might also introduce an expectation that with a charge paid, an Artsmark award will follow. - Charging would also lead to greater demand from schools to improve the programme on an ongoing basis. This sort of customer-driven accountability might be difficult to respond to for an ACE project driven by national office. 	<p style="text-align: center;">PROCEED WITH SOME ELEMENTS FOR A POTENTIAL FUTURE ARTSMARK / ARTS and CULT UREMARK</p>

	<p>value of Artsmark as a strategic tool.</p> <ul style="list-style-type: none"> - A stronger and more coordinated approach across the ACE regions and with local authorities will secure a committed approach to the arts in schools – currently this is too dependent on the priorities of individual officers, with the strategic value placed on Artsmark varying by region. - A clearer relationship with CCE (and other initiatives such as Arts Award) will connect the strategic landscape and make co-delivery easier. - Charging would reduce overall costs and raise the status of Artsmark. 		
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SUMMARY ACTIONS for a STRUCTURALLY-REFORMED ARTSMARK

- Reconvene the Advisory Team with representatives of MLA, UKFC and UKDC – to provide them with the task of re-scoping Artsmark for this and future options.
- Establish an entirely digital Artsmark application form that is faster to complete and assess and that provides a major digital intelligence resource for ACE and partners.
- Establish a broader 'digital community space' for Artsmark – an open source tool where schools can tell ACE, partners and of course other schools what they are doing regarding arts provision.
- Establish a newsletter and celebration function for the website – showcasing good practice and ultimately replacing the celebration events by encouraging schools to showcase their work and progress on-line.
- Conduct a survey through the new on-line tool to explore with the schools how the application process can be improved and made more relevant to schools and their stakeholders.
- Introduce a charging mechanism for schools – this needs to be properly costed, but alignment with Designmark's £7-800 per school is sensible.
- Provide a new facility for schools to apply with partner organisations (as a partnership) – such as museums, libraries, galleries or arts and cultural organisations. This positions Artsmark as a tool to broaden the role of schools in the community, as well as directly increasing the arts offer of the community.

OPTION	STRENGTHS	WEAKNESSES	STATUS OF OPTION
<p>5. DEVELOP AS A STRATEGIC TOOL FOR A WIDER 'ARTSAND CULTUREMARK'</p> <p><i>- Extend the role of gold schools and schools in FYT pathfinder areas to develop an 'ArtsandCulturemark' pilot with arts at the core.</i></p>	<ul style="list-style-type: none"> - By engaging Artsmark gold schools and schools in FYT pathfinder areas, any changes would have a 'soft landing' because they would be delivered to schools already requesting change and/or for the 'bar to be raised'. - This approach would enable the form and focus of the award to be piloted – so that issues such as the range and definition of 'culture' could be explored without full roll-out and thus without compromising the overall Artsmark brand. - This approach allows for partnerships to be tested (such as with MLA) and for Artsmark to be interwoven with FYT as it progresses toward national roll-out. - A wider engagement with 'culture' positions Artsmark as a more pertinent policy tool, supporting schools to work from a core of arts activity to a wider cultural offer. The development of a carefully positioned ArtsandCulturemark pilot would, accordingly, find widespread policy support, not least from DCMS, where there is a keenness to see approaches that share efficiencies. - With additional structural changes such as a simplified Artsmark form and digitisation, the widening of the ArtsandCulturemark pilot would 	<ul style="list-style-type: none"> - A wider ArtsandCulturemark would be far more difficult to define, delineate and benchmark than Artsmark. - The form is already too long. Introducing a set of wider questions/criteria could introduce further demands on schools. - Artsmark has a clear and simple brand. To widen it to a culture approach might confuse the brand and reduce its benchmarking quality. - Many of the Artsmark Gold schools are happy with the programme as it currently stands and would not wish to see it 'diluted' or compromised. - Artsmark as it stands provides a clear working relationship between ACE and schools (perhaps the only ongoing and structured relationship). To couple it with programmes such as FYT would weaken this relationship and take ownership directly out of ACE control. - The results of the pilot might warn against the roll-out of ArtsandCulturemark and emphasise the need for Artsmark and Culturemark to run parallel to each other or for Artsmark to progress to a Culturemark (e.g. Culturemark becomes the 'platinum award'). This could introduce a captive audience for an approach that is more expensive 	<p style="text-align: center;">PROCEED AS A PILOT ALONGSIDE OPTION 4 ABOVE</p>

