



Report

Report for A New Direction

London Schools Research: Cultural Engagement

**Discussion paper 1:
Key messages from the rapid
evidence assessment**

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Key messages

Research question 1: What evidence is there on the extent of and opportunity for cultural engagement in London schools?

- There is limited evidence on the extent of cultural engagement in London schools
- London specific evidence focuses on general demographic data (available at borough level), and evidence on young people's cultural engagement from the perspective of cultural organisations
- There is sufficient evidence to suggest that the extent of cultural engagement varies by school; and that cultural education provision by cultural organisations is patchy and fragmented
- London has specific issues which may affect schools' priorities and consideration of cultural engagement (positively or negatively), including areas with high levels of child poverty often linked with lower attainment (although the overall levels of attainment in London schools are higher than national average). Other features of London include higher than average numbers of children in private education, higher than average numbers of young people with English as an additional language, and the large number and range of cultural organisations operating in London

Research question 2: What evidence is there for the motivations of schools and teachers in relation to undertaking cultural activity within the school day?

- Motivations relating to the child/learner include: to enhance arts specific learning, to develop positive attitudes towards arts and culture, to enhance general learning and development, to improve children and young people's life chances and raise aspirations; and, although less often, to impact their future careers
- Motivations relating to teachers and teaching include: to develop staff skills in supporting cultural activities, to develop staff confidence relating to arts and culture, to develop specific technical skills
- Motivations relating to the school include: to develop creative/cultural learning within the whole school, to raise the profile of the arts/culture within school, to raise the profile of the school *per se*; and, but less often, to develop sustainable partnerships
- Underpinning enabling factors and supporting conditions include: proven track record of the cultural organisation/artist(s), quality and relevance of the activity/offer and its fit with the school's needs, cost, school senior leadership support, teacher enthusiasm, communication and coordination regarding the activities, and understanding the benefits of cultural engagement

Research question 3: What evidence is there on the barriers to schools' cultural engagement (including practical barriers, challenges relating to changes in policy, and those barriers relating to current economic and social trends)?

- Practical barriers to schools' cultural engagement include the logistics of organising and timetabling activities, lack of clear information on activities available, costs, transport, and time for managing collaborative and partnership working
- Barriers also include teachers' lack of awareness of cultural opportunities, and of creative and cultural industry careers, uncertainty about the benefits of engaging in cultural activity, and a lack of confidence and skills in teaching in relation to arts and culture, which may be linked to a lack of specialist training
- Policy changes which may affect cultural engagement include: the pupil premium, new school arrangements including academies and free schools, greater autonomy but greater accountability, the changing curriculum including the introduction of the E-Bacc, and the wider localism agenda. The Review of Cultural Education (Henley, 2012) should be a positive force with which to work out the place of cultural education within the current environment

Research question 4: What examples are there of interesting or innovative practice, particularly in terms of how schools are maintaining a cultural offer in London in a time of financial constraint?

We have designed this research study to illustrate Research Question 4 through survey responses, and in particular through more detailed consultations with London schools. However, interesting practice identified through the literature review highlights the following key elements of success and innovation:

1. New, creative ways of supporting curriculum delivery
2. More effective targeting of cultural organisations' work to schools
3. Creating and improving partnerships and networks between schools, arts/cultural organisations, and the community
4. Enhancing engagement with children and young people, and with their families
5. Involving young people in the planning, design, delivery and assessment of cultural/creative project work
6. Creative and cultural learning as a collaborative, hands-on business

Discussion points

- Which gaps in provision do we need to understand further? Demand side? Supply side? Localised gaps? The quality of the opportunities on offer? What data do we need to further understand these?
- What are the main motivators for schools? To what extent are schools seeking to influence young people's engagement or even a pupil's future career in the creative and cultural industries? To what extent is building sustainable partnerships a motivator for schools?
- How can evidence of benefits and impact be more clearly demonstrated and communicated? Is it important to build a shared understanding of the importance of cultural engagement?
- Where do we want to focus support for schools' cultural engagement? And what kinds of brokerage and bridge roles would support schools in their cultural

engagement?

Conclusions and next steps

This review suggests the following priorities:

- increase participation/engagement from schools with low engagement (seek to reduce variations in engagement across London schools)
- reduce the so-called patchiness/fragmentation of cultural provision across London
- build a coherent and shared vision of the value, benefits and impacts of cultural engagement
- strengthen how an offer is communicated amongst all parties
- join things up and create strong partnerships.

The next step for this project is a survey of headteachers/senior leaders in all London schools, to be administered in June 2012. This will explore cultural education in London schools, the nature of schools' cultural offer, schools' motivations for working with the cultural sector as part of their cultural offer, and the barriers to cultural engagement encountered by schools.

The survey results will enable A New Direction to gain a better understanding of cultural education and cultural engagement in London schools. This will inform the way cultural organisations interact and engage with schools in the future.

About the review

A rapid evidence assessment

A rapid evidence assessment (REA) reviews a range of evidence readily available in a timely manner. It takes the core elements of a systematic review but operationalises them through a lighter touch approach. This review was completed within a month.

Purpose

The purpose of this review is to identify and summarise evidence relating to the cultural offer¹ in London Schools, identifying the extent of and opportunities for engagement, school/teacher motivations for cultural engagement, barriers to schools' cultural engagement, and examples of innovative practice – particularly where barriers have been overcome or low engagement increased.

Key research questions/lines of enquiry

We explored the four key research questions by examining recent and current research and policy literature:

1. What evidence is there on the extent of and opportunity for cultural engagement in London schools?
2. What evidence is there for the motivations of schools and teachers in relation to undertaking cultural activity within the school day?
3. What evidence is there on the barriers to schools' cultural engagement (including practical barriers, challenges relating to changes in policy, and those barriers relating to current economic and social trends)?
4. What examples are there of interesting or innovative practice, particularly in terms of how schools are maintaining a cultural offer in London in a time of financial restraint?

Type of literature

We focused on the following types of literature:

- official research publications, arts/cultural trend data/reports and key policy documents, especially where these were readily available
- published between 2004 and end of March 2012; prioritising the most recent publications

¹ For the purposes of this study, we define the cultural offer as the learning opportunities which a school offers its young people through engaging with cultural organisations, services and providers. We recognise the Review of Cultural Education (Henley, 2012) as an important and timely publication. Hence we included 'cultural education' as a key search term, but broadened this to 'cultural offer' to avoid the risk of focusing exclusively on arts and cultural lessons.

- relevant to London, the wider UK, but including some international literature of particular relevance to the review questions.

Identifying sources

We adopted three main strategies to locate relevant literature:

1. Seeking out 'what we already know' through NFER and A New Direction's work
2. Searching websites of key organisations and subject gateways²
3. Sending an email request for publications and weblinks to members of the advisory group, commissioning partners and recommended experts in the field.

Reviewing sources

A REA involves systematic searching and a consistent approach to appraising the evidence. In this REA we audited the range of evidence readily available through web searches and via recommendations (56 items in total). We appraised each item in terms of conforming to the search parameters, relevance to the research questions, and research quality³. We then extracted further detail by research question/theme from the most relevant items (23 in detail).

