

Creativity and the arts in the curriculum

**A report of policies and practices in England,
Northern Ireland, Scotland and Wales**



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Introduction

This report provides evidence about creativity and the curriculum in England, Northern Ireland, Scotland and Wales.

The report sets out the economic case for creativity and the arts. It then provides evidence about creativity in the curriculum in England, Northern Ireland, Scotland and Wales. It looks at how creativity is addressed in national curricula, and at specific strategies relating to creativity in education. It also examines data on teacher numbers and trends, including data on teachers who teach creative arts subjects. The report considers policies and reforms that could impact on creativity and the teaching of creative arts subjects. The report concludes by outlining key issues as well as opportunities for ensuring that creativity and the arts are addressed appropriately in and across curricula in England, Scotland, Wales and Northern Ireland.

The report focuses on compulsory education. However, it acknowledges the relationships between compulsory education and other phases of education.

Defining 'creativity'

In the context of the school curriculum, 'creativity' can be understood in many different ways.

For the purposes of this report, creativity is understood:

- in terms of creative subjects such as art and design, drama, performing arts, and music. 'Creative subjects' might also be interpreted more broadly to include design and technology (D&T), as D&T subjects such as graphic design or textiles have very clear links to the creative industries;
- as a skill or aptitude that should be developed in the individual learner, recognising creativity as something that should be taught across the curriculum;
- to include pedagogies and activities that enable learners to experiment, explore and possibly make decisions about how they will learn, whilst enabling teachers to experiment and innovate, and make decisions about what they teach;
- to include 'creative teaching' and 'creative learning', which may be used to address challenging topics and themes that do not fit under traditional subject headings, such as sensitive issues around sexual violence and abuse, or rights and responsibilities, including those relating to equality and social justice, sustainability and global learning.

The report includes evidence about curricula, policies and practices in each of the UK administrations that reflect these different interpretations of creativity. It pays particular attention to developments in the creative arts subjects and to issues affecting teachers of those subjects. The report also considers the leadership and management of creativity and the arts in and across the curriculum.

The importance of creative subjects to the UK economy – the economic case

Official Government statistics presented in the Department for Culture, Media & Sport (DCMS) Report *Sectors Economic Estimates*¹ show that one in eight UK firms (12%) operated in the creative industries in 2014. This equates to almost a quarter of a million (248,800) UK enterprises.

The creative industries were defined in the Government’s 2001 *Creative Industries Mapping Document* as ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property’.² They include:

Advertising	Architecture	Art and antiques markets
Crafts	Design	Designer fashion
Film and video	Interactive leisure software	Music
Performing arts	Publishing	Software and computer services
Television and radio		

The number of UK enterprises in the creative industries increased by a third (33.2%) between 2008 and 2014,³ demonstrating that this is both a fast-growing and important sector in the UK economy.

The creative industries accounted for £19.8 billion of UK exports in 2014.⁴ This represents 9.1% of the UK’s total exports.⁵ Furthermore, it is estimated that in 2015 the contribution of the creative industries to the UK economy was £87.4 billion, or 5.3% of UK gross value added (GVA).⁶

The creative economy includes all jobs in the creative industries and all those working in creative occupations across all industries. Creative economy jobs across the UK have increased from 2.8 million in 2014 to 2.9 million in 2015, a 5.1 per cent increase, compared to a 2 per cent increase in the total number of jobs in the wider UK economy over the same period.⁷

The proportion of jobs in the UK which are part of the creative economy has also increased between 2014 and 2015, from 8.8 per cent to 9.2 per cent. This had increased from 8.0 per cent of total jobs in 2011.⁸

Table 1 shows that the majority of jobs in the creative economy are spread throughout the UK (71.8%), with the remaining 28.2 per cent being concentrated in London.

¹ Department for Culture, Media & Sport (DCMS) (August 2016), *DCMS Sectors Economic Estimates*, Table 5.1: Number of enterprises in the DCMS Sectors: 2008 – 2014, page 16.

www.gov.uk/government/uploads/system/uploads/attachment_data/file/544103/DCMS_Sectors_Economic_Estimates_-_August_2016.pdf

² DCMS (2001), *Creative Industries Mapping Document*. www.gov.uk/government/publications/creative-industries-mapping-documents-2001.

³ DCMS (August 2016), *DCMS Sectors Economic Estimates*, Table 5.1: Number of enterprises in the DCMS sectors 2008-2014, page 16.

⁴ DCMS (August 2016), *DCMS Sectors Economic Estimates*, Table 4.1: Exports of services by DCMS sectors: 2010 to 2014, page 10.

⁵ Ibid.

⁶ DCMS (August 2016), *DCMS Sectors Economic Estimates* (August 2016), Table 3.1: GVA contribution by DCMS sectors: 2010 – 2015, page 7.

⁷ DCMS Report (June 2016 updated 4 July 2016), *Creative Industries: Focus on Employment*, page 6.

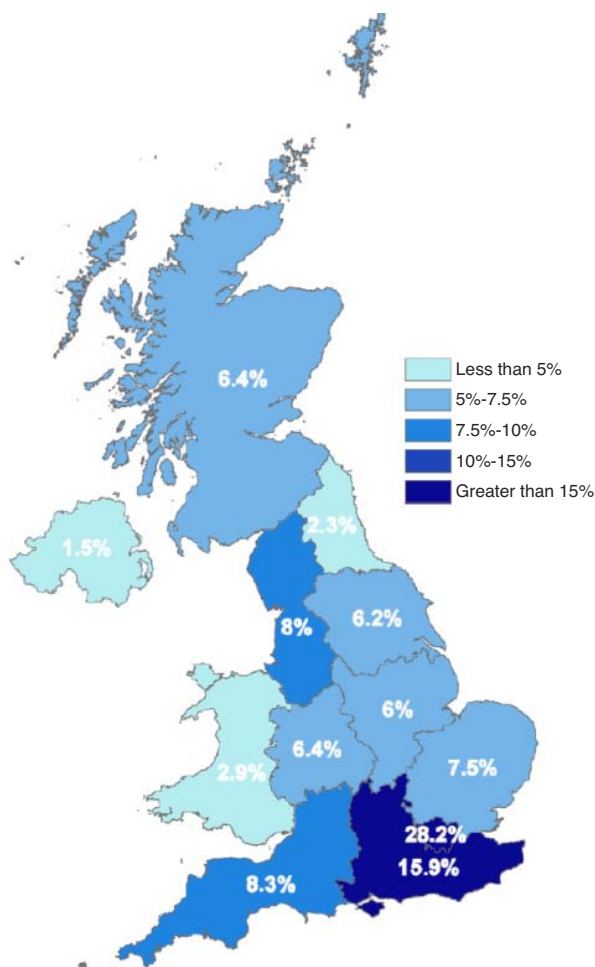
⁸ DCMS (June 2016, updated 4 July 2016), *Creative Industries: Focus on Employment*, page 7.

Table 1: Jobs in the creative economy, by region and devolved administration: 2015⁹

Region	Jobs in Creative Economy	Proportion of UK Creative Economy Jobs	Proportion of all jobs in region/DA
North East	66,000	2.3%	5.6%
North West	231,000	8.0%	6.8%
Yorks and Humber	180,000	6.2%	6.9%
East Midlands	172,000	6.0%	7.9%
West Midlands	184,000	6.4%	6.9%
East of England	217,000	7.5%	7.7%
London	816,000	28.2%	16.4%
South East	460,000	15.9%	10.6%
South West	239,000	8.3%	8.6%
Wales	84,000	2.9%	6.0%
Scotland	184,000	6.4%	6.9%
Northern Ireland	44,000	1.5%	5.5%
UK Total	2,895,000	100%	9.0%

The map below shows the proportion of UK creative economy jobs, by region and devolved administration: 2015.¹⁰ This shows that the creative economy makes a significant contribution to economic activity throughout the UK.

Chart 1: Creative economy activity by UK region



⁹ Ibid, page 12.

¹⁰ Ibid, page 13.

Employment in the creative economy by socio-economic classification

The Government's report *Creative Industries: Focus on Employment* provides evidence about the distribution of jobs in the creative economy by socio-economic class.¹¹ In 2015, 91.8 per cent of jobs in the creative economy were held by people in more advantaged socio-economic groups (NS-SEC 1-4), compared to 66.0 per cent of jobs in the wider UK economy. More advantaged socio-economic groups made up 91.9 per cent of jobs in the creative industries.

The term 'more advantaged groups' refers to the National Statistics Socio-economic Classification (NS-SEC) 1-4, with 'less-advantaged groups' referring to NS-SEC 5-8.¹² In the UK as a whole, two thirds (66.0 per cent) of jobs were held by people from socio-economic groups NS-SEC 1-4, and one third (34.0 per cent) by those in the less advantaged NS-SEC 5-8 groups.