	<p>be facilitated with relative ease. Current 'blockages' are as much to do with the heavy bureaucracy of Artsmark as the merits of its arts-centric content.</p> <ul style="list-style-type: none"> - The current Artsmark focus is too narrow and does not flexibly connect to wider and very current agendas in cultural development. It also stands apart from the overall development approach of ACE as a delivery programme with few obvious tie-ins to emergent programmes such as those driven by CCE. An ArtsandCulturemark approach would reposition Artsmark to the centre of strategy development and repurpose its positive benefits (such as strong 'end-user' relationships with schools and the data and intelligence it provides) to a wider set of strategic agendas (e.g. planning, healthy living and citizenship). - An ArtsandCulturemark or Culturemark approach would be supported by Government, which currently views Artsmark as lacking strategic value; and by other NDPBs. E.g. MLA, UKFC and UKDC would welcome the opportunity to work with ACE to support a scheme that delivers on a dual approach of arts and cultural development with a more holistic and industry-focused approach. - An ArtsandCulturemark approach might allow ACE to re-locate Artsmark (which becomes ArtsandCulturemark) through an SLA with another body. This will give it a new flexibility and enable ACE to focus on its core development functions. 	<p>and less clear/tidy than the present approach. Thus the pilot may not produce the 'desired' strategic outcome.</p>	
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	- An ArtsandCulturemark approach would connect a core arts offer to the role of cultural activity and infrastructure which would benefit pupils as part of a more flexible and personalised approach to learning and development.		
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SUMMARY ACTIONS FOR AN ARTSANDCULTUREMARK PILOT

- Establish an advisory group to the design and roll-out of this pilot. This should include ACE, CCE (focused through the FYT Pathfinders), MLA, Design Council, QCA, DCSF, DCMS and some members of the current Artsmark project team.
- Revise the application process and form accordingly, and platform the pilot through a special section of the website.
- Encourage applications to be partnership-based rather than purely schools-driven (building on the recommendations for post-Round 10).
- Advertise the delivery of the pilot phase through a competitive tender or through the extension of an existing funding relationship – e.g. establish the pilot through a project fund to be awarded to a partner organisation and scope for a full roll-out to be delivered via a new SLA for ACE and strategic partners.
- Establish an evaluation contract to run parallel to delivery.
- Launch the ArtsandCulturemark pilot to schools in FYT pathfinder areas and three-time Gold schools elsewhere. The pilot should run for 1-2 years, with the potential for national roll-out in 2011-12.
- If it cannot be accommodated within the current FYT Pathfinder programmes, Option 5 should be pursued until FYT has been properly reviewed and opportunities for Artsmark to become ArtsandCulturemark can then be re-assessed in this context.

OPTION	STRENGTHS	WEAKNESSES	STATUS OF OPTION
6. RE-PURPOSE AS A FULLY-FLEDGED 'ARTSANDCULTUREMARK' <i>- A holistic arts and cultural kite-marking tool that delivers multiple agendas and extends the</i>	<ul style="list-style-type: none"> - A wider engagement with 'culture' positions ArtsandCulturemark as a more pertinent policy tool, supporting schools to work from a core of arts activity to a wider cultural offer. Accordingly, it would find widespread policy support, not least from DCMS, where there is a keenness to see approaches that share efficiencies. - This approach will ensure that arts provision continues to be awarded while the role it plays in 	<ul style="list-style-type: none"> - Without a pilot phase, a wider Culturemark would be far more difficult to define, delineate and benchmark than Artsmark. The Taking Part definition would be the most obvious choice. - The form is already too long. Introducing a set of wider questions/criteria could introduce further demands on schools. - Artsmark has a clear and simple brand. To widen it to a culture approach might confuse the 	