In total we audited 56 items, and reviewed 23 in greater detail. This report draws on the full audit and provides examples from the items reviewed in greater detail.

Appendix A provides further details of the search terms and websites searched for this REA.

² A list of websites is provided in Appendix A

³ Here we used a 'best evidence' approach (i.e. noting appropriateness of methodology, scale and scope of study, its rigour in conduct, and credibility in its claims). We excluded any seriously flawed research.

1. The extent of cultural engagement in London schools

Research question 1: What evidence is there on the extent of and opportunity for cultural engagement in London schools?

1.1 Cultural engagement: current context

Henley (2012) sets out the **cultural education landscape for children and young people today across England**. His report describes the wealth of cultural education being offered, the partnership-driven ecology, the place of schools as the single most important site where children and young people learn about cultural education, and the in- (and out-of-) school experiences provided by high calibre arts and cultural organisations and practitioners.

Henley also highlights the **current challenges** in this landscape, including the potential for a varying and reduced role of local authorities in supporting cultural engagement, greater school autonomy, and the need to enable the important role of voluntary sector organisations in supporting cultural activities in the current financial climate.

Elsewhere, the literature highlights **other contexts** to be aware of which might affect the cultural landscape and offer (positively or negatively). These include:

- the pupil premium and how this might affect schools' decisions. For example, the Sutton Trust's recent report (Higgins *et al.*, 2011) rated 'arts participation' as having very low impact for moderate cost, compared with say adopting effective feedback approaches, which are judged to have very high impact for a low cost
- new school arrangements, with the potential for increased partnerships in federations and chains, but also increased competition between schools
- potential changes to the national curriculum (in terms of the place of the arts) and the introduction of the English Baccalaureate (E-Bacc)⁴ (which could incentivise schools to de-prioritise the arts and culture (CLA, 2011))
- links between poverty and low educational attainment (which in London seem to be more acute and/or particularly localised – see Mayor's Inquiry, GLA, 2012), which can mean schools focus on behavioural and attendance issues, but can also present an opportunity for schools' wider endeavours including cultural activity to boost motivation and performance.

⁴ See Section 4 for further details on the E-Bacc

Nevertheless there are several exciting opportunities in the current **cultural landscape in London schools**. The Mayor's Inquiry into London schools highlights the value of the arts and extra-curricular opportunities, whilst the 2012 Olympic Games and Cultural Olympiad have the potential to galvanise cultural opportunities for children and young people. The Mayor's Inquiry has found that 'some London schools are working to create new and innovative partnerships ... [e.g.] to improve the provision of sports, arts and extra academic support' but that the offer is varied and provision patchy. The inquiry is exploring what more can be done to encourage state schools to seize the opportunity to work with partner organisations and how to encourage more of these organisations to work with London schools (pp.10–11). A New Direction's current work with schools mirrors these ambitions.

1.2 Cultural engagement: patterns and gaps

There is a body of evidence on patterns and gaps in cultural engagement, including **some limited London specific** evidence, as detailed below:

- there is more evidence on young people's cultural engagement from the cultural organisations' perspective (e.g. from organisations' own monitoring records, and evaluation reports)⁵, than there is from the schools' perspective
- the data tends to be reported by numbers of young people (and/or adults) engaging, sometimes broken down by age and/or by key groups such as Black and Minority Ethnic (BME), NEETs, children with disabilities, asylum seekers/refugees
- London specific data is often broken down by borough, but not usually by school.

National data suggests that levels of participation in arts and cultural activity amongst young people are relatively high (Arts Council England, 2010b; and the national 'Taking Part' surveys)⁶.

⁵ For example, the previous Working with Children's Services Programme (part of the London Cultural Improvement Programme, for which funding came to an end in 2011) audited cultural provision in London by borough, and produced an overview of cultural education provision in each borough by organisation/provider. In addition to contact details, the information provided for each organisation (within each Borough's report) includes whether the organisation has a formal education policy, a child protection policy, the number of children and young people (0–19) using the service a year, the number of sessions offered for children and young people a year, whether children and young people are consulted in the planning and design of services, information about school sessions offered at each Key Stage, whether there is a charge, informal sessions offered, their work-based learning offer, and whether they work in partnership with the voluntary sector, higher education, local government. Whilst these reports do not reveal levels of engagement by schools, they do indicate the extent of cultural provision in each borough and whether this is directed at schools and at which Key Stage. These reports can be found at: <http://www.londoncouncils.gov.uk/policylobbying/culturetourismand2012/lcip/wwcsinf.htm#Related%20Documents>

⁶ For example, in 2007, 92% of 11–15 year olds participated in at least one arts activity, the majority participating at least once a week, outside as well as inside school (DCMS, 2009b, in Arts Council England, 2010b).

In terms of **London specific information**, the GLA's (2010a) Cultural Metropolis report notes that there are some 250 cultural/arts organisations in London delivering programmes to tens of thousands of children and young people every year. However, data that reveals school engagement is not provided, except to say that the cultural offer varies considerably by school. The GLA (2010a) report highlights the need for greater parity in schools' cultural offer, and crucially for much better data on children's cultural experiences (both in terms of quantity, and the quality of those experiences):

... while progress may have been made in improving the number of pupils achieving five GCSEs, the gulf in the ability of different London schools to offer rich, varied and high quality cultural education and experiences remains wide. ... Of course, lots of London's state schools do provide a diverse and high quality programme of cultural activities both inside and outside of the classroom. But this is by no means always the case, and many children and young people in London are being denied the opportunities that others, through the good fortunes of geography or their parents' income, are able to experience. According to GLA survey results, 33 per cent of respondents consider the provision of cultural education for young people in their local area to be high, but only seven per cent classify it as 'very high' while some 26 per cent think it is low, and a further 19 per cent do not know. However, there is weak baseline data on how many children participate in cultural activities and, crucially, what the quality of this experience is (p. 95).

The CASE review (Cultural and Sport Evidence Programme) employs a useful scale for considering organisations' and/or individuals' extent of cultural/sporting engagement: from unaware, aware, interested, effective demand, to engagers (Bunting, 2010). They say that the key challenge is to move people from 'aware' to 'interested'.⁷

The regional CASE paper relating to London offers useful demographic and participation data (Trends Business Research Ltd, 2010). Likewise, the first report of the Mayor's Inquiry (GLA, 2012) contains useful demographic data about London schools and London's children and young people (pp.15–17).⁸ The Inquiry points out that 'London has a large and varied arts sector, with many hundreds of organisations running special events, education and outreach programmes, training workshops, or careers advice to schools. However, this work is often **fragmented and provision**

⁷ Note that, though a survey of headteachers/school senior leaders, this current research project aims to develop similar categorisation to explore the extent and nature of schools' cultural engagement. Such categorisation may help A New Direction to better support or target their work with schools.