Of the 1.9 million jobs in the creative industries, 1.7 million (91.9 per cent) were held by people from the more advantaged groups, with 0.2 million (8.1 per cent) held by those from less advantaged groups.¹³

Within the creative industries, 'music, performing and visual arts' was the largest employer of those within the less advantaged group, with 36,000 jobs in 2015.¹⁴ 'Museums, galleries and libraries' had the highest proportion of jobs filled from the less advantaged group, 22.2 per cent of jobs, compared with an average of 8.1 per cent across all creative industries.¹⁵

The proportion of jobs within the creative economy held by people from the more advantaged groups grew slowly from 91.1 per cent in 2011 to 91.9 per cent in 2014, and remained at this level in 2015.¹⁶ In 2015, 56.9 per cent of jobs in the crafts industry, or crafts jobs outside of the crafts industry, were held by those in the less advantaged groups, compared to 2.3 per cent of jobs in architecture or IT, software and computer-services occupations, or the architecture industry.¹⁷

The value of cultural learning

The Cultural Learning Alliance (CLA), in their research report *ImagineNation: The value of Cultural Learning*, state that: '*Not every child is born with the same chances to achieve and thrive. More than a quarter of all children in the UK live in poverty, and for 1.7 million children that poverty is severe. This has a significant impact on the social fabric of our society: on the health, education and everyday lives of children in our poorest families. They tend not to do so well in school, are more likely to suffer chronic illness and they cannot afford the same level of school trips or extra-curricular lessons. Cultural learning has a significant part to play in addressing this inequality.*'¹⁸

Using only evidence from cohort studies with large sample sizes (typically 12,000), and research with control groups, the CLA state that there are key skills delivered by cultural learning. These have been grouped into ten Key Research Findings:

1. Participation in structured arts activities can increase cognitive abilities by 17%.
2. Learning through arts and culture can improve attainment in Maths and English.
3. Learning through arts and culture develops skills and behaviour that lead children to do better in school.
4. Students from low-income families who take part in arts activities at school are three times more likely to get a degree.

¹¹ Ibid, Chapter 8.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid

¹⁷ Ibid.

¹⁸ Cultural Learning Alliance (CLA) (2017), *ImagineNation: The value of Cultural Learning*, page 7. www.culturallearningalliance.org.uk/evidence.

5. Employability of students who study arts subjects is higher and they are more likely to stay in employment.
6. Students from low-income families who engage in the arts at school are twice as likely to volunteer.
7. Students from low-income families who engage in the arts at school are 20% more likely to vote as young adults.
8. Young offenders who take part in arts activities are 18% less likely to re-offend.
9. Children who take part in arts activities in the home during their early years are ahead in reading and Maths at age nine.
10. People who take part in the arts are 38% more likely to report good health.¹⁹

The CLA argue that: *'There is a diverse range of routes into the creative industries that suit the aptitudes and abilities of all children and young people: from GCSEs to apprenticeships to Masters degrees. Apprenticeships in the cultural sector have seen the fastest growth in uptake over the last five years, four times faster than in any other area. Leading employers from across the Creative Industries and beyond are calling for job-ready, innovative, analytical and inventive problem-solvers: they want a workforce with both creative and scientific skills'*.²⁰

To support the thriving creative economy, it is essential that every pupil from any socio-economic background has access to the arts, and opportunities to study creative subjects. These opportunities should not be reserved for the privileged few, or be dependent on the ability to pay for extracurricular lessons. Creative subjects should be accessible to all and given equal status and visibility in school curriculums.

¹⁹ CLA (2017,) 'Key Research Findings': 'The Case for Cultural Learning', *ImagineNation*, page 1.

²⁰ CLA, *ImagineNation*, page 15.

England

Introduction

This review of creativity and creative arts education in England focuses on how creativity and the creative arts are addressed through the English national curriculum. It examines evidence about teacher numbers and trends in creative arts subjects. It also provides a brief overview of education policies and policy reforms that impact on how creativity and the creative arts are addressed in schools.

National curriculum

The national curriculum sets out the programmes of study and attainment targets for all national curriculum subjects at key stages 1 to 4 (covering pupils between the ages of 5 and 16). All local authority maintained schools must teach the programmes of study.

National curriculum aims

The national curriculum aims to provide pupils with an introduction to the essential knowledge they need to be educated citizens. Statutory guidance says that the national curriculum ‘introduces pupils to the best that has been thought and said; and helps engender an appreciation of human creativity and achievement’.²¹

The national curriculum in England: Framework document does not elaborate on these curriculum aims. However, it does say that the national curriculum is just one element in the education of every child, and schools are expected to teach beyond the national curriculum specifications.

Subjects

Local authority maintained schools are required to teach both core and foundation subjects at key stages 1 to 3. The foundation subjects include art and design, design and technology (D&T) and music.

At key stage 4, pupils in local authority maintained schools must study the core subjects of English, maths and science, and the foundation subjects of citizenship, computing and physical education. Every pupil also has an entitlement to study at least one subject from each of the following entitlement areas: the arts, D&T, humanities and modern foreign languages (MFL). Schools must offer at least one subject in each of the four areas and pupils must be able to study for a qualification in a subject in each area, if they so wish. ‘The arts’ covers art and design, music, drama, dance, and media arts.²²

The national curriculum in England: Framework document sets out aims for each of the programmes of study, followed by what pupils should be taught. Some of the programmes of study refer to creativity and the creative arts. For example, for English language, the guidance says pupils should be enabled to participate in, and gain knowledge, skills and understanding associated with, the artistic practice of drama. It also says that pupils should be able to adopt, create and sustain a range of roles, and respond appropriately to others in a role. Further, it says that pupils should have opportunities to improvise, devise and script drama for one another and a range of audiences.²³

Similarly, one of the aims in the programme of study for computing refers to ensuring that all pupils are responsible, competent and creative users of information and communication technology (ICT). Also, the aims of the D&T programme of study include reference to developing

²¹ Department for Education (December 2014), *The national curriculum in England: Framework document*, paragraph 3.1, page 6.

²² Ibid, paragraphs 3.7 and 3.8.

²³ Ibid, page 15.

the creative, technical and practical expertise needed to perform everyday tasks confidently and to participate successfully in an increasingly technological world.²⁴

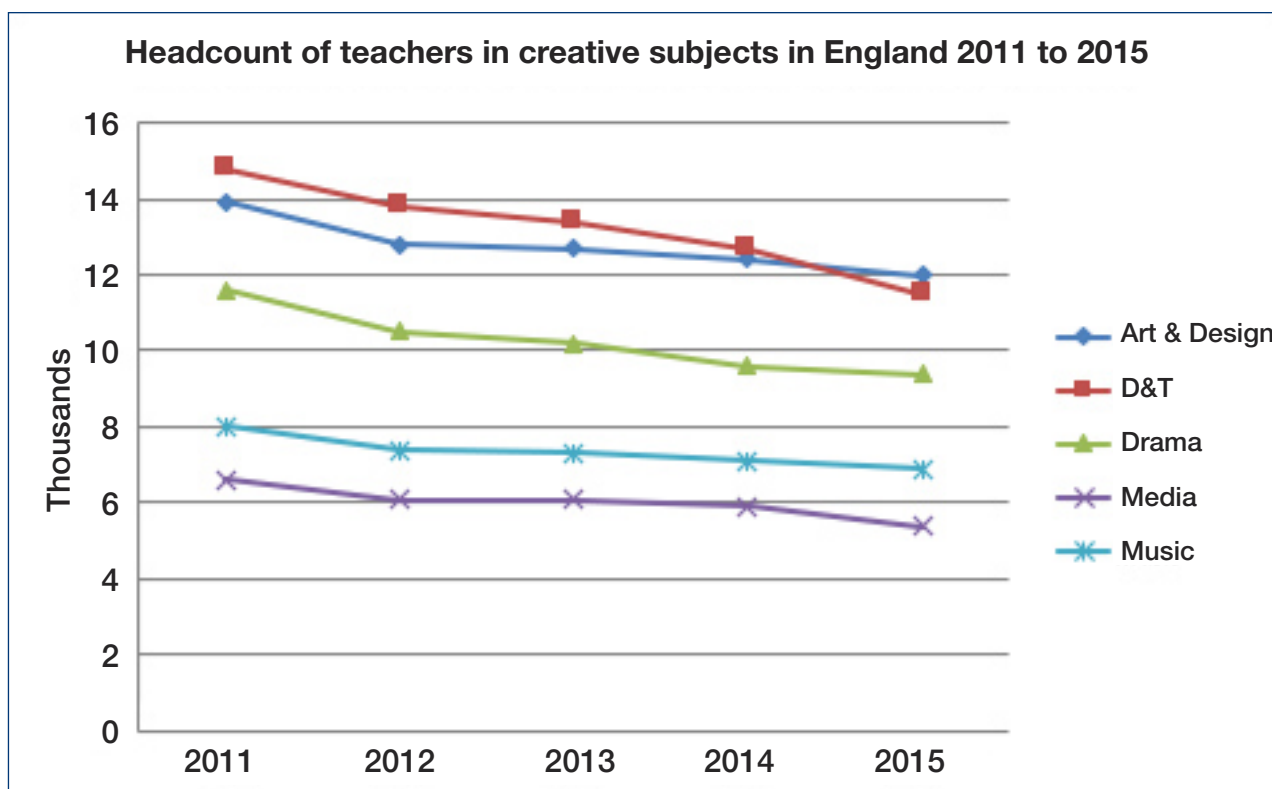
In all of these instances, creativity forms a very small element of a wider programme of study, with the focus of creativity being on preparing the pupil to fulfil particular roles, rather than on developing them as a creative person.