<p><i>role of the arts across a wider value range. Here it can operate through a new SLA agreement with another body.</i></p>	<p>developing cultural activity is also awarded. Similarly, cultural activity is recognised for the role it plays in arts development.</p> <ul style="list-style-type: none"> - With the fully-fledged digitised approach, a charge for participation, partnership-based applications, management and strategy, ArtsandCulturemark becomes an open source, democratised awards tool that recognises good practice as identified from a demand and supply-led perspective. - ACE is able to show how it has responded to a shifting agenda in learning and skills – from personalisation to cultural entitlement – while retaining a value-system that places the arts at the centre. - The on-line application form and wider space for interaction becomes a key intelligence portal for ACE and partners, helping to shape a more bespoke and flexible approach to arts and culture in education. 	<p>brand and reduce its benchmarking quality.</p> <ul style="list-style-type: none"> - Artsmark as it stands provides a clear working relationship between ACE and schools (perhaps the only ongoing and structured relationship). To couple it with programmes such as FYT would weaken this relationship and take ownership directly out of ACE control. - Culturemark would be more relevant to the current strategic climate. However, this climate may change. The current clarity and brand value of Artsmark is more likely to stand-up robustly in times of political change – such as a new government. - A core arts offer in schools cannot be taken as a given: many schools still lack a strong arts offer and to move directly to a wider culture-led approach may weaken the role of arts education. Therefore, an 'arts core' would need to be safeguarded. 	<div data-bbox="1749 412 1969 675" style="border: 2px solid black; padding: 10px; text-align: center;"> <p>DO NOT PROCEED UNTIL OPTION 5 HAS BEEN TESTED</p> </div>
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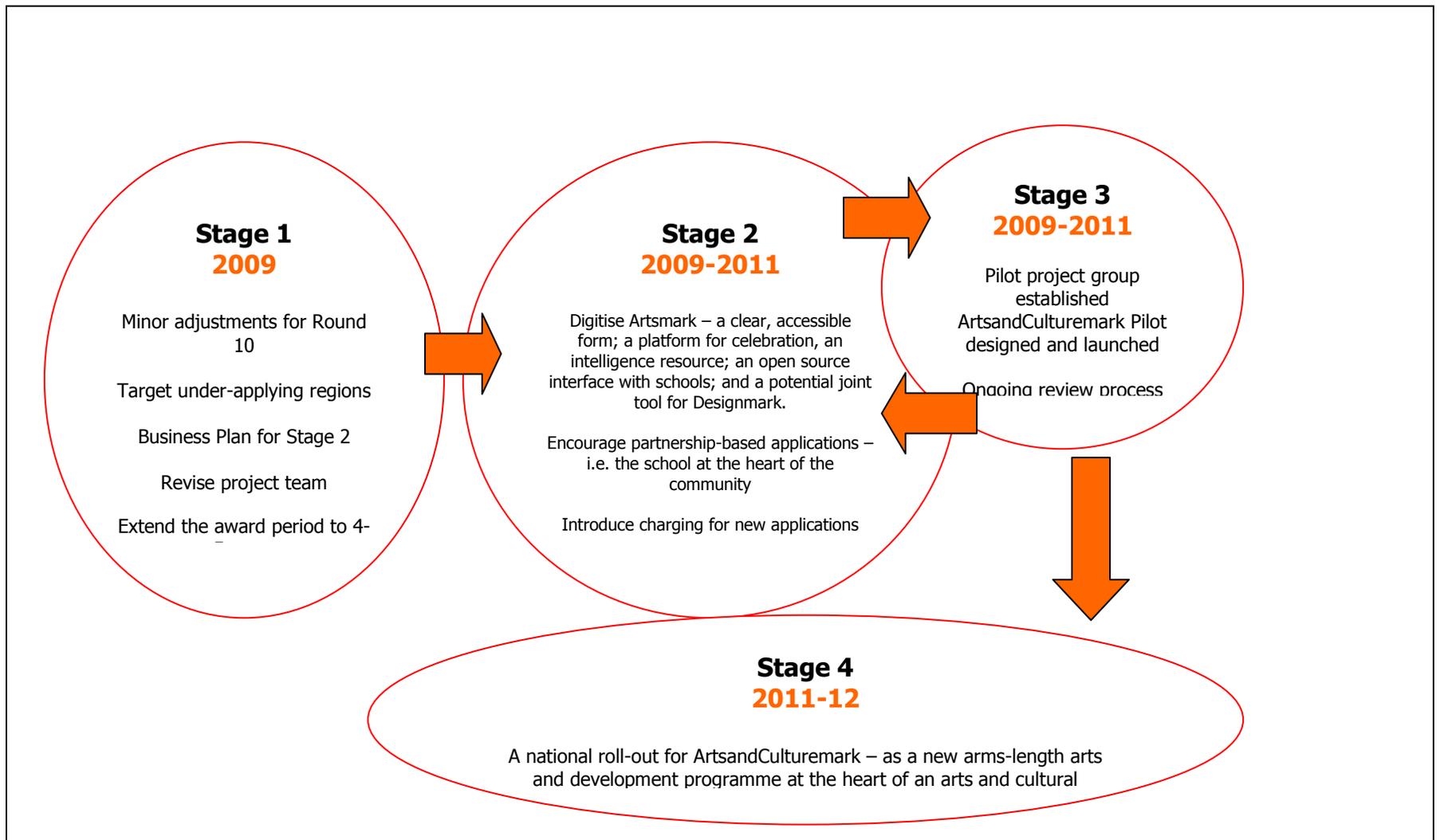