⁸ We cannot reproduce all the data here, but it includes statistics such as: London is home to 1,276,000 children and young people; there are 1,779 maintained primary schools and 353 maintained secondary schools (not including academies) throughout London; London has a slightly higher proportion of academies compared with the rest of England, having 219 out of 1,560 nationally; 31 per cent of children in primary and 34 per cent of children in secondary schools are from a White British background, compared to 73 per cent and 77 per cent respectively for the rest of England. In inner London, only 19 per cent of primary school children are from white British backgrounds

can be patchy, especially in parts of outer London where there are fewer arts organisations' (p. 55). (We return to this 'patchiness' in Section 3 on barriers to schools' engagement.) A survey of 1,000 Londoners carried out by the GLA in September 2011 found that over half of Londoners (54 per cent) believe helping more children to attend cultural events should be a priority for improving London's cultural scene. The extent of schools' role in young people's cultural engagement and cultural education will be explored in this current research study (as Henley (2012) emphasises, schools play a key role in children's cultural education).

The national Teacher Omnibus Survey (Ipsos MORI, 2010) explored the extent of cultural engagement by primary school pupils according to their teachers. The survey covered how important primary school teachers in England think it is that pupils have access to a range of arts and culture activity through schools; how much time teachers thought that pupils would spend on cultural activities/visits taking place outside school during Autumn term 2009; and how much time was spent in the average school week on a range of arts and cultural activities within the classroom. The research found that primary school teachers in England are generally very favourable to the role of arts and cultural activities in the classroom. Almost all of those interviewed (98 per cent) agreed, at least to some extent, that a rich range of arts and culture in schools is important for young people. The great majority (83 per cent) strongly agreed this is the case. The great majority of primary school teachers said a range of arts subjects receive time in the typical school week. Some results are broken down by region, which show that **teachers from London** are more likely than average to report:

- their pupils visiting certain sites such as galleries or libraries and archives
- their pupils going on school-arranged trips. For example, two-thirds of teachers in London schools (65%) said their pupils would visit an archive or library, which is twice the proportion of teachers in the East Midlands (34%) and the East of England (33%) (Ipsos MORI, 2010).

In relation to music specifically, the recent London Music Education Survey commissioned by the GLA (Hallam *et al.*, 2012), found that provision and uptake of the myriad of musical opportunities available to young people in schools⁹ in London is patchy. Ten per cent of responding secondary schools were responsible for over 40 per cent of young people taking formal music qualifications at Key Stages 4 and 5. There was considerable variation in the way in which schools reported and recorded music opportunities. For example, whilst data from Local Authority Music Services showed that 83 per cent of primary schools accessed the Wider Opportunities programme (see below), just 50 per cent of primary survey respondents reported pupils receiving Wider Opportunities tuition. Similarly, only ten per cent of primary schools reported children continuing instrumental lessons after Wider Opportunities

⁹ These services may be provided by Local Authority Music Services, community music providers, arts organisations, music colleges, etc)

experiences; whilst Music Services report over 50 per cent continuing across London.

So the evidence suggests that cultural opportunities in London are rich and varied; but not consistently available in every school and borough, and perhaps not consistently recorded or recognised.

1.3 Cultural engagement: specific programmes and initiatives

The extent of young people's engagement regarding specific programmes and initiatives is provided in the evidence, but again, rarely in terms of 'school engagement'. Some national and London specific initiatives are outlined below.

- **The Music Education Fund** (<http://www.london.gov.uk/priorities/art-culture/access-and-participation/music-education-fund>): This Fund has delivered £250,000 for six partnership involving 13 local authority music services, six orchestras and a music college. Over 5,000 8–18-year-olds in London will have been given the chance to develop their instrumental skills and take part in sessions by summer 2012.
- **Arts Award (Arts Council England, 2012)**: This is a national qualification at three levels which supports young people to develop as artists and arts leaders. As at 1st March 2012, over 60,379 young people have achieved awards; 17,083 professionals are trained as Arts Award advisers to support young people to achieve awards; and there are 3,564 registered Arts Award centres running Arts Award with young people. The London data for Arts Award lists the number of Arts Awards centres and Arts Awards achieved by individuals in each London borough. The boroughs of Camden, Hackney, Islington, Lewisham, Southwark and Tower Hamlets each have over 20 centres offering the Award; and each with moderate to high numbers of young people achieving the Award. Interestingly, there are particularly high numbers of young people achieving the Award in some boroughs with only small numbers of centres offering the Award; notably in Barnet, Brent, Hammersmith and Fulham, Hillingdon, Merton, Sutton (particularly so) and Waltham Forest. As such, some boroughs seem Arts Award 'rich'. (It may be interesting to explore the nature of the centres in these boroughs, and how they are encouraging young people's development as artists/arts leaders.)
- **Artsmark (2012)**: Artsmark is the national programme that enables schools, further education colleges and youth justice settings to evaluate, celebrate and strengthen a quality arts offer. In London to date, 18 per cent of London schools have Artsmark (i.e. 529 of the 2970 London schools). Box 1 provides the most recent Artsmark Award data by London borough.
- **Find Your Talent (SQW Consulting, 2011)**: Find Your Talent ran from 2008-2010 as a pilot in ten areas across England. It was set up to find out what it would take to provide high quality cultural experiences for all children and young people, regardless of age or ability. The programme aimed to offer high quality cultural experiences through a more co-ordinated and coherent offer and better local area planning of provision. The Labour Government committed to spend £25m from 2008 to 2010 through ten pathfinder areas where local authorities and cultural and other partners would trial different ways of delivering the cultural offer. In May 2008 the ten pathfinders were selected from 141 expressions of interest and the

programme was launched in September 2008. The rationale was to provide better quality and better coordinated cultural experiences to children and young people; by strengthening in-school and out-of-school provision. In London, **Tower Hamlets** participated in Find Your Talent (Wilmot, 2010). Key findings from the national and regional Tower Hamlets evaluations are highlighted in box 2 below.