Teachers of creative arts subjects – numbers and trends

National curriculum requirements mean that every local authority maintained secondary school must teach art and design, D&T and music at KS3 and offer at least one arts subject and D&T at KS4. However, 61% of secondary schools are academies and therefore not bound by this requirement.

An examination of teacher numbers by subject may help to establish whether some schools are dropping some arts subjects from the curriculum. Chart 2 below illustrates the decrease in the number of teachers in creative subjects in England over the period 2011 to 2015.

Chart 2: Headcount of teachers in creative subjects in England 2011 to 2015²⁵



The following table provides data on the numbers of teachers employed to teach art and design, D&T, drama, media and music in secondary schools in England, including by key stage over the period 2011 to 2015. It also provides data on the number of hours of teaching in those subjects, including by key stage.

²⁴ Ibid, page 230.

²⁵ School Workforce Census, tables 11 and 13 (November 2015, 2014, 2013).

Table 2: Trends in teacher numbers and total hours taught in arts subjects 2011 to 2015²⁶

Subject	Headcount (thousands)	KS3	KS4	KS5	Total hours (thousands)	KS3	KS4	KS5
Art & Design								
2015	12.0	10.9	8.3	5.7	139.0	69.4	40.8	28.9
2014	12.4	11.1	8.6	5.9	144.8	70.5	44.1	30.2
2013	12.7	11.3	8.9	6.0	150.2	72.5	46.9	30.8
2012	12.8	11.4	9.0	5.9	151.5	73.6	47.5	30.5
2011	13.9	12.2	9.5	6.1	157.7	77.0	49.4	31.2
% change	-13.7%	-10.7%	-12.6%	-6.6%	-11.9%	-9.9%	-17.4%	-7.4%
D&T								
2015	11.5	5.5	9.2	3.0	89.5	33.9	43.2	12.4
2014	12.7	5.7	10.3	3.3	100.3	34.2	52.6	13.5
2013	13.4	5.9	10.9	3.4	106.2	36.1	56.1	14.0
2012	13.8	5.9	11.2	3.4	107.8	36.5	57.2	14.1
2011	14.8	6.2	12.0	3.6	114.6	38.5	61.5	14.6
% change	-22.3%	-11.3%	-23.3%	-16.7%	-21.9%	-11.9%	-29.8%	-15.1%
Drama								
2015	9.4	8.3	5.3	3.4	85.1	47.1	23.1	14.9
2014	9.6	8.2	5.6	3.6	87.3	46.2	24.8	16.3
2013	10.2	8.7	5.8	3.7	91.3	48.7	26.1	16.5
2012	10.5	8.9	6.0	3.7	92.4	48.4	27.0	17.0
2011	11.6	9.7	6.4	3.9	96.5	50.5	28.4	17.5
% change	-19%	-14.4%	-17.2%	-12.8%	-11.8%	-6.7%	-18.7%	-14.9%
Media								
2015	5.4	0.9	3.2	3.4	33.3	2.3	12.6	18.4
2014	5.9	0.9	3.5	3.7	35.9	2.3	14.1	19.5
2013	6.1	0.9	3.6	3.8	37.2	2.3	14.8	20.1
2012	6.1	0.8	3.7	3.8	37.2	2.1	14.9	20.2
2011	6.6	0.8	4.0	3.9	38.8	2.2	16.2	20.4
% change	-18.2%	12.5%	-20%	-12.8%	-14.2%	4.5%	-22.2%	-9.8%
Music								
2015	6.9	6.4	5.1	2.9	85.5	54.9	18.3	12.4
2014	7.1	6.6	5.2	3.1	88.6	56.0	19.2	13.5
2013	7.3	6.8	5.3	3.2	90.9	57.2	19.7	14.0
2012	7.4	6.9	5.4	3.2	91.7	58.1	19.5	14.1
2011	8.0	7.4	5.4	3.2	93.1	59.7	19.4	14.0
% change	-13.8%	-13.5%	-5.6%	-9.4%	-8.2%	-8%	-5.7%	-11.4%

The total number of full-time equivalent teachers fell by 2% (from 215,200 in 2011 to 210,900 in 2015).²⁷ However, the data reveals that there was a much bigger drop in the number of teachers teaching arts subjects and D&T over the same period. In the case of art and design, the teacher headcount dropped by 13.7%, and music dropped by 13.8%. The drop in teacher numbers for the other arts subjects and for D&T was even more marked, with media down 18.2%, drama down 19% and D&T down 22.3%.

²⁶ School Workforce Census, data taken from tables 11 and 13 (November 2015, November 2014, and November 2013) and tables 12 and 14 (November 2012 and November 2011).

²⁷ School Workforce Census (SFR 21/16, June 2016), Table 2(a).

Data about total hours taught also reveals that there has been a significant decrease in the total hours allocated to teaching arts subjects and D&T. Total teaching hours for all secondary subjects dropped by 7.3% over the period 2011 to 2015.²⁸ However, over the same period, music dropped by 8.2%, drama by 11.8%, art and design by 11.9% and media by 14.2%. The impact for D&T was even more marked, with total hours taught dropping by 21.9% over the period.

Table 3 below shows that the drop in the number of qualified teachers working in secondary schools was more pronounced than for all teachers (-3.7% compared to -2%), suggesting that schools are employing increasing numbers of unqualified staff. However, an examination of the data for teachers teaching arts subjects and D&T indicates that, with the exception of D&T, more teachers with a relevant post A-level qualification are now teaching arts and creative subjects and that fewer teachers with no relevant post A-level qualifications are now teaching these subjects.

Table 3: Headcount of teachers teaching arts and creative subjects by relevant post A-level qualification status 2011 to 2015²⁹

Subject	Any relevant post A-level qualification % teachers	No relevant post A-level qualification % teachers
Art & Design		
2015	88.0	12.0
2014	86.9	13.1
2013	85.8	14.2
2012	87.2	12.8
2011	84.5	15.5
% change	4.1	-22.6
D&T		
2015	79.3	20.7
2014	82.8	17.2
2013	83.6	16.4
2012	84.7	15.3
2011	81.6	18.4
% change	-2.8	12.5
Drama		
2015	55.8	44.2
2014	55.4	44.6
2013	53.7	46.3
2012	56.4	43.6
2011	49.7	50.3
% change	12.3	-12.1
Media		
2015	22.8	77.2
2014	22.5	77.5
2013	22.6	77.4
2012	22.4	77.6
2011	18.8	81.2
% change	21.3	-4.9

²⁸ From 3,890,700 in 2011 to 3,608,400 in 2015 (Source School Workforce Census tables 11 (2015) and 12 (2011)).

²⁹ Compiled using data from School Workforce Census, tables 12 (2013-2015) and 13 (2011 and 2012).

Subject	Any relevant post A-level qualification % teachers	No relevant post A-level qualification % teachers
Music		
2015	86.9	13.1
2014	87.7	12.3
2013	86.7	13.3
2012	86.0	14.0
2011	84.9	15.1
% change	2.4	-13.2

Projects to support creativity and the creative arts in the curriculum

Henley Review

In 2010, the DfE and the Department for Culture, Media & Sport (DCMS) jointly commissioned the Henley review of cultural education in England. Darren Henley's report, *Cultural Education in England*, was published in 2012.³⁰ The report made 24 recommendations for cultural education. These included: an expectation that every child should receive a minimum level of cultural education throughout their schooling; the development of a single national cultural education plan; the development of a Cultural Education Passport scheme to record all in-school and out-of-school cultural activities; improving partnership and collaborative working, including extending the role of local Music Education Hubs (MEHs) to cover other areas of arts education; giving greater prominence to design, and to drama and dance in the curriculum; strengthening teacher training and CPD in the arts; and the creation of awards to recognise excellence and achievement in cultural education.