Figure 2 – Future Options for Artsmark

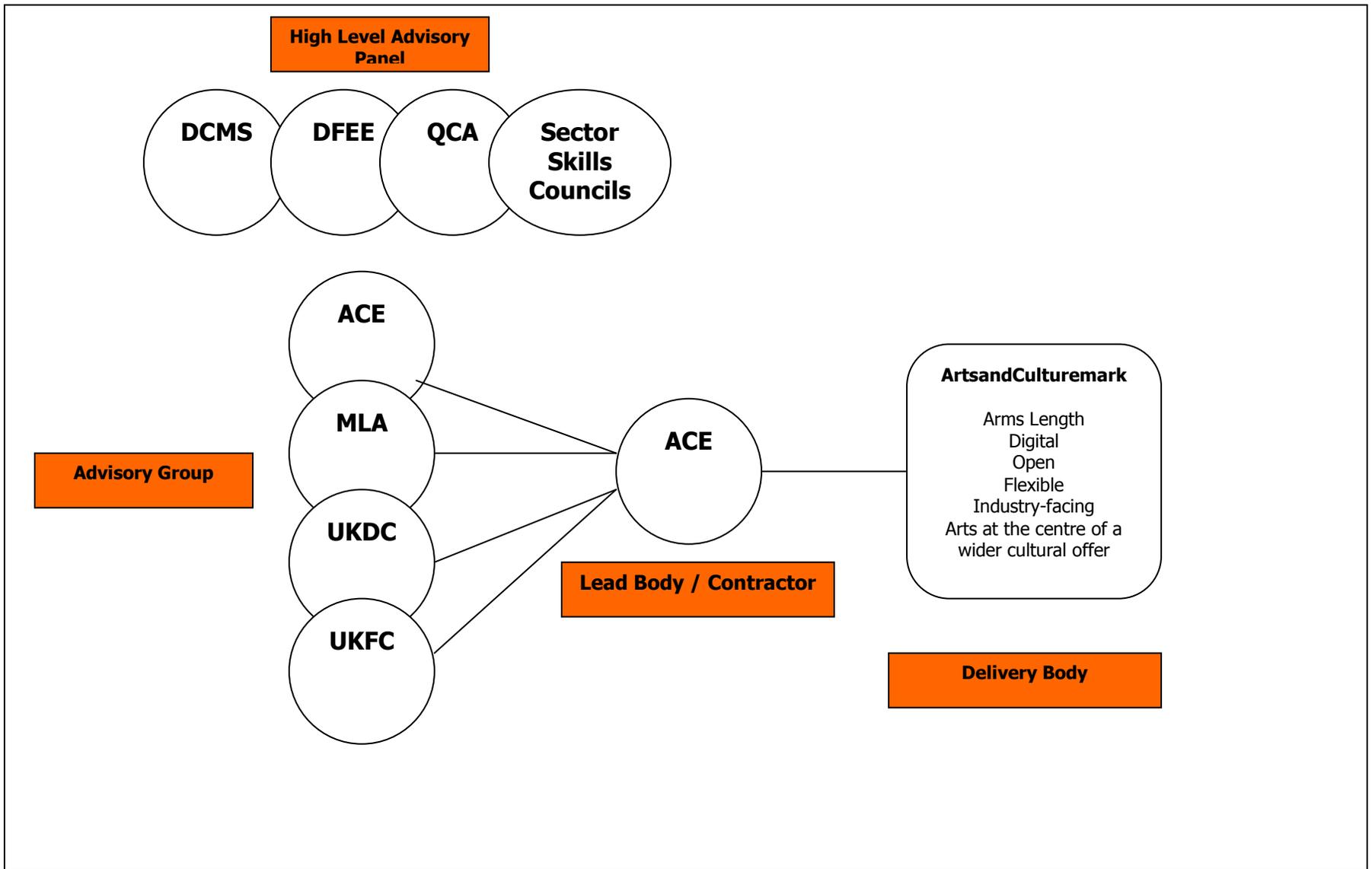


Figure 3 – Potential Management & Delivery Structure

Appendix 1 – a Shifting Strategic Context for Artsmark

1.2.1 The 2008 Children's Plan

In 2008, The Department for Children, Schools and Families (DCSF) launched its Children's Plan – the key frame for policy and strategy development related to young people and education. It has **five focus areas**:

- To strengthen support for all families during the formative early years of their children's lives
- To take the next steps in achieving world class schools and an excellent education for every child
- To involve parents fully in their children's learning
- To help to make sure that young people have interesting and exciting things to do outside of school
- To provide more places for children to play safely.

It also means a new leadership role for Children's Trusts in every area, a refreshed role for schools as the centre of their communities, and more effective links between schools, the NHS and other children's services so that together they can engage parents and tackle all the barriers to the learning, health and happiness of every child.

Based on the consultation, **five principles** underpin the Children's Plan:

- Government does not bring up children – parents do – so government needs to do more to back parents and families

- All children have the potential to succeed and should go as far as their talents can take them
- Children and young people need to enjoy their childhood as well as grow up prepared for adult life
- Services need to be shaped by and responsive to children, young people and families, not designed around professional boundaries
- It is always better to prevent failure than tackle a crisis later.