- **Music in Schools: Wider Still and Wider (Ofsted, 2012):** This national report focusing on music found that in primary schools, one in every three girls was participating in extra-curricular music, compared with one in every seven boys. In secondary schools, only 6 per cent of students with disabilities or special educational needs were involved in additional instrumental or vocal tuition, compared to 14 per cent of students without these needs.
- **Music Education Hubs (Arts Council England, n.d.)** have not yet reported on levels of participation/engagement. It will be interesting to see if data can be disaggregated by local authority/borough, and/or by extent of engagement by schools. The current National Plan for Music Education (DFE and DCMS, 2011) is encouraging schools to draw on music education hubs to fulfil their primary responsibility for delivering the curriculum.
- **Wider Opportunities Programme** (<http://www.ks2music.org.uk/content.asp?did=29554>): Wider Opportunities evolved following the government's Wider Entitlement pledge that '...over time, all pupils in primary schools who wish to, will have the opportunity to learn a musical instrument'. Wider Opportunities is usually a first access to instrumental/vocal tuition for Key Stage 2 pupils – with funding for one year. It is organised by Local Authority Music Services, taught in whole classes as part of the weekly curriculum, and often delivered in partnership between Music Services and community musicians. Schools can continue learning after this first year of opportunity, usually delivered in smaller groups, and referred to as Further Opportunities. The recent GLA London Music Education Survey reports that since 2007, 97 per cent of Key Stage 2 children in inner London, and 77 per cent of children in outer London, have learnt an instrument through the Wider Opportunities Programme. Most schools responding to the survey felt that the quality of the programme had been good.
- **Sing Up** (<http://www.singup.org/government>): Sing up argues that every child deserves the chance to sing every day. They believe that singing improves learning, confidence, health and social development. Sing Up promotes singing to schools as a cross-curricular tool, in line with National Curriculum and provides training opportunities for teachers. According to the recent GLA London Music Education Survey (Hallam *et al.*, 2012), 70 per cent of responding primary schools reported being involved in Sing Up, and they were generally very positive about the scheme.
- **In Harmony** is a project inspired by Venezuela's *El Sistema*, a unique orchestral programme designed to improve children's lives through music. In Harmony currently has three national pilots, In Harmony Lambeth (led by Lambeth Music Service), Liverpool (led by the Royal Liverpool Philharmonic) and Norwich (led by Norwich and Norfolk Community Arts). In Harmony Lambeth is led by Lambeth Music Service and three major partners: the Southbank Centre, Amicus Horizon and the London Philharmonic Orchestra. The project is delivered through after-school orchestras and regular performances, with a focus on musical excellence within an intensive weekly programme.
- The **Prince's Foundation for Children and the Arts** has a number of arts initiatives involving London schools. Other national and local charities also run arts and cultural initiatives in London.

Box 1: Artsmark (2012) Round 11 Award data for London boroughs

London	% with Artsmark	Artsmark schools	Total schools in LA
Harrow	41%	34	82
Lambeth	35%	33	93
Bromley	30%	33	110
Newham	30%	30	99
Merton	29%	20	69
Richmond upon Thames	25%	18	73
Islington	23%	16	70
Sutton	22%	15	69
Lewisham	21%	21	100
Southwark	20%	22	111
Croydon	19%	27	145
Havering	19%	17	90
Redbridge	19%	18	96
Waltham Forest	19%	16	83
Camden	18%	16	90
Tower Hamlets	18%	19	108
Barnet	17%	26	150
Bexley	16%	13	83
Enfield	14%	14	101
Hackney	14%	13	96
Hounslow	14%	12	87
Kensington and Chelsea	14%	10	74
Greenwich	13%	12	95
Brent	12%	12	100
Ealing	12%	13	109
Wandsworth	12%	13	109
Hillingdon	11%	11	100
Barking and Dagenham	10%	6	59
Kingston upon Thames	10%	6	62
Westminster	8%	7	83
Hammersmith and Fulham	6%	4	72
Haringey	2%	2	97
City of London	0%	0	5
Total	18%	529	2970

Box 2: Key findings from Find Your Talent: levels of participation

- Primary-age children tended to spend more time doing cultural activities outside of school than secondary-age children.
 - Levels of participation varied among specific groups. Older boys, ethnic minority groups and those eligible for free school meals were least likely to report having participated in the last seven days, while younger children, girls and those from White and less deprived backgrounds were most likely to do so.
 - A majority of parents and children wanted to participate more in the future, but thought that the quality of the current offer and information about what was available in their area could be improved.
 - In Tower Hamlets, the Year 2 Find Your Talent programme (September 2009 to August 2010) engaged 81 percent of the borough's schools. This comprised: six out of seven nurseries, 59 out of 69 primary schools, all 14 secondary schools, its one FE college, three out of seven special schools, but none of its four PRUs. Engagement in the first year of the programme was much lower, at 34 per cent (this figure excludes 28 schools awarded grants for SHINE week).
 - Over 50 projects were commissioned for the Year 2 Find Your Talent programme in Tower Hamlets. The majority worked with between five and 15 settings. Most schools took the opportunity to engage in a wide range of projects, spanning the full range of art form practices, but a few schools restricted their engagement to staff involvement in Inset.
-
- Crump (2007) reports on **ten London specific 'Creative Services' opportunities** provided in schools, youth venues and hospitals, through partnership and service delivery. For each project cited in the case studies, take-up figures are provided, although not always by school setting (i.e. again, extrapolating 'extent of cultural engagement by and in London schools' is difficult from such data). Examples include:
 - Back on track (Oval House) (Lambeth) (2001/03): delivered in 13 education units/young people agencies; enabled 82 per cent of those in danger of being excluded to remain in education
 - East London Dance (Stratford) has partners in both formal and informal education (no numbers given)
 - Speak Out! (Lewisham), which developed from a concern from six Lewisham primary headteachers about increasing numbers of pupils with speech and language development needs; Speak Out! partnered 19 Lewisham primary schools and two theatre companies
 - Creative Schools (established through the Cultural Entitlement Programme, developed to encourage partnerships between cultural organisations, arts education professionals and secondary schools). Creative Schools involved 21 schools across six London boroughs
 - Nurseries Programme Studio 3 Arts: this involved three nurseries in Barking and Dagenham.
 - Camden's 'Spirit' project, as part of the Creative Services projects delivered in London, engaged some of the most disadvantaged children, young people and families living with mental health problems, in arts learning projects. The projects aimed to raise their skills and help motivate them beyond the classroom (Camden

Borough Council, 2009). The project partnered with the school improvement service (amongst other partners), but did not work directly with schools.

1.4 Discussion points

- **What further data is needed to understand London schools' cultural engagement/cultural offer further?**
- **Which gaps in provision do we need to understand further?** Demand side gaps (e.g. unfulfilled demand from schools)? Supply side gaps (e.g. increasing the number of opportunities; supporting cultural organisations to demonstrate the value of their work in terms of the benefit it can have for schools and their young people¹⁰)? Localised gaps, e.g. specific boroughs, or pockets within boroughs, or specific schools?
- **How do we want to view cultural engagement and at what level?** At school level? At the learners' level? The number of times a school engages with a cultural organisation? The range of opportunities a school offers their young people? The quality of the opportunities on offer? The opportunities taken up by young people in schools? The difference those opportunities make?
- **Where should work be focused in supporting 'extent' of cultural engagement?** E.g. with schools where there is interest in cultural activity but currently low engagement or specific barriers to overcome? With schools serving more deprived populations who are less likely to engage through their families? With schools where there is a broad cultural offer and potential to share this with other schools? With schools where there is no/limited current interest or engagement?

¹⁰ See Sections 2 and 3 for further details on this

2. Schools' and teachers' motivations for cultural engagement

Research question 2: What evidence is there for the motivations of schools and teachers in relation to undertaking cultural activity within the school day?

In this section, we present a 'work in progress' typology of motivations (from teachers and schools) as evident in the literature, which we can test out and develop further in subsequent phases of the research. We also present some of the underpinning enabling factors and conditions that need to be in place to support schools' cultural engagement; and finally pose some questions for further discussion.