The Government welcomed the proposals and expressed an intention to act on a number of the recommendations. In July 2013, the Government published *Cultural Education: a summary of programmes and opportunities*. The report set out the key initiatives that promote and encourage cultural education. It also set out the Government's ambitions for world-class education: cultural opportunities for all pupils, nurturing talent and targeting disadvantage, a high-quality curriculum and qualifications offer in arts subjects, excellent teaching, celebrating national culture and history, and creating a lasting network of partnerships to deliver the ambitions.

Initiatives outlined in *Cultural Education: a summary of programmes and opportunities* included:

- music education hubs – partnerships and networks to create and broaden the range of music activities on offer (see below for more information);
- In Harmony (a national community-based orchestral music-making project – the Government is investing £500,000 a year until 2018);
- the Music and Dance Scheme (to support exceptionally talented young musicians and dancers to receive world-class training alongside a good academic education);
- the Museums and Schools Programme (providing high-quality activities in museums linked to the curriculum);
- the National Youth Dance Company (a company which showcases and nurtures young talent);
- the Sorrell Foundation's National Art and Design Saturday Clubs (offering talented pupils access to additional high-quality teaching in art and design);
- a Cultural Passport (allowing young people to record, share and review their cultural experiences inside and outside of school);

³⁰ DfE and DCMS (2012), *Cultural Education in England: An independent review by Darren Henley for the Department for Culture, Media and Sport and the Department for Education*.

- the Heritage Schools programme;
- the BFI Film Academy (support to help train the next generation of talented film-makers, National Youth Music Organisations (offering opportunities for talented young musicians to perform and attend festivals and concerts);
- Music for Youth (providing opportunities for young people and families to perform in and attend festivals and concerts);
- the Shakespeare Schools Festival and RSC Shakespeare Toolkit for Teachers; and
- Poetry by Heart (a national poetry recitation competition).

While the Government's stated ambition was to promote cultural opportunities for all pupils, the focus of many of these programmes is on identifying and supporting the most able and talented young people.

National curriculum reforms were finalised after the publication of these reports and implemented from September 2014. The reforms mean that local authority maintained schools must teach art and design and music in KS1, KS2 and KS3; that D&T must be offered at KS1-4; and that pupils should be able to study an arts subject and D&T at KS4. However, in the case of academies and other state-funded schools that are not maintained by the local authority, the school simply needs to provide a curriculum that is balanced and broadly based. Therefore, across all schools, it is for individual schools to determine the priority that they will afford to arts and cultural education.

Music Education Hubs

Music Education Hubs (MEHs) were established in 2012, following the Henley review of music education,³¹ and as part of the Government's National Plan for Music Education (NPME). MEHs are intended to provide children and young people with access to and opportunities in music. They also promote excellence in music, which includes providing support to schools and providing teachers with music-related CPD. MEHs are expected to respond to local needs and fulfil the objectives set out in the NPME. MEH partners include local authorities, schools, arts organisations and community and voluntary organisations.

One hundred and twenty-three MEHs were established in 2012,³² and £271 million was invested in MEHs over the period 2012-2016. In November 2016, the Government announced that a further £300 million would be invested in 121 MEHs over the period 2016-2020.³³

An Ofsted survey report of music education in 2013 identified that MEHs were only reaching a minority of pupils and that there was wide variation in the quality of music education in schools.³⁴ The report identified the need for MEHs to act as champions, leaders and expert partners for music education and for MEHs to both support and challenge schools about the quality of music education.

The Arts Council England (ACE) has commissioned the National Foundation for Educational Research (NFER) to undertake independent annual reviews of data collected from the Music Education Hub survey. The latest report, published in October 2016, provides an analysis of MEH performance up to and including 2015.³⁵ The report focuses on the core MEH activities of providing or supporting whole-class ensemble teaching, providing or supporting pupils to regularly play in ensembles, enabling pupils to learn a musical instrument, enabling pupils to sing regularly in a choir or vocal group, and the number and percentage of state-funded schools and colleges engaging with the MEH partnership on at least one core role.

³¹ Department for Education and Department for Media, Culture and Sport (2011), *Music Education in England – a review by Darren Henley*.

³² NFER, *Key Data on Music education hubs 2015*, October 2016.

³³ Press release, 18 November 2016: www.gov.uk/government/news/thousands-of-children-to-benefit-from-music-and-arts-investment (accessed 24 January 2017).

³⁴ Ofsted (November 2013), *Music in schools: what hubs must do*.

³⁵ NFER, op. cit.

The report reveals that during the year 2014/15, MEHs worked with 89.3% of state-funded primary schools and 86.8% of state-funded secondary schools. MEHs are expected to develop and support the delivery of a School Music Education Plan. The report suggests that some are developing audit and accreditation tools and a few are providing CPD to teachers in schools, including schools outside the MEH area. The report notes that some MEHs reported difficulties in attracting teachers to attend CPD in music, but that some had responded by providing more in-school support during school time.³⁶ The report also finds that some MEHs had reported substantial reductions in funding, particularly from local authorities, although a few had experienced an increase in funding.³⁷

The NfER report focuses on music education, but survey respondents were invited to comment on other activities. The report notes that *'a few MEHs mentioned developing cross-arts projects, for example involving song writing, creative writing and art appreciation'*.³⁸ This is significant because it indicates that very few MEHs have broadened their remit to include the Henley *Cultural Education in England* recommendation that they cover cultural education as well as music education.

Education policies and policy reforms that impact on creativity

Academies and other state-funded schools not managed by the local authority

Academies, free schools and other state funded schools that are not maintained by the local authority are not required to teach the national curriculum. Instead, they are required to provide a curriculum that is balanced and broadly based. This is set out in the school's funding agreement. However, 'balanced' and 'broadly based' are not defined.

Some academies and multi-academy trusts (MATs) have established a vision for creativity and the arts. RSA Academies is one example. The RSA Academies' mission is to: *'provide an inspirational and creative education for all pupils which relates their learning to the wider world, provides experiences which broaden horizons, and enables children and young people to develop the skills needed for success and personal fulfillment'*.³⁹ Information on the RSA Academies website also states that: *'in our classrooms young people are asked to be creative, imaginative and practical, are challenged to be the best, and are encouraged to show initiative, enthusiasm and leadership skills.'*⁴⁰

A number of other MATs have either established creative academies or are seeking to do so. For example, the Creative Education Trust (CET) says that its vision is of *'a liberal education'* informed by the *'concepts of structure, pattern, meaning, performance, human interaction and practical making/doing'* and that the vision is drawn from the world of design, architecture and engineering.⁴¹ Also, Wac Arts College in London offers an alternative education programme for 14-19 year olds through a creative arts and media curriculum.⁴² Further, the Ebor Academy Trust which operates in North Yorkshire and East Riding is hoping to establish a Creative Arts Academy in York to specialise in the performing arts.⁴³

There are other examples of academies and MATs that promote creativity and the creative arts. However, the curriculum offer in the vast majority of academies is similar to that for local authority maintained schools.

³⁶ NfER, *Ibid* (page 54).

³⁷ *Ibid* (page 57).

³⁸ *Ibid* (page 57).

³⁹ www.rsacademies.org.uk/about (accessed 11 January 2017).

⁴⁰ *Ibid*.

⁴¹ www.creativeeducationtrust.org.uk (accessed 11 January 2017).

⁴² www.wacarts.co.uk/what-we-do (accessed 11 January 2017).

⁴³ <http://creativearts.ebor.academy> (accessed 11 January 2017).

School performance and accountability measures

The main school performance and accountability measures are:

EBacc

In 2010, the Government introduced the EBacc as a school performance measure. The original policy was that pupils needed to achieve GCSE A*-C grades in English, maths, a science (double award or biology, chemistry or physics), a modern or classical foreign language and either geography or history.

In 2015, the policy was amended so that schools would meet the performance measure if pupils achieve 5 GCSE A*-C/grades 4-9 in English, maths and three other EBacc subjects from sciences (including core science, separate sciences, additional science or computer science), modern or classical foreign languages, history and geography.

Alongside this change, in 2015, the Government set an expectation that all pupils who started Year 7 in September 2015 should study EBacc subjects for GCSEs in 2020.⁴⁴ The Government also consulted on the steps that should be taken to ensure that at least 90% of pupils take GCSEs in the EBacc subjects. The Government has not set out its response to the consultation, meaning that it is unclear whether the proposals will be implemented.

Bacc for the Future is a campaign supported by over 200 organisations, including the NASUWT, creative industry businesses, universities, conservatoires and education bodies. They report a 21% decline in students taking creative artistic and technical GCSE subjects since 2010 and an 8% decline since 2015.⁴⁵

Assessment without levels, national curriculum tests and expected standards

National curriculum levels have been replaced by 'assessment without levels'. Schools are expected to develop or select their own approaches to assessment. The rationale for removing national curriculum levels was that they came to dominate all forms of assessment, including in-school assessments, and created a curriculum that was driven by Attainment Targets, levels and sub-levels,⁴⁶ i.e. teaching to the test.