Goals of the Children's Plan

The Children's Plan provides a set of Goals for 2020 that encapsulate a mix of attainment and qualitative considerations. Provision for young people will, for example:

- Enhance children and young people's wellbeing, particularly at key transition points in their lives
- Ensure every child is ready for success in school, with at least 90 per cent developing well across all areas of the Early Years Foundation Stage Profile by age 5
- Ensure every child is ready for secondary school, with at least 90 per cent achieving at or above the expected level in both English and mathematics by age 11
- Equip every young person with the skills for adult life and further study, with at least 90 per cent achieving the equivalent of five higher level GCSEs by age 19; and at least 70 per cent achieving the equivalent of two A levels by age 19
- Ensure parents are satisfied with the information and support they receive
- Enable all young people participating in positive activities to develop personal and social skills, promote wellbeing and reduce behaviour that puts them at risk
- Ensure employers are satisfied with young people's readiness for work.

Correspondingly, The Children's Plan is designed to affect change in the curriculum and wider learning experience so that children move seamlessly from nurseries to schools, from primary to secondary and then to work or further and higher education. Currently, DCSF and National College for school Leadership (NCSL) are formally consulting on the proposed **National Standards for School Leadership** – exploring new approaches to leadership to deliver the key aims of the Children's Plan.

For Artsmark and other parts of the learning and skills landscape, this means **taking a lead** and attending to core curriculum considerations while widening experiences and opportunities for young people to develop as more open, confident, enabled citizens.

The driving forces behind the Children's Plan can be linked to a wider set of shifts across the learning and skills landscape in England – **each of which has implications for the ongoing and future role of Artsmark.**

There are four main shifts at play here with a direct implication for Artsmark:



Personalisation and a learner-centred approach:

In education, personalisation refers to matching provision to learner needs. Leadbeater argues that personalisation operates at five levels:

1. Providing more customer friendly services
2. Giving people more say in navigating their way through services

3. Giving users more say over how money is spent
4. Users becoming co-designers and co-producers of services
5. Self organisation by individuals working with the support and advisory systems provided by professionals.

In education, this means children and young people would be able to devise:

"A greater repertoire of possible scripts for how their education would unfold. At core there would be a common script - the basic curriculum - but that script could branch out in many different ways, to have many different styles and endings. The foundation would be to encourage children, from an early age and across all backgrounds, to become more involved in making decisions about what they would like to learn and how. The more aware people are of what makes them want to learn, the more effective their learning is likely to be, since... personalised learning allows individual interpretation of the goals and value of education"
(Leadbeater, C. 'Personalisation Through Participation', 2003, pp. 68-69.)

Personalisation in learning therefore majors on the promotion of self-realisation, with children considered active and responsible co-authors of their educational script. As a result, children, with their intermediaries (teachers and parents) are able to set their own learning targets, adopting continuous self-assessment for learning and development of flexibility in learning beyond the school and outside traditional school hours.

For Artsmark, this requires a reconsideration of how children and their intermediaries are engaged in the design of the metrics for which the award is offered. It also means a more flexible, user-generated and open source approach to the ongoing delivery of the programme. This, as will be shown, is best achieved digitally, enabling a flexible repositioning of the scheme on an ongoing basis.

2

A more coherent and industry-facing

qualifications strategy: While the Government may not have responded completely to the 'Tomlinson Review's' proposals³ to abolish GCSEs and A-Levels in favour of a diploma approach; this strategy has opened the way to the radical development last year of vocational Diplomas, including the Diploma in Creative and Media. Delivering this approach is based squarely on 'dramatically increasing employer involvement' while at the same time retaining high standards of qualifications.

There are three major strategic considerations at play here, each of which has greatest relevance for Artsmark in Secondary and Specialist schools:

- The rise in employer-led approaches to education.

The establishment of **Sector Skills Councils** - Skillset, Creative and Cultural Skills and Skillfast-uk – means an effort to ensure that *"education and training offered to people joining or working in our industries is relevant to the needs of individuals as well as the current and future requirements of*

*employers large and small*⁴. The skills councils are delivering on this, working to bridge the gaps between industry, schools, FE and HE. For example, the Skillset Academy Network of screen and media academies *"enable education and industry to work together to produce the innovators and leaders of the future - those who will ensure the UK's creative industries remain globally competitive and at the forefront of productivity and business innovation.*⁵

- The growth in work-related-learning activities.

The importance of embedding employer engagement into the mainstream of learning is emphasised by the Qualifications and Curriculum Authority (QCA). Opportunities for work-related learning and Key Stage 4 are prioritised:

*"(T)here are many (other) ways in which employers can support the school curriculum, and work-related learning in particular, which are not as time-consuming. They can contribute to local curriculum development...(N)ew technologies mean that employers can engage with students at a distance, providing different kinds of challenges for students. Businesses can make donations of equipment and materials, and contribute scenarios for case studies, role plays and work simulations*⁶.

The QCA identifies a mix of work-related learning delivery models that include enterprise days, mentoring, short courses and mock interviews *in the classroom*; plus work experience,

³ DFES Oct 2004, 14-19 Curriculum and Qualifications Reform Final Report of the Working Group on 14-19 Reform.