2.1 A possible typology of motivations

The Arts Council's ten-year strategic framework for the arts sets out the goal that 'Every child and young person has the opportunity to experience the richness of the arts' (Goal 5, Arts Council, 2010a). But what motivates teachers and schools to provide these opportunities for young people? The evidence-base on what motivates teachers/schools to engage in cultural activity, whilst reasonably robust, is fairly superficial (e.g. the vast majority of primary school teachers believing that a rich range of arts and culture in schools is important for young people, as in a recent Ipsos MORI poll, 2010). However, what's interesting about the typology we are building here is that, where evidence is more insightful, motivations focus on outcomes – for children, for teachers and for the school as a whole. And motivations move from the internal and 'art-form'-specific, to the external and transferable.

Motivations relating to child/learner

- To improve specific learning and development outcomes for children and young people (e.g. speech and language development, Crump, 2007)
- To develop a positive attitude towards arts and culture amongst children and young people (Crump, 2007; Ipsos MORI, 2010)
- To raise children and young people's aspirations (educationally, vocationally, etc) (Audiences Central, 2008)
- To improve children and young people's life chances and transform lives (sic Crump, 2007)
- ...¹¹

¹¹ ... indicates that this is not an exhaustive or comprehensive list

Motivations relating to teaching

- To build staff capacity to support, develop and undertake arts and cultural work in school (Crump, 2007; Henley, 2012);
- To develop staff confidence in delivering cultural/arts-specific activities (Henley, 2012)
- To develop staff skills in creative and arts-specific techniques, to support teaching and learning (Crump, 2007)
- ...

Motivations relating to the school

- To ensure a broad range of cultural activity is offered to its children and young – and particularly so as a motivator in primary schools for applying for Artsmark, to increase and broaden pupil access to the arts curriculum (Matthews Millman, 2006)
- To increase internal support for the arts – found to be especially so in secondary schools as a motivator for applying for Artsmark (Matthews Millman, 2006)
- To develop sustainable partnerships with cultural organisations/artist(s) (Centrifuge Consulting, 2012); the current National Plan for Music Education is promoting the formation of new music education hubs, and encouraging partnership working and local innovation within a core framework (DFE and DCMS, 2011)
- To build and promote the school's public profile as a place that values arts and cultural activity (including to differentiate the school from others and increase its potential appeal to parents) (Centrifuge Consulting, 2012)
- To raise the school's external profile *per se* (e.g. a motivator for applying for Artsmark (Matthews Millman, 2006))
- ...

The literature implies (rather than explicitly states) that, in order to hold outcomes-based motivations such as these, it may be important that teachers and schools are convinced of the positive benefits of arts and cultural activities. Interestingly, the current policy drive in the US 'Reinvesting in Arts Education: Winning America's Future through Creative Schools' is built on what it calls the compelling case for arts education and links between arts and 'achievement'. 'To succeed today and in the future, America's children will need to be inventive, resourceful, and imaginative. The best way to foster that creativity is through arts education. Reinvesting in Arts Education makes a compelling argument for creating arts-rich schools and engaging artists in ways that complement the study of other subjects such as literature, history, science, and mathematics,' (President's Committee on the Arts and Humanities, 2011). Another recent report from the US (Catterall, 2012) looks at correlations between arts activity among at-risk youth and subsequent levels of academic performance and civic engagement. It puts forward the case for the positive

relationships between arts involvement and academic outcomes. This finding was of particular relevance to socially and economically disadvantaged children and teenagers: those who had high levels of arts engagement or arts learning showed more positive outcomes in a variety of areas than their low-arts-engaged peers. Similarly, at-risk teenagers or young adults with a history of intensive arts experiences showed achievement levels closer to, and in some cases exceeding, the levels shown by the general population studied (Catterall, 2012).

In London, the GLA (2010a) attests to long-term studies tracking the performance of students that have found that supplementary schooling activities (e.g. out of school hours activities) across the country can significantly improve levels of academic success and reduce the achievement gap that exists between children from deprived backgrounds and their better-off peers. Elsewhere, there is a body of evidence on arts/cultural participation as a child, and its impact on arts participation as an adult (including Oskala *et al.*, 2009; McCarthy *et al.*, 2004; and Zakaras and Lowell, 2008). Furthermore, understanding the demand-side of the creative and cultural industries in terms of supply of skills and talent might be a useful motivator for schools' cultural engagement – see for example the Creative Blueprint initiative and the Qualifications Blueprint (Creative and Cultural skills, 2009 and 2011 respectively). Uncertainty about the benefits of engaging in cultural activity can be a barrier to schools' engagement (see Section 3 of this report), and (whilst not all teachers may necessarily prioritise research evidence), it would make sense that in order to engage schools culturally, greater efforts must be made to demonstrate to teachers and schools the benefits of engaging in cultural opportunities for young people (both educationally and for their future lives)¹².

2.2 Enabling factors and conditions for engagement

As well as teachers'/schools' motivations, the literature also highlights the reasons or conditions that teachers say would facilitate or encourage engagement, or aid a school in their commissioning decisions, as per the report on Supporting London Schools' Commissioning, by Bull (2011). Many of these focus on the provision on offer from cultural organisations; but others are school-focused conditions. The range includes:

- confidence in the proven quality of the cultural organisation/artist(s) (Bull, 2011)
- the attitude and reliability of the cultural organisation's staff (Bull, 2011)
- commitment from the cultural organisation/artist(s) to develop a partnership (Bull, 2011)

¹² It is useful to read Chapter 5 of the Arts Councils' literature review which underpins their current strategy 'Achieving Great Art for Everyone'. This chapter focuses on improving the evidence base; and whilst there are no specific recommendations relating to demonstrating evidence to persuade schools, the key message is that the main weakness is not a lack of evidence, but the extent and way in which it is used and shared (Arts Council, 2010b).

- evidence of outcomes and benefits, including those which add value (Bull, 2011) (not highlighted elsewhere as a facilitating condition, but lack of evidence is highlighted as a barrier, see Section 3)
- flexibility of the cultural organisation/artist(s) to meet schools' needs (Bull, 2011)
- good communication and coordination relating to activities (by cultural organisations to schools) including amount and quality of preparatory information for teachers/schools (Audiences Central, 2008; Bull, 2011)
- location (including transport, and accessibility) (Bull, 2011)
- cost/affordability/financial consideration (Bull, 2011; Arts Council England, 2006; GLA, 2010a and b), although note the strong evidence from the CASE review which showed that supply-side policies (e.g. to reduce cost, or increase the number of opportunities available) only have a limited impact on arts attendance (Bunting, 2010)¹³
- fitting in with the academic year (Bull, 2011), including a flexible approach to timetabling to accommodate extended, whole-school or whole-year activities (Ofsted, 2010) (timetabling is highlighted elsewhere as a barrier – see Section 3, which suggests that schools need at least a term's notice to build enhancement and enrichment activities into the school day)
- passion of teachers (GLA, 2010a), including having at least one member of staff interested and committed to ensuring arts and cultural activities for children and young people (European Commission, 2009)
- support of headteachers/school leadership team (GLA, 2010a; Centrifuge Consulting, 2012; Hallam *et al.*, 2012)
- enthusiasm from parents (GLA, 2010a), and from pupils (GLA, 2010a; CRG Research, 2006; SQW Consulting, 2011)
- good communication and coordination within schools (Bull, 2011)
- support from a brokerage or creative change agent role (as in Sefton-Green, 2011; and also advocated by members of the CLA, 2011)
- established partnerships: leaders and managers in schools describe how external programmes and partnerships are a condition of supporting their pupils' development as creative learners (Ofsted, 2010)¹⁴.