Primary school accountability⁴⁷

In primary schools, national curriculum tests at the end of KS1 and KS2 are used to judge schools' performance. At KS1, teacher assessment of pupils' performance in English reading, English writing and maths is used to judge performance.

Primary school performance is judged using a combination of data on pupils' attainment in English reading, English writing and maths, and pupils' progress from the end of KS1 to the end of KS2 in these subjects.

Attainment 8 and Progress 8⁴⁸

In the case of secondary schools 'Attainment 8' and 'Progress 8' are used as headline measures to hold schools to account. 'Attainment 8' uses pupils' results in English and maths which are double-weighted, three other EBacc subjects (sciences, modern or classical foreign languages, history and geography), plus three further subjects (which could be other EBacc subjects, other GCSE subjects or other qualifications from an approved list) to judge performance.

School performance tables

The DfE publishes performance tables which provide headline measures about a school's performance. The information can be accessed via the Compare School Performance website.⁴⁹

⁴⁴ www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc.

⁴⁵ www.baccforthefuture.com/campaign-resources.html. (accessed 25 January 2017).

⁴⁶ Department for Education, *Final report of the Commission on Assessment without Levels*, September 2015.

⁴⁷ Department for Education (2016), *Primary school progress measures: How primary school progress measures are calculated*.

⁴⁸ Department for Education (January 2017), *Progress 8 and Attainment 8: Guide for maintained secondary schools, academies and free schools*.

⁴⁹ www.compare-school-performance.service.gov.uk/ (accessed 17 February 2017).

The headline measures for primary schools are: the percentage of pupils achieving the ‘expected standard’ in English reading, English writing and maths at the end of KS2; pupils’ average scaled scores in English reading and maths at the end of KS2; the percentage of pupils who achieve at a higher standard in English reading, English writing and maths; and pupils’ average progress in English reading, English writing and maths.

The headline measures for secondary schools are: Progress 8 qualifications, Attainment across the same 8 qualifications, the percentage of pupils achieving A*-C GCSEs in English and maths (grade 5-9 from 2017), the percentage of pupils entered for the EBacc, the percentage of pupils achieving the EBacc, and the percentage of pupils staying in education and employment after KS4.

Coasting schools⁵⁰

The Government has introduced the concept of a ‘coasting school’. The definition of a ‘coasting school’ uses a combination of data about pupils’ attainment and progress in the last three years.

A primary school is defined as ‘coasting’ if:

- fewer than 85% of pupils meet the expected standard in English reading, English writing and maths; **and**
- the school has less than the national median percentage of pupils who achieved expected progress in these subjects; **and**
- this has been the case for three consecutive years.

In 2016, a secondary school is defined as ‘coasting’ if:

- in both 2014 and 2015, fewer than 60% of pupils achieved 5 A*-C including English and maths; **and**
- in both 2014 and 2015, the school had less than the national median percentage of pupils who achieved the expected progress in English and in maths; **and**
- in 2016, the school had a Progress 8 score below -0.25 and the upper band of the 95% confidence interval was below zero; **and**
- this has been the case for three consecutive years.

Ofsted uses the definition of ‘coasting’ when it undertakes risk assessments, inspects and makes judgements about a school’s effectiveness.

Inspection

The *Common inspection framework: education, skills and early years* makes a few explicit references to the curriculum. For example, when judging the effectiveness of leadership and management, inspectors will evaluate the extent to which learning programmes have suitable breadth, depth and relevance so that they meet statutory requirements as well as the needs and interests of children, learners and employers nationally and in the local community.⁵¹

The *School inspection handbook* makes it clear that inspectors should inspect the impact of the teaching of literacy, including reading, and of maths. It also makes reference to inspectors considering the impact of the teaching of literacy and numeracy on outcomes across the curriculum.

The *School inspection handbook* includes reference to creativity. For example, under the spiritual development of pupils, it refers to pupils’ ‘use of imagination and creativity in their learning’.⁵² It also says that inspectors will consider how well the school supports the formal curriculum with extracurricular opportunities for pupils to extend their knowledge and understanding and to improve their skills in a range of artistic, creative and sporting activities.⁵³

⁵⁰ Department for Education (November 2016), *Coasting Schools: Provisional data*, England.

⁵¹ Ofsted (August 2015), *Common Inspection Framework: education skills and early years*, paragraph 28, page 12.

⁵² Ofsted (August 2016), *School inspection handbook*, paragraph 136.

⁵³ *Ibid*, paragraph 141.

National curriculum and qualification reforms – ‘increased demand’

The Government has used national curriculum and qualification reforms to raise the expected standard of attainment in core subjects. In the case of the national curriculum tests at KS1 and KS2, this includes expecting pupils to be able to undertake more demanding work in reading, writing and maths.

Similar changes have taken place to GCSE qualifications. For example, some content previously included in AS mathematics is now included in the GCSE mathematics syllabus, while the GCSE science practical, though not included in the final GCSE grade, has been made more demanding.

Alongside these reforms, the Government has used changes to the grading of GCSEs to change the expected standard for school performance purposes. Under the current system, pupils are expected to achieve at least a grade C. Under the new grading system, grade 4 is equivalent to grade C. However, from 2017, school performance tables will report on the percentage of pupils achieving grade 5 in English and maths.⁵⁴

⁵⁴ DfE (October 2016), *Progress 8 and Attainment 8, measure in 2016, 2017 and 2018 – Guide for maintained secondary schools, academies and free schools*.

Northern Ireland

Introduction

This review of creativity in Northern Ireland looks at how creativity and the creative arts are addressed through the aims and content of the Northern Ireland curriculum and the impact of the Entitlement Framework post-14. It considers data on the number of teachers employed to teach creative arts subjects and then considers policies and policy reforms that impact on the curriculum, including how creativity is addressed in practice.

Northern Ireland curriculum⁵⁵

The Northern Ireland curriculum sets out the minimum requirement that should be taught at each key stage. It covers compulsory education from age 4 (the Foundation Stage) to 16 (the end of key stage 4).

Aims

The aim of the Northern Ireland curriculum is to empower young people to develop their potential and to make informed and responsible choices and decisions throughout their lives. The aim is supported by the objective that the learning opportunities provided should help young people to develop as individuals, contributors to society, and contributors to the economy and environment.

At primary (KS1/KS2), the objectives for individuals include developing their motivation to learn and their individual creative potential. The objectives that cover ‘contributors to the economy and the environment’ include developing their aptitudes, abilities and creativity, and use creative and critical thinking to solve problems and make decisions.

At KS3, the objectives that cover the individual include personal understanding to be aware of their creative potential. The objectives that cover ‘contributors to society’ include cultural understanding and media awareness and these include recognising the richness and diversity of cultural influences in contemporary society; engage with human cultural achievement in a range of forms and contexts; and be critically aware of the range of print, sound and moving image and graphic media.

Whole curriculum skills and capabilities

The Northern Ireland curriculum identifies a number of ‘whole curriculum’ skills and capabilities. These are: cross-curricular skills of communication, using mathematics, and using information and communications technology (ICT), and thinking skills and personal capabilities of: thinking, problem-solving and decision-making, self-management, working with others, managing information, and being creative.

Statutory guidance on the primary curriculum identifies ‘being creative’ as including factors such as:

- seeking out questions to explore and problems to solve;
- experimenting with ideas and questions;
- making new connections between ideas/information;
- learning and valuing other people’s ideas;
- making ideas real by experimenting with different designs, actions, outcomes;
- challenging the routine method;
- valuing the unexpected or surprising;
- seeking opportunities in mistakes and failures; and
- taking risks for learning.

The statutory curriculum guidance for KS3 does not define ‘creativity’.

⁵⁵ CCEA (2007), *The Northern Ireland Curriculum – Primary*; CCEA (2007), *The Statutory Curriculum at KS3: rationale and detail*; and CCEA, *Guidance of teaching learning and assessment at KS4*.

Areas of learning

The statutory curriculum in the Foundation Stage covers seven areas of learning: Religious Education; Language and Literacy; Mathematics and Numeracy; the Arts (including art and design, music and drama); The World Around Us; Personal Development and Mutual Understanding; and Physical Development and Movement (which includes dance, games, athletics and gymnastics). Teachers are expected to integrate learning to enable children to make appropriate connections across areas of learning.

KS1 and KS2 build on the Foundation Stage, and statutory guidance sets out the minimum statutory requirements for subjects under the seven areas of learning. Art and design, music and drama are seen to have distinct roles in developing children's artistic, musical and kinaesthetic talents and intelligences. The guidance also recognises that these subjects present different modes of learning which are integral to children's development.