⁴ Creative & cultural Skills, Our promise See: www.ccskills.org.uk

⁵ www.skillset.org

⁶ Qualifications and Curriculum Authority, 'Work-related learning at Key Stage 4: Curriculum Support from Employers', 2008.

work shadowing, work-based projects and work visits *out of the classroom*. The use of new e-learning technology is also promoted – to reduce the amount of time that employers have to commit to face-to-face engagement. Tools such as e-mentoring, video-conferencing and virtual visits are all being developed as positive mechanisms for supporting employer engagement without some of the usual diseconomies of face-to-face contact.

- The Creative and Media Diploma

"The introduction of the new Diplomas is undoubtedly one of the most exciting developments in education for young people over the past generation. It is clear that they will engage and stretch learners of all abilities and provide universities with students who will be able to present new skills and competencies".

(Julian Skyrme, Admissions Policy and Widening Participation, University of Manchester 2008)⁷.

One of the first five diplomas (the others being construction and the built environment, engineering, IT, society, health and development) to be launched in approximately 350 schools (across 62 consortia), the Diploma brings together many of the developments in education seen over the past five years. Key elements of the Diploma are that:

- **It is delivered through consortia** consisting of a combination of schools and Further Education establishments. Not only does this provide scale to deliver across the 20 potential disciplines that learners may study

⁷ See Department for Children, Schools and Families, 'The Advanced Diploma in Creative and Media', 2008.

in, it also breaks down barriers between specialist and non-specialist schools and schools and further education.

- **It is seamless** – Students may take GCSEs and A-levels alongside their diploma, but in essence the Diploma offers a pathway from 14-19 that combines academic and vocational elements through levels 1-3
- **It is learner-centred and project based** - students have choice in how they combine the core components of the diploma, with a natural shift from generic to specialist as they progress through to level three
- **It is industry led** – the Diploma has been designed with industry's current and future needs in mind

For Artsmark, these three approaches require it to connect the measurement of arts provision to the delivery of education that is more employer-led, vocational and outside the classroom.

This is important not just for positioning arts provision as a key ingredient for a dynamic and competitive creative economy of the future (i.e. providing hard arts and creative skills), but to ensure a future workforce is suitably motivated and open, healthy and focused – characteristics that participation in the arts can bring.

The increasing centrality of creativity in education (typified most obviously by Creative Partnerships and now CCE):

Creativity in this sense means both unlocking the creative talent in young people, through exposure to creative activity and opportunity to learn and

3

practice creative skills; and the importance of taking more creative approaches to all aspects of education.

The move towards creative approaches in education and the way that creativity is about more than just individual fulfillment but a core part of future economic prosperity was signaled by the government as long ago as 2001:

"This Government knows that culture and creativity matter. They matter because they can enrich all our lives, and everyone deserves the opportunity to develop their own creative talents and to benefit from those of others. They matter because our rich and diverse culture helps bring us together-it's part of our great success as a nation. They also matter because creative talent will be crucial to our individual and national economic success in the economy of the future"⁸.

The *mainstreaming of creativity in education* range from large capital funding projects such **Building Schools For the Future**, which places a real emphasis on engaging pupils in the design of educational spaces; right through to curriculum based reform such as the launch of the **Diploma in Creative and Media**.

Creativity is now seen as not just an add on but a vital part of the educational experience of young people, with creativity benefitting the development of young people's 'personal, employability, learning and thinking skills', as well as their capabilities at 'investigation, collaboration, reflection, practical self-

⁸ DCMS 2001, Culture and Creativity: The Next Ten Years.

management and creative contribution' necessary for young people's success (Creative Partnerships - Creativity Award 2005).

Nesta's 2008 collection of essays, '*Preparing for the Future*⁹', make the point that instilling a lifetime desire to learn, teaching young people to question and take risks is part and parcel of teaching them to be creative.

Creativity as a skill needs to be taught; but so does the ability to work as an autonomous being and learn new skills quickly:

"Those who will succeed in the labour market of the future will be those with a self-developmental mindset and character. Three attributes are critical: autonomy, open-mindedness and application"¹⁰.

For Artsmark, this means a reconsideration of the role of arts as one of the key tools for creativity that needs to operate alongside other tools: a strong arts programme does not necessarily mean a strong creative programme, and Artsmark can be positioned to play a more focused role in measuring this dynamic and then awarding schools that successfully combine arts and creativity.

⁹ NESTA 2008, Preparing for the Future

¹⁰ NESTA, Ibid Richard Reeves

4

Cultural provision and entitlement in education:

Culture (whether this is in infrastructure, activity or process) is recognised as a key means of building confidence and endowing people with a sense of identity; and a major value-adder to multiple agendas such as in health, regeneration and of course education.