2.3 Discussion points

- **Clearly some teachers and schools engage culturally because they are convinced of the benefits for their children and young people – as learners in the widest sense. But to what extent do teachers/schools see cultural engagement as about changing pedagogy? Or about building capacity for arts/culture in schools? Or about building partnerships? Or embedding practice and sustaining an offer?**¹⁵

¹³ Implying that it is the demand side that needs support and encouragement

¹⁴ Interestingly, in the evaluation of Artsmark, only very few teacher/leader respondents cited developing new partnerships with cultural/arts providers as a key motivator for applying for Artsmark status. It could be that partnerships were already established.

¹⁵ Horner's (2010) *Writers in Schools* work starts to touch on some of these questions, although her report primarily focuses on pupils' engagement with writing/writers in schools.

- **Evidence of impact and benefits could be an important motivator for schools (it is certainly a barrier, see Section 3).** Is there a need to explore how best to demonstrate to teachers and schools the benefits of engaging in cultural opportunities for young people (both educationally and for their future lives)?¹⁶
- **The Arts Council England sees schools as ‘among our key partners, with their potential to influence young people’s engagement with the arts’ (Arts Council England, 2006, p. 15).** Do schools see this? **Is a motivating factor for schools to influence young people’s engagement?** Or is it, as we found, more about making a difference to specific learning outcomes, or a general positive disposition towards arts/culture?
- Thinking of the opportunities in 2012, **to what extent do London schools see the Olympic Games as a motivating factor for cultural engagement?** To what extent are they making links between culture, education and sport to raise young people’s aspirations (e.g. reflecting the Arts Council’s regional plan for London, 2006)?
- **If altering the supply side of cultural opportunities (e.g. in terms of reducing cost, or increasing the number of opportunities available) does not much affect engagement in the arts by young people, can we use the demand side as a motivator instead?** Can we encourage and enthuse new demand? Can we consider wider demands? Do schools and young people need to know more about the opportunities in the creative and cultural industries, and what those industries need? Would that be a motivator for schools, and young people, to take part more in creative and cultural activities?

¹⁶ For example, would it be beneficial to signpost cultural organisations and schools to the London Councils Databank of research and evidence (if it is indeed still online), to provide schools with evidence of impact of cultural activities on children and young people?

3. Barriers to schools' cultural engagement

Research question 3: What evidence is there on the barriers to schools' cultural engagement (including practical barriers, challenges relating to changes in policy, and those barriers relating to current economic and social trends)?

Research from young people's perspective reveals that barriers to cultural engagement revolve around the financial, social and cultural realms (Arts Council England, 2006; and CRG Research, 2006). From adults' perspectives, a typical response to non-participation is that cultural activities are 'not for people like me' (Oskala *et al.*, 2009; Zakaras and Lowell, 2008). As noted in Section 2, there is a link between childhood participation in the arts and adult participation. Using data from the 2005 *Taking Part* survey, Oskala *et al.* (2009) noted that encouragement to attend and participate in the arts when growing up was associated with significantly higher chances of being an active arts consumer as an adult. These effects were present even after a range of other sociodemographic factors (such as age, gender and ethnicity, social class) were taken into account. Thus childhood participation seems important – and schools may have an important role to play here, particularly among families from deprived backgrounds¹⁷.

From the schools' perspective, barriers are related to practical realms (e.g. costs and logistics), to teachers' understanding/awareness¹⁸, confidence, to specialist skills and training in arts/cultural teaching, and potentially (although with limited evidence as yet) to current policy changes and agendas. As in Section 2, the barriers identified here are work in progress, to be developed and tested in subsequent phases of the research.

3.1 Practical barriers

From schools' perspectives¹⁹, practical barriers may include:

- organising activities in advance – trips/visits/enrichment/enhancement work need to be organised in advance by schools (by at least a term, if not an entire academic year). Accordingly, cultural organisations need to market their offer to schools in advance (Audiences Central, 2008). (From the artists' perspective, timetabling, particularly around exams, can mean the arts are squeezed out – to

¹⁷ I.e. schools are in a position to compensate for lack of cultural engagement among families from deprived backgrounds or where families are not active cultural engagers

¹⁸ Maybe we should even call this cultural literacy

¹⁹ NB – some of these barriers were also what artists felt might be barriers for schools (some interesting anecdotes are highlighted in brackets)

the extent that there is evidence of one head cancelling a workshop with a world famous musician at less than one day's notice (Holden and Jones, 2005))

- lack of clear information from cultural organisations about what is being offered (Audiences Central, 2008); communications between cultural organisations and schools need to be effective. (Interestingly, from artists' perspectives, they feel that schools sometimes need to better articulate what results they would like (Holden and Jones, 2005))
- patchy provision (GLA, 2010a and b; GLA, 2012; Henley, 2011 both with regards to music); or on the other hand schools feeling 'bombarded' by opportunities, with little information about the difference they could make, the impact they could have, and why they should take them up (GLA, 2010a)
- clarity of communications within schools – communications about cultural opportunities need to be clear between staff (particularly where a number of departments are involved), between staff and pupils, and between staff and parents. E.g. in Find Your Talent (SQW Consulting, 2011) lack of information was most likely to be cited by parents and children as the reason for not spending more time participating in cultural activity²⁰
- transport issues and accessibility (GLA, 2010a; Bull, 2011; Ofsted 2010)
- cost – this was the rated the greatest barrier in a recent survey of London Music Education Services (Hallam *et al.*, 2012)
- getting cover for teachers out of school, or on INSET related to the cultural offer, (Holden and Jones, 2005)
- time for collaborative and partnership working – engaging in and maintaining collaborative working is often complex, challenging and time consuming (Centrifuge Consulting, 2012, p. 10).

3.2 Barriers related to skills, confidence and leadership

Such barriers may include:

- lack of awareness amongst teachers of the range of, and specific careers, in arts/culture (raised by Audiences Central, 2008, with regards to theatre)
- teachers' lack of confidence and/or expertise to make arts/cultural opportunities part of learning (GLA, 2010b; and noted by artists in relation to music, particularly primary school music, in Holden and Jones, 2005)
- lack of staff expertise in particular art forms – especially in relation to music education. Staff in early years settings, primary and secondary schools all reported lack of music expertise among staff, in particular a lack of musical training for classroom teachers, as barriers to young people's musical learning (Hallam *et al.*, 2012). The GLA survey of London's Music Education Services highlighted the importance of expert curriculum support largely provided by the Local Authority Music Services (*ibid*)

²⁰ Neither parents nor children rated the quality of information available highly. Parents of primary-age children would prefer more formal written information, such as school newsletters, as would parents with no qualifications and those whose children are eligible for FSM.