Statutory guidance for the KS3 curriculum covers nine areas of learning: the Arts, Language and Literacy, Mathematics and Numeracy remain, and six new areas are added: Language and Modern Languages; Environment and Society; Science and Technology; Learning for Life and Work; Physical Education; and Religious Education. The statutory guidance makes specific reference to art and design, drama and music as subjects under the arts area of learning. However, it also says that schools may choose to organise learning in ways that meet the needs and interests of their pupils and this could include interdisciplinary provision or teaching discrete subjects.

Statutory guidance for the KS3 curriculum sets out the minimum content that schools must cover in each of the curriculum areas and subjects. The statutory requirements are set out under four headings: developing pupils' knowledge, understanding and skills; and the three broad objectives of developing pupils as individuals as contributors to society and as contributors to the economy and the environment. Each area of learning sets out a number of learning outcomes in bullet point form about what pupils should be able to do. Creativity is a learning outcome for each area of learning – 'demonstrate creativity when developing ideas and following things through'.

Entitlement Framework

At KS4, the Entitlement Framework⁵⁶ sits alongside the reduced statutory core of the curriculum. Three of the nine KS3 areas of learning are statutory at KS4: learning for life and work, physical education, and religious education. The cross-curricular skills of communication, using mathematics and using ICT, along with the thinking skills and personal capabilities of self-management, working with others and problem solving, are also statutory.

The Northern Ireland Curriculum does not cover subject content at KS4. Schools are required to provide students with a broad and balanced curriculum at KS4 and this is defined by reference to the Northern Ireland Curriculum objectives. Guidance says that this will be met if the curriculum provides progression and continuity from KS3, comprises a coherent, relevant learning programme, and the statutory areas of learning.

The arts is not statutory at KS4. In terms of providing a curriculum offer, from September 2013 post-primary schools were required to provide at least 24 courses at KS4 with at least a third of these being general courses, at least a third applied courses and the final third were optional. In January 2017, the Education Minister, Peter Weir, announced that from September 2017, the specified number of courses would be reduced to 21 at both KS4 and post-16.⁵⁷ The ratios of a third each for general, applied and optional will remain. There is no specific requirement for schools to ensure that creativity is addressed across the curriculum.

The Entitlement Framework poses significant challenges for schools and, to date, has not been fully implemented. On 11 October 2016, in oral answers to questions at the Northern Ireland Assembly, the Education Minister said: *'The most recent figures available are that 66% of schools*

⁵⁶ Department of Education (2010), *Delivering the Entitlement Framework by 2013: Guidance for Schools on the Next Phase of Implementation*.

⁵⁷ www.education-ni.gov.uk/news/weir-announces-changes-entitlement-framework (accessed 16 March 2017).

fully meet the requirements at Key Stage 4 and 48% do so at post-16. Full compliance requires schools with post-16 provision to be compliant at both phases. Using that measurement, 40% of schools were compliant in 2015-16. On the numerology of the schools that are not compliant, 59 fell short on total course numbers, and 51 of those fell short by a smallish amount of four courses or fewer — i.e. they offered between, for instance, 20 and 23 courses'.⁵⁸ The reduction in the number of courses that must be offered at KS4 and post-16 means that most schools will comply with the Entitlement Framework requirement.

Guidance and resources to support the implementation of the curriculum

The Council for the Curriculum, Examinations and Assessment (CCEA) is responsible for advising the Department of Education (DE) on curriculum matters, and for providing resources to support teachers to deliver the curriculum.

CCEA has produced statutory and non-statutory guidance for schools. This includes guidance on teaching, learning and assessment at KS4 and statutory minimum curriculum requirements at Foundation, KS1, KS2 and KS3. The guidance provides brief information about creativity, but little detail.⁵⁹

The Northern Ireland curriculum website includes links to supporting materials. The only resources that relate to the arts are from a company called The Arts. The company provides a consultancy service to schools. Very few resources are available online.

The School Development Service (SDS) provides support to schools in Northern Ireland. However, an examination of the SDS website suggests that the support on offer is very limited.⁶⁰ There are no references to creativity and the curriculum and most activities and events appear to be targeted at school leadership.

Teacher numbers and trends

In 2015/16, the number of full-time equivalent (FTE) teachers working in grant-aided schools in Northern Ireland was 18,570.9.⁶¹ This is down from 19,279.2 in 2006/07.⁶² The pupil-to-teacher ratio has increased for all grant-maintained schools, over the period 2011/12 to 2015/16.⁶³ In 2011/12, the pupil-to-teacher ratio for all schools was 16.9; in 2015/16 it was 17.6. In the case of primary schools, the ratios were 20.5 in 2011/12 and 21.4 in 2015/16.⁶⁴

The DE does not collect statistical data on teacher numbers by subject taught. Therefore, it is not possible to identify trends and patterns in teacher numbers in the arts subjects.

Education policies and policy reforms that might impact on creativity and the arts

Assessment, evaluation and accountability

Every School a Good School (ESaGS)

ESaGS, published in 2009, sets out the Northern Ireland administration's policy for school improvement.

ESaGS sets six key areas for school improvement policy: effective leadership; high-quality teaching and learning; tackling barriers to learning; embedding a culture of self-evaluation and self-assessment and using performance and other information to effect improvement; focusing clearly on support to help schools improve; and increasing engagement between schools.

⁵⁸ www.theyworkforyou.com/ni/?id=2016-10-11.6.23, (Accessed 22 December 2016).

⁵⁹ <http://ccea.org.uk/curriculum>.

⁶⁰ www.rtuni.org/ (accessed 16 March 2017).

⁶¹ Statistical Bulletin 6/2016, 'Teacher workforce statistics in grant-aided schools in Northern Ireland, 2015/16', published 16 June 2016 and revised 23 November 2016. <https://www.education-ni.gov.uk/sites/default/files/publications/education/Teacher%20Numbers%20and%20PTR%202015.16%20Statistical%20Bulletin%20-%20revised%20Nov%202016.PDF>, (Accessed 22 December 2016).

⁶² <https://www.education-ni.gov.uk/publications/education-workforce-201516>.

⁶³ Statistical Bulletin 6/2016 op. cit.

⁶⁴ Ibid.

ESaGS identifies self-evaluation leading to sustained self-improvement as being core to the new policy and highlights the need for objective data and other evidence to support the process. In pursuit of this goal, the DE has established measures to improve educational outcomes which focus on primary pupil performance at the end of key stages in literacy and numeracy, and post-primary pupils achieving level 2 qualifications, including at least a grade C in English and maths. This also includes reforms to assessment at the end of key stages 1, 2 and 3.

In 2012, CCEA issued *Guide to Assessment* which sought to support schools to meet statutory requirements for assessment and reporting at Foundation Stage, KS1, KS2 and KS3. The guidance set out procedures for assessing and reporting communication (including talking and listening, reading and writing), using mathematics, and using ICT which included teachers annotating pupils' work and sending these assessments to CCEA for endorsement by CCEA. The guidance also covered assessing and reporting on other areas of learning, but it was clear that the priority was on communication, maths and ICT.

Inspection and inspection reforms

There is a close relationship between inspection and school self-evaluation and ETI inspectors draw on school self-evaluations when undertaking inspections. The Inspection and Self-Evaluation Framework (ISEF) was published in January 2017.⁶⁵ The ISEF is common to all phases of education, but the characteristics and self-evaluation questions are phase specific. Inspectors will use the ISEF to evaluate the quality of provision.

The ISEF is organised under three broad areas: outcomes for learners (standards attained, progression, wider skills and dispositions/capabilities), quality of provision (quality of the curriculum, effectiveness of guidance and support in bringing about high-quality individual learning experiences), and leadership and management (effectiveness and impact of planning, engagement/teaching/training and assessment in promoting successful learning). The ISEF also covers three further areas: governance, care and welfare, and safeguarding. The ISEF sets out indicators of effective practice and poses self-evaluation questions.

The ISEFs for primary and post-primary make a few references to creativity. For example, the ISEF for primary includes an indicator (children are able to: work independently and with others; demonstrate effective personal and social skills; think critically and creatively; and show perseverance in their learning) under 'Outcomes for Learners'. The indicator is not included in the post-primary ISEF.

The primary and post-primary ISEFs both include indicators that address creativity under wider skills and dispositions/capabilities (primary: children work independently and with others, demonstrating and developing skills such as problem solving, decision making, managing information and thinking critically and creatively. Post-primary: pupils can think flexibly, critically and creatively, make predictions and informed decisions, and solve problems).