Culture represents both a way of seeing and a way of doing. It frames how and why we do what we do in specific places, at specific times and with specific people. It ranges from 'everyday life' to the spectacle of a festival or event. It is being increasingly understood as a process and tool that enables people to engage more fully in society; a facilitator of new opportunities; and as a transformer of how we view ourselves, our communities and our place. It is therefore, through organised and staged cultural activity that we can re-connect, re-imagine and re-invest with our senses of self and society.

It is here that culture becomes a tool: for broadening horizons, developing confidence, and telling new stories about ourselves and where we live. *Culture becomes a tool for carrying value.* This is often understood as *social value* (such as by feeding our identities with a narrative that connects and divides us). It is also increasingly understood as *economic value*: a prosperous society invests in cultural products and services as a commodity, hence the growth internationally in the Creative Industries – those businesses and organisations engaged in developing meaning-laden cultural content and goods.

The 'Value of Culture' – Living Places Prospectus 2008.

"Culture brings people together. They help people get to know each other through shared and complementary interests..."

"Culture helps develop identity and a sense of place. Well designed communities, with a distinctive character, provide places that residents can be proud of and where they can bond..."

"Culture makes places more attractive. Communities thrive in well-designed environments that incorporate accessible green space and a distinctive public realm..."

"Culture makes us healthier and happier. They encourage people to be active and do the things they enjoy. This increases personal, physical and mental wellbeing".

The **Find Your Talent Programme**¹¹ has grown from this broad **cultural entitlement** agenda, positioned as it is to give children and young people the chance to try out different cultural and creative activities. Currently being piloted through a £25 million pathfinder programme in 10 areas across England, FYT offers children and young people regular involvement with arts and culture both in and out of school.

The FYT Pathfinders have been established to test:

¹¹ Find Your Talent is funded by the Department for Culture, Media and Sport, the Department for Children, Schools and Families, Arts Council England and the Museums, Libraries and Archives Council.

- That culture brings a wide range of benefits to children and young people
- That these benefits are greater if their engagement is sustained and if they have access to high quality structured opportunities
- That more young people could reap these benefits if there was a step change in the range and reach and coordination of activities in the current 'offer', to include children and young people who are currently 'low engagers'
- That additional investment is needed to guarantee a consistent offer taken up by all young people

The Core Script of FYT focuses on maximising the role and value of culture in education. This is through:

- An education system which nurtures imagination and creativity
- Activities which harness the potential of cultural institutions and practitioners
- Experiences which engage with young people's existing interests as well as taking them on challenging new cultural journeys
- Learning about and through culture, as audiences, participants, creators and leaders.

This is based on a view that a set of problems provision, partnership and approach that need addressing:

- Many children are currently missing out on cultural opportunities and experiences

- Multiple agencies, programmes and projects on the ground do not always join up in a way that makes it easy for schools and local authorities or young people themselves to know what is on offer
- There is a complex patchwork of provision in many places and an uneven spread in different parts of the country
- Clear talent or career pathways for many art forms are difficult to find
- Our education system does not yet take a systematic approach to the development of creativity, and gives mixed messages about the value of culture.

Similarly, the **Cultural Olympiad** – the four year cultural programme for the London 2012 Olympic and Paralympic Games – aims to more effectively coordinate cultural and educational opportunities across the country, such as through its Inspire Programme, which aims to establish local and regional projects and partnerships with true legacy potential across the UK.

Themes include:

- Bringing together culture and sport
- Using culture and sport to raise issues of environmental sustainability, health and well-being
- Igniting cutting-edge collaborations and innovation between communities and cultural sectors
- Supporting the learning, skills and personal development of young people by linking with our education programmes.

Alongside and connected to these approaches, the **MLA is working to ensure that joined up services in education and culture meet the needs of users and a range of new ways** - for example through Integrated Service Provision, Extended Services and Children's Centres. This shift in service provision requires that we conceptualise libraries and museums, as well as other types of cultural and educational infrastructure, in new ways: future infrastructure needs to be more open, flexible, user-generated and personalised. Its asset base needs to inhabit the classroom, just as extended hours provision needs to better inhabit a revitalised libraries or museum offer.

Museums, libraries and archives are absolutely part of this cultural change agenda. They offer inspiring services to children and families. For example, the DCMS Corporate Plan (2008) outlines priorities to support cultural engagement in local area agreements; and the role of culture in '*Place-shaping. An improvement strategy for culture and sport, A Passion for Excellence*' (DCMS, LGA 2008) sets out a framework for improvement.

The strategy encourages self improvement through peer review, challenge and support. Schools, working with cultural infrastructure, are key partners in changing the scope and reach of cultural provision, with their peers being both schools and the wider cultural sector.