- lack of support for cultural education from school leaders/headteachers, or a school ethos in which cultural education is not highly regarded – this has been highlighted in relation to music (Hallam *et al.*, 2012)
- and with regards to creative learning approaches, lack of teacher confidence or insecurity in subject knowledge, combined with concerns about examination results/pupil attainment, can lead to a more didactic approach by teachers, rather than encouraging independent and enquiry-based learning (Ofsted, 2010). (As artists have commented, their work often encourages independence, and teachers are not always used to this way of working (Holden and Jones, 2005)).

Another challenge for schools is that children’s cultural experiences at primary school and secondary school can be vastly different; and children and young people have varied in- and out-of-school engagement in cultural opportunities. Better systems at transition may be needed to help schools continue to build on young people’s cultural achievements. Ideas such as the Music Passport, which enables a child’s musical achievements to be recognised, could support this (Hallam *et al.*, 2012).

3.3 Policy changes

As noted in Section 1, the policy context is likely to affect schools’ cultural engagement. Recent policy initiatives include: the pupil premium and its potential impact on schools’ commissioning decisions; new school arrangements, including federations, academies and free schools; curriculum changes including the introduction of the E-Bacc (see Box 3), and the current review of the curriculum; and the wider localism agendas with greater devolved commissioning but increased accountability. The CLA’s unpublished (2011) discussion paper insightfully covers many of these and other issues.

Box 3: The impact of the English Baccalaureate (E-Bacc)

The English Baccalaureate is intended to give pupils greater opportunity to study in and beyond the vital core of English, mathematics and the sciences. It has a particular focus on key subjects which have been withdrawn from Key Stage 4 by some schools.

Figures from a recent survey show that the E-Bacc is having an impact, increasing the proportion of pupils taking core academic subjects (DFE, 2011); and that 47 per cent of pupils taking GCSEs in 2013 will be doing a combination of subjects that could lead to an E-Bacc. Around half of schools taking part (52 per cent) said that the E-Bacc had influenced their curriculum offer – particularly double science, history, geography and a language GCSE being more likely to be on offer to all pupils. Just under half of schools (45 per cent) said that a course/subject had been withdrawn from the curriculum or had inadequate take up – most of which were BTEC courses; however, courses like music, performing arts and textiles were also mentioned (NB – top level findings only are available at this stage).

Clemens, S. (2011). *The English Baccalaureate and GCSE Choices* (Research Brief 150). London: DFE [online]. Available: <http://www.natcen.ac.uk/media/734426/dfе-rb150.pdf> [27 April, 2012].

3.4 Discussion points

- **None of the barriers seem insurmountable. The Review of Cultural Education (Henley, 2012) should be a positive force with which to work out the place of cultural education within the current environment.**
- **Greater efforts could be made to demonstrate to teachers and schools the benefits of engaging in cultural opportunities for young people (both educationally and for their future lives).** Can a strong and shared understanding and vision of why cultural education/ engagement is important be built – shared by schools, the arts and culture sector, by creative and cultural industries, and by young people themselves?
- **It also seems key to develop a coherent offer with and for schools. What new kinds of brokerage and bridge roles would support schools' cultural engagement; and can the cultural sector help to navigate changes in policy and curriculum to help create a cultural offer that works for schools?**

4. Innovative practice

Research question 4: What examples are there of interesting or innovative practice, particularly in terms of how schools are maintaining a cultural offer in London in a time of financial constraint?

We have designed this research study to illustrate Research question 4 through survey responses, and in particular through more detailed consultations with London schools. However, we highlight here four examples of practice from the literature, outlining the key drivers and success factors and a descriptive snap-shot of the particular practice. Encouraging school-to-school support and learning around these, and other, successful approaches would be valuable.

Example	Key drivers and success factors	Snap-shot of practice
Cultural Hubs (Hayton Associates, 2008)	<ol style="list-style-type: none"> 1. Interdisciplinary across education, arts and MLA sectors 2. New, creative ways of supporting curriculum delivery 3. Broadens cultural organisations' offer 4. More effective targeting of work to schools 	<p>Supporting curriculum delivery</p> <p>Telford Cultural Hub School: 'The way the partners have worked together has evolved over time. In year one the cultural organisations took the lead in providing projects and activities for school to sign up to. In year two they were challenged to integrate the needs of the schools more fully into their planning. From year two school partners became more proactive in the planning process. Supported by the facilitator, they took the lead in selecting curriculum-based themes on which cultural partners could design their delivery for year three. This focus on the curriculum has had significant benefits. It has helped cultural practitioners to target their work more effectively to schools and there has been a perceptible shift towards a more bespoke offer. It has also helped to overcome the barrier of time faced by schools who are juggling a wide range of priorities. Hub activities are seen to complement and support curriculum delivery rather than being additional to it, school time can therefore be invested in it' (p.13).</p>
Learning: Creative Approaches that Raise Standards Ofsted (2010).	<ol style="list-style-type: none"> 1. Learning as a 'collaborative business' 2. Using creative approaches to learning that encourage pupils to be questioning, imaginative and open to possibilities 3. Using review and assessment to encourage, guide and evaluate creative learning 	<p>Breaking down barriers to learning</p> <p>For most schools in this survey with a wide ability range, a focus on creative learning was driven by the need to break down barriers to learning and improve achievement. In all cases, the survey found that this was effective. The emphasis placed by staff on learning being a collaborative business, founded on investigation and firsthand experience, encouraged pupils to feel safe in contributing their ideas, being inventive, making connections and experimenting with practical approaches to problem-solving. Reviewing their learning constructively with their peers became an accepted and unthreatening part of the process. Pupils across the range of ability and from different social and cultural backgrounds responded positively...' (p. 15).</p>

Example	Key drivers and success factors	Snap-shot of practice
<p>London Borough of Tower Hamlets Find Your Talent – 2009/10 (Wilmot, 2010)</p>	<ol style="list-style-type: none"> 1. Improving information and choice 2. Increasing the mix and range of cultural activities in a local area 3. Creating and improving partnership working 4. Enhancing engagement with CYP and families, including engaging parents in their children’s learning 	<p>Parental support and engagement</p> <p>‘Four museums and archives worked on a creative family learning project, My City. Each worked in partnership with a local primary school where the Parent Support Partner (or other staff member) helped to recruit families for the project. A final celebration event united all four groups. The objectives for family members included: to increase participation in the cultural offer; to enhance awareness of the cultural offer; to shift perceptions of cultural activities and to engage parents in their children’s learning. There was evidence from all four projects that these objectives were met’ (p.37).</p>
<p>Schools of Creativity programme (Centrifuge Consulting, 2012)</p>	<ol style="list-style-type: none"> 1. Involving students in the planning, design, delivery and assessment of project based work 2. Building of networks between schools, between schools and community, between schools and arts organisations 3. Committing to embedding creativity in all aspects of schools’ activities and relationships 4. Developing a direct relationship between practice and the wider perspective 	<p>Involving students in decision-making, planning and development of activities</p> <p>‘Many of the schools which adopt a more proactive approach to involving students across the school and decision making processes often have structures in place to facilitate and support this empowerment process. For example, one of the primary schools that have placed students at the heart of the creative practitioner recruitment process has a “mini Creative Agents” programme through which year 5 students have the opportunity to play a role in decision making processes throughout the school. For example, these mini Creative Agents have played an active role in the planning and development of creative activities for Year 3 students, including scoping the project, the development of the practitioner brief, the interviewing and assessment of practitioners and marketing and advertising, including a radio alert and press release, for equipment to support the project’ (p.16).</p>