The primary ISEF includes a self-evaluation question under 'Quality of Provision' that asks: *'How relevant and creative is the curriculum in our school, for example, with regard to the use of the local environment? The post-primary ISEF includes a self-evaluation question under the same section: How do we ensure that we develop pupils' cross-curricular skills including ICT, literacy and numeracy and their thinking skills and personal capabilities (TSCP), including their independence, creativity and ability to manage risks in their learning?'*

Both primary and post-primary ISEFs include indicators and questions that address cross-curricular themes, such as pupils' contributions to the life and work of the school, and the local and global community, developing insights into society and other cultures, and a wide range of enrichment and extra-curricular activities which are inclusive.

⁶⁵ ETI, 'Effective Practice and Self-Evaluation Questions for Pre-School, Effective Practice and Self-Evaluation Questions for Primary, and Effective Practice and Self-Evaluation Questions for Post-Primary', all published January 2017. Downloadable from www.eti.gov.uk/articles/inspection-and-self-evaluation-framework-isef.

Scotland

Introduction

This review of creativity in Scotland looks at how creativity and the expressive arts are addressed through Curriculum for Excellence (CfE), including through the aims for the curriculum and resources and frameworks to support its implementation. The review considers data on teacher numbers and trends in the creative arts subjects, and policy reforms that impact on the curriculum and how creativity is addressed in schools.

Curriculum for Excellence (CfE) – aims, purpose and principles

CfE sets out a national curriculum from 3 to 18, from early years to the end of senior education.⁶⁶

The aim of CfE is to prepare all young people to take their place in a modern society and economy. The curriculum framework is intended to enable all young people to gain the knowledge and skills for learning, skills for life and skills for work that they need. The purpose of CfE is to enable children and young people to develop four key capacities: to be a successful learner, a confident individual, a responsible citizen and an effective contributor. These capacities are broken down into a number of attributes and capabilities. Attributes include: openness to new ideas and thinking, commitment to participate responsibly in political, economic, social and cultural life, and an enterprising attitude. Capabilities include think creatively and independently, achieve success in different areas of activity, and create and develop.

The curriculum is organised under eight curriculum areas: expressive arts; health and wellbeing; languages; mathematics; religious and moral education; sciences; social studies; and technologies. Three of the areas include those (literacy, numeracy and parts of health and wellbeing) that are the responsibility of all teachers. All learners are expected to study the eight areas. This is sometimes referred to as the broad general education.⁶⁷

Designing and planning the curriculum

Schools and colleges are expected to use a number of principles for curriculum design when they plan the curriculum. These principles cover: challenge and enjoyment, breadth, progression, depth, personalisation and choice, coherence and relevance.

CfE sets out all of the broad experiences and outcomes that learners should receive throughout their education. Teachers are expected to use these experiences and outcomes to plan learning, teaching and assessment. Schools are expected to provide the experiences and support the outcomes through the formal timetabled curriculum, the ethos and life of the school, and extracurricular and enrichment activities.

Assessing learners' progress

CfE documentation stresses the need for teachers to assess a learner's progress in ways and at times that are appropriate to their learning needs. It also emphasises the importance of the learner being involved in planning and reflecting on their own learning through formative assessment, self and peer evaluation and personal learning planning.

⁶⁶ [https://education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-\(building-from-the-statement-appendix-incl-btc1-5\)/What%20is%20Curriculum%20for%20Excellence](https://education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-(building-from-the-statement-appendix-incl-btc1-5)/What%20is%20Curriculum%20for%20Excellence) (accessed 17 March 2017).

⁶⁷ For further information about 'broad general education' see: <https://blogs.glowscotland.org.uk/glowblogs/eslb/category/broad-general-education/> (accessed 24 January 2017).

Creativity and the expressive arts in the curriculum

The expressive arts are expected to play a central role in achieving the four main capacities of the CfE framework.

CfE documentation says that learning in, through and about the expressive arts enables learners to be creative and express themselves in different ways, enjoy and contribute to others' enjoyment through creative and expressive performance and presentation, develop skills which are transferable, develop an appreciation of aesthetic and cultural values, identities and ideas, and, for some, prepare for advanced learning and careers in the expressive arts.⁶⁸ It stresses the importance of all teachers looking for opportunities within their own teaching approaches for interdisciplinary learning. Further, it emphasises the need to foster partnerships with professional arts companies, creative adults and cultural organisations.

CfE documentation on the expressive arts provides guidance on experiences and outcomes relating to art and design, drama, dance and music.⁶⁹ It also identifies the following areas of learning as interdisciplinary: creativity, enterprise in education, financial education, global citizenship, and learning for sustainability. Further, it identifies two main teaching approaches to interdisciplinary learning:

- learning is planned to develop awareness and understanding of the connections and differences across subjects or curriculum areas; and
- learning in different subjects or curriculum areas is used to explore a theme or issue to meet a particular challenge or complete a project.

Other areas that might be considered 'creative' fall under other broad curriculum areas. For example, craft, design, engineering and graphics, and food and textiles represent two areas within the technologies framework.

Projects to support creativity in and across the curriculum

The Scottish Government has stated its commitment to creativity and embedding creative approaches in schools and elsewhere. The creative learning plan, *What is creativity? A source of inspiration and summary of actions from Scotland's Creative Learning Partners*,⁷⁰ sets out how the Government and the Creative Partners⁷¹ intend to make the vision a reality. The action plan is divided into four work streams:

1. sharing the vision of a more creative society and ensuring that all partners are committed to its fulfilment;
2. building capacity and expertise of learning practitioners and creative partners to support the development of creative skills through learning and teaching;
3. developing a strategic approach to pathways for lifelong creative learning for all; and
4. developing approaches to the assessment of creativity, including certification.

As a Creative Partner, Education Scotland has undertaken an impact project to evaluate creativity skills across all curriculum areas.⁷² This draws on the findings from focus inspection visits and provides examples of creative practice and links to partnerships and initiatives to support creativity and develop creative skills. It also draws on national and international research, sets out different interpretations of creativity (as a process, the development of creative skills, creative learning and creative teaching), and makes recommendations for improving creativity skills.

⁶⁸ Scottish Executive (2006), *Curriculum for Excellence: Building the curriculum 1 – the contribution of curriculum areas*.

⁶⁹ Scottish Government, *Curriculum for Excellence Expressive Arts – experiences and outcomes*.

⁷⁰ Scottish Government (September 2013), *What is creativity? A source of inspiration and summary of actions from Scotland's Creative Learning Partners*.

⁷¹ The Creative Partners are Creative Scotland, The General Teaching Council for Scotland (GTCS), the Scottish Qualifications Authority (SQA), the College Development Network (CDN), Education Scotland, Skills Development Scotland (SDS), Association of Directors of Education in Scotland (ADES), and the Scottish Government.

⁷² Education Scotland (2013), *Creativity Across Learning 3-18*.

Creativity Across Learning 3-18 finds strong support among educators for the development of creativity skills, and says that creativity fits well within the broad framework of CfE. However, whilst there is evidence of creative processes and creativity skills in schools, the report finds that the profile of creativity as a discrete concept is too low and that there is insufficient planning for its development in schools and pre-school centres.

The report finds that where there is a clear intention to develop creativity skills, learning activities tend to have a strong element of: personalisation and choice; thought-provoking starting points; open-ended enquiry; problem-solving activities; learner responsibility for learning approaches; constructive collaboration between teachers and learners; and teachers as facilitators or coaches.

Finally, the report states that there is very little assessment of specific creativity skills, or evaluation of how well they are being developed. It finds that most teachers and school leaders would welcome further guidance and exemplification.

Education Scotland has established the Creativity Portal. This provides a range of resources and links to help schools and colleges build creativity in the arts and across the wider curriculum (see www.creativityportal.org.uk).⁷³

Teachers of creative arts subjects – numbers and trends

An examination of data collected for the school workforce census reveals that there has been a slight decrease in the number of teachers teaching their main subject in secondary schools over the period 2011 (24,241) to 2016 (22,957).⁷⁴ During this period, secondary pupil numbers have decreased (from 297,109 in 2011 to 280,983 in 2016)⁷⁵ and the pupil-teacher ratio has remained stable (moving from 12.3 in 2011 to 12.2 in 2016).⁷⁶

Table 4: Total number of teachers in state-funded secondary schools in Scotland⁷⁷

Year	Total number of teachers
2016	22,957
2015	23,059
2014	23,401
2013	23,695
2012	23,980
2011	24,241
% change	-5.3%

Focusing on creative subjects and Technical Education, over the period 2011 to 2016, the number of teachers teaching art, media, music, speech and drama, and Technical Education as their main subject is as follows:

⁷³ Accessed 24 January 2017.

⁷⁴ Source: Supplementary data for the Teacher Census 2016: Table 3.1. Accessed, 17 January 2017: (www.gov.scot/Topics/Statistics/Browse/School-Education/teachcenssuppdata).

⁷⁵ Ibid, Table 3.1.

⁷⁶ Ibid, Table 3.1.

⁷⁷ Ibid, Table 3.1.

Table 5: Numbers of secondary teachers teaching creative arts subjects and Technical Education as their main subject over the period 2011 to 2016.⁷⁸

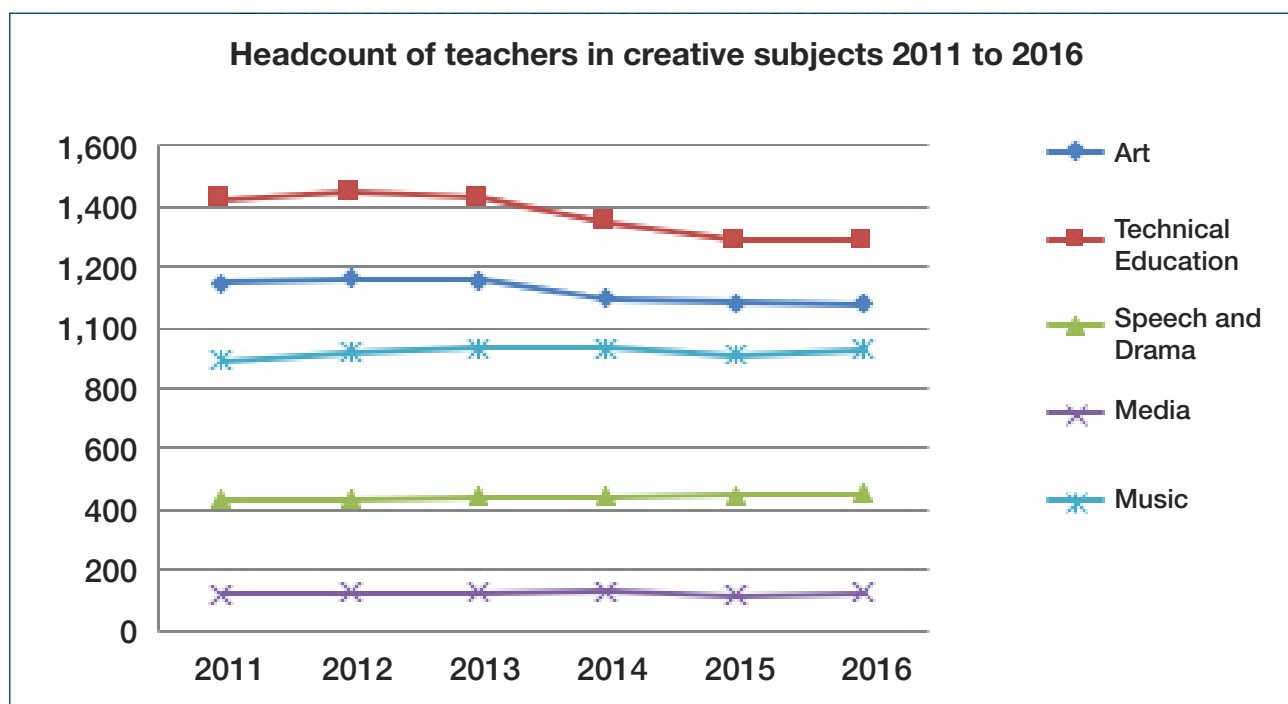
Subject	Headcount Where subject is the main subject taught	Headcount Including where subject is not the main subject taught
Art		
2016	1053	1079
2015	1063	1085
2014	1058	1097
2013	1110	1151
2012	1121	1165
2011	1108	1149
% change	-5%	-6.1%
Media		
2016	11	127
2015	11	117
2014	13	131
2013	12	127
2012	11	125
2011	10	122
% change	10%	4.1%
Music		
2016	898	931
2015	876	910
2014	895	932
2013	890	933
2012	886	919
2011	862	893
% change	4.2%	4.3%
Speech and Drama		
2016	391	453
2015	383	446
2014	377	442
2013	377	443
2012	370	436
2011	371	432
% change	5.4%	4.9%
Technical Education		
2016	1237	1288
2015	1237	1287
2014	1277	1348
2013	1297	1429
2012	1311	1446
2011	1305	1423
% change	-5.2%	-9.5%

⁷⁸ Supplementary data for the Teacher Census 2016. Table 3.9.

The data shows that there has been a slight decrease in the number of art teachers and a more marked decrease in the number of teachers of Technical Education over the period 2011 to 2016. However, there was a slight increase in the number of speech and drama, media and music teachers over the period. It should be noted that the total number of media teachers is very small, meaning that the data must be treated with extreme caution.

Chart 3 below illustrates the decrease in the number of teachers in creative subjects in Scotland from 2011 to 2016.

Chart 3: Headcount of teachers in creative subjects 2011-2016



Compared to the profile of all secondary teachers teaching their main subject, the data does not suggest that schools are cutting creative subject posts at the expense of other subjects. The data does suggest that fewer teachers without a relevant teaching qualification in Technical Education are teaching the subject.

Guidance and resources to support the implementation of CfE

Education Scotland has published a wide range of resources to help schools, colleges, teachers and school leaders implement CfE. These include:

- a series of Building the Curriculum documents (which are intended to help teachers and school leaders design and implement CfE in their schools);⁷⁹
- briefings⁸⁰ and short guides on particular areas of learning (e.g. Curriculum for Excellence: Expressive Arts – principles and practice,⁸¹ and Curriculum for Excellence: Expressive Arts – experiences and outcomes);⁸²
- guidance on cross-cutting themes and interdisciplinary learning (e.g. Developing global citizens within Curriculum for Excellence;⁸³ and *CfE Briefing 4: Interdisciplinary Learning*).⁸⁴

⁷⁹ [www.education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-\(building-from-the-statement-appendix-incl-btc1-5\)/Building%20the%20Curriculum](http://www.education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-(building-from-the-statement-appendix-incl-btc1-5)/Building%20the%20Curriculum). (Accessed 24 January 2017).

⁸⁰ [https://education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-\(building-from-the-statement-appendix-incl-btc1-5\)/CfE%20Briefings](https://education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-(building-from-the-statement-appendix-incl-btc1-5)/CfE%20Briefings) (Accessed 24 January 2017).

⁸¹ <https://education.gov.scot/Documents/expressive-arts-pp.pdf> (Accessed 24 January 2017).

⁸² www.education.gov.scot/Documents/expressive-arts-eo.pdf (Accessed 24 January 2017).

⁸³ <https://globaldimension.org.uk/resource/developing-global-citizens-within-curriculum-for-excellence/>.

⁸⁴ <https://education.gov.scot/Documents/cfe-briefing-4.pdf>. (Accessed 24 January 2017).

Education Scotland has also developed web resources to support the implementation of CfE. These include:

- a CfE website, which provides advice and guidance on CfE, case studies and examples of curriculum practice in schools, and links to all relevant CfE resources;⁸⁵
- the National Assessment Resource (NAR), which is intended to provide a coherent assessment system, a single place for all assessment materials and to support delivery of CfE. The NAR includes examples of emerging practice, offers opportunities to ‘share understanding of standards and expectations’, and supports CPD and learning; and
- glow, which is a digital environment for teachers and learners to support teaching and learning.⁸⁶

One of the criticisms of CfE is that there is too much guidance, making it difficult for teachers and headteachers to establish what should be done and creating unnecessary workload burdens for staff in schools. This is picked up in reports cited below.

Education reforms that may impact on creativity and the arts

National Improvement Framework and Improvement Plan for Scottish Education (NIF and IPSE)

The National Improvement Framework (NIF) and Improvement Plan for Scottish Education (IPSE),⁸⁷ published in December 2016, brings together the National Improvement Framework (NIF), the CfE implementation plan, and the delivery plan (Scottish Government’s response to the OECD review of education in Scotland) into a single plan. The overarching document also makes reference to other Scottish Government developments, such as the review of governance, and provides a progress update on activities completed since August 2016.

The NIF and IPSE take forward the Scottish Government’s priorities for education. These are to:

- improve attainment of all pupils, especially in literacy and numeracy;
- close the attainment gap between the most and least disadvantaged children;
- improve children and young people’s health and wellbeing; and
- improve employability skills and sustained, positive school-leaver destinations for all young people.

The reforms introduce a system-wide framework of standardised assessment in reading, writing and numeracy to be used in all schools from August 2017. They also introduce a statutory requirement on schools to self-evaluate and use the outcomes of evaluations to report annually on their work to raise attainment, particularly in relation to the priorities set out above. The reforms require schools and parents to work together to agree School Improvement Plans linked to the NIF. Further, education authorities will report annually on raising attainment, specifically in relation to the NIF priorities.

In 2015, the OECD published its review of education in Scotland.⁸⁸ The report recognised CfE to be an important reform, but identified a series of problems and challenges related to its implementation. The OECD said that CfE now needs to be less managed from the centre, with schools playing a much greater role. It also