This is important both within and outside the Curriculum. Recently, Curriculum co-development networks have been set up where groups of schools have decided that they want to

work together to push their thinking and share ideas for curriculum innovation:

"Curriculum co-development is not about waiting for the next initiative or toolkit to hit. It is about taking ownership of, and responsibility for, the curriculum that your young people experience. It involves disciplined innovation, making informed decisions and taking intelligent risks. It means rejecting the notion of a 'one-size-fits-all' approach and tailoring the curriculum so that it meets the needs and interests of your learners" (QCA 2009)¹².

Schools can widen this co-development process to work with other partners, such as cultural infrastructure providers. This is a way of widening participation in the cultural sector, particularly for those children and young people who have no tradition of using it; and by extension to support children to discover that the cultural sector has something to offer them too, and this can have long-lasting benefits for educational attainment and personal attainment.

The MacMaster Review *Supporting Excellence in the Arts* (2008) clearly summarises an aim that embodies the essence of both the learning and cultural sectors. It states:

"Excellent culture takes and combines complex meanings, gives us new insights and new understandings of the world around us and is relevant to every single one of us. It is

¹² http://www.qca.org.uk/qca_5857.aspx

why culture is so important to societies that flourish. If culture is excellent it can help us make sense of our place in the world, ask questions we would not otherwise have asked, understand the answers in ways we couldn't otherwise have understood and appreciate things we have never before experienced".

Appendix 2 – List of Consultees

Name	Organisation	Position
Althea Efunshile	Arts Council England	Executive Director of Arts Planning and Investment
Anne Appelbaum	Arts Council England	Senior Strategy Officer for Learning & Skills
AnneMarie Neligan	Arts Council England	Assistant Officer, Education & learning
Antonia Byatt	Arts Council England	Director, Literature Strategy
Caroline Barlow	Arts for All	Director
Caroline Redmond	Artsmark	Project Team Member
Cassie Chadderton	Arts Council England	Communications
Claire Eddleston-Rose	Arts Council North West	Learning and Development Officer
Colin Bell	Arts consultant	Arts consultant
David Gardner	QCA	Programme Manager, Curriculum Division
Diana Walton	Arts Council England	Head of Arts Award Development
Elizabeth Crump	Arts Council London	Senior Strategy Officer, Education and Learning
Felicity Woolf	Artsmark	Project Team Member
Fiona Forrest	Arts Council England	Senior Strategy Officer for Learning & Skills
Hannah Green	Arts Council East	Education and Learning Officer
Ian Middleton	Ofsted	HMI, Specialist Subject Adviser for Art & Design
Jacqui O'Hanlon	Royal Shakespeare Company	Director of Education
Joe Hallgarten	Creative Partnerships	Director of Learning
John Tucker	Harrow Council	Community Projects Community & Cultural Services
Judy Evans	Artsmark	PE & Dance Arts Education Consultant
Julia Dyal	Arts Council England	Acting Artsmark Officer
Julie Bull	DCMS	Head of Team
Kate Booth	Arts Council North East	Learning and Development Assistant Officer
Keith Spencer	Artsmark	Project Team Member
Kelly Wiffen	Arts Council England	Head of Public Affairs
Ken Gouge	Artsmark	Project Team Member
Kiran Rao	Artsmark	Project Team Member

Kirsty Leith	DCMS	Head of Arts Policy /Find Your Talent
Laura Gander-Howe	Arts Council England	Director of Learning and Skills
Lesley King, SSAT	Academy Networks	Director
Lesley Morris	Design Council	Head of Design Skills
Liz Majewska	DCSF	Creativity and Arts Team, Curriculum Unit
Marigold Ashwell	Artsmark	Project Team Member
Natasha Innocent	MLA	Senior Policy Adviser, Learning & Skills
Nicky Morgan	MLA	Programme Manager, Sector Improvement
Nikky Christie	Film Council	Partnership Development Manager
Norinne Betjemann	Arts Council England	Director of Projects
Pauline Tamblyn	Arts Council England	Formerly Executive Director of Development
Pippa Warin	Artsmark	Project Team Member
Richard Jones	Specialist Schools and Academies Trust	National Specialism Coordinator Music and Performing Arts
Sally Fort	Artsmark	Project Team Member
Sarah Perks	Engagement and Programme Director	Cornerhouse
Seema Patel	Arts Council England	Artsmark Officer
Stephanie Simm	Arts Council Yorkshire	Education and Learning Officer
Stephen Belinfante	Artsmark	Project Team Member
Sue Hayton	Artsmark	Project Team Member
Tony Harrington	The Forge	Director
Vipavee Vimolmal	Arts Council England	Administrator, Learning & Skills
Weronika Rochaka	Design Council	Design Skills, Assistant Project Manager and Co-ordinator
Zoe Dickel	DCMS	Policy Adviser

In addition, Members of the Find Your Talent Pathfinder Steering group were consulted at their national meeting, February 2009.