5. Conclusions and next steps

This review suggests the following tentative priorities, to take schools' cultural engagement forward in London:

- increase engagement from schools with low engagement (reduce variations in engagement across London schools)
- reduce the so-called patchiness/fragmentation of cultural provision across London
- build a coherent and shared vision of the value, and importantly the benefits/impacts, of cultural engagement
- strengthen how an offer is communicated amongst all parties
- encourage school-to-school support and peer recommendation regarding cultural engagement
- join things up and create strong partnerships (including using the momentum of the 2012 Olympics)
- engage schools with cultural organisations in the planning and design of a local offer.

The next step for this project is a survey of headteachers/senior leaders in all London schools, which will take place in June 2012. The survey will explore cultural education in London schools, the nature of schools' cultural offer, schools' motivations for working with the cultural sector as part of their cultural offer, and the barriers to cultural engagement encountered by schools.

Drawing on the broad spectrum of cultural opportunities emphasised by both the Henley Review of Cultural Education (DFE and DCMS, 2012) and *The Importance of Music* – a National plan for Music Education (DFE and DCMS, 2011), the survey aims to set schools' cultural engagement within the context of cultural education and their overall cultural offer. By **cultural education** we mean the cultural learning opportunities which a school offers its young people through curricular, extra-curricular, and out of hours activities. **Cultural engagement** refers to schools' work with cultural organisations, libraries, theatres, film studios, music services, local authority arts services, youth arts services and Sure Start or early years arts projects.

The survey results will enable A New Direction to gain a better understanding of cultural education and cultural engagement in London schools. This will inform the way cultural organisations interact and engage with schools in the future.

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CASE: the Culture and Sport Evidence Programme <http://www.artscouncil.org.uk/what-we-do/research-and-data/evidencing-our-work/case-the-culture-and-sport-evidence-programme/>

CASE Database of Research on Culture and Sport Engagement
<http://eppi.ioe.ac.uk/webdatabases/Intro.aspx?ID=19>

Music Education Fund <http://www.london.gov.uk/priorities/art-culture/access-and-participation/music-education-fund>

Cultural Learning Alliance: The Schools White Paper is Published
<http://www.culturallearningalliance.org.uk/the-schools-white-paper-is-published.aspx>

Cultural Learning Alliance: The Localism Bill and Cultural Learning
<http://www.culturallearningalliance.org.uk/the-localism-bill-and-cultural-learning.aspx>

Cultural Learning Alliance: Early Intervention: the Next Steps
<http://www.culturallearningalliance.org.uk/early-intervention-the-next-steps.aspx>

Cultural Learning Alliance: The Henley Music Review is Published
<http://www.culturallearningalliance.org.uk/the-henley-review-is-published.aspx>

Cultural Learning Alliance: What the Arts Council National Portfolio Funding Could Mean for Children and Young People <http://www.culturallearningalliance.org.uk/what-the-arts-council-national-portfolio-funding-could-mean-for-children-and-young-people.aspx>

Cultural Learning Alliance: Summary: Open Public Services
<http://www.culturallearningalliance.org.uk/news.aspx?id=62>

Cultural Learning Alliance: Summary: Supporting Families in the Foundation Years
<http://www.culturallearningalliance.org.uk/news.aspx?id=59>

Cultural Learning Alliance: The National Plan for Music is Published
<http://www.culturallearningalliance.org.uk/NationalMusicPlan.aspx>

Cultural Learning Alliance: Experts Recommend that the Arts and Culture are Made Central to the National Curriculum up to Age 16
<http://www.culturallearningalliance.org.uk/NationalCurriculumReviewExpertsReport.aspx>

Cultural Learning Alliance: Schools and Curriculum: January Highlight
<http://www.culturallearningalliance.org.uk/Schoolsand%20Curriculum%20Policy%20Highlight.aspx>

Cultural Learning Alliance: 14-19 Qualifications, the Creative Industries and Design Education Update <http://www.culturallearningalliance.org.uk/creativeindustriesfeb12.aspx>

Cultural Learning Alliance: Henley Review of Cultural Education
<http://www.culturallearningalliance.org.uk/news.aspx?id=80>

London Councils Working with Children's Services (archived web-pages)
<http://www.londoncouncils.gov.uk/policylobbying/culturetourismand2012/lcip/wwcsinf.htm#Related%20Documents>

Appendix A: Review search terms and websites searched

Review search terms

The following key words and combinations were used to search for relevant sources.

- Arts
- Culture
- Creativity

We searched using the following specific terms where the above generic terms of arts, culture and creativity did not reveal any hits: Circus, Creative writing, Dance, Drama, Film, Gallery(ies), Museum(s), Music, Performance/performing arts, Photography, Poetry, Street art, Theatre(s), Visual arts

We combined the above search terms with: London, school(s), cultural engagement, cultural offer, cultural learning, cultural education, cultural entitlement, (curriculum) enhancement and enrichment.

Websites searched

In consultation with A New Direction, the NFER team agreed the following list of websites to be searched for this review.

A New Direction	http://www.anewdirection.org.uk/
Arts Award (for up-to-date uptake information)	http://www.artsaward.org.uk/
Arts Council England	http://www.artscouncil.org.uk
Arts Council of Wales	http://www.artswales.org.uk/
Artsmark (for up-to-date uptake information)	http://www.artsmark.org.uk/
Artswork	http://www.artswork.org.uk/home
Creative and Cultural Skills	http://www.ccskills.org.uk/
Creative Scotland	http://www.creativescotland.com/
Creativity, Culture and Education	http://www.creativitycultureeducation.org/
Cultural Learning Alliance	http://www.culturallearningalliance.org.uk/
Department for Education	http://www.education.gov.uk/
Find Your Talent Programme (as part of CCE web searches)	http://www.creativitycultureeducation.org/find-your-talent
Greater London Authority (including the London Cultural Strategy Group and reports from the Mayor’s Inquiry into	http://www.london.gov.uk/ http://www.london.gov.uk/lcsg

London Schools)	
London Cultural Improvement Council	http://www.londoncouncils.gov.uk/policylobbying/culturetourismand2012/lcip/
LONSAS (London Schools Arts Service)	http://www.lonsas.org.uk/
Music Hubs	http://www.artscouncil.org.uk/news/arts-council-news/arts-council-england-create-music-education-hubs/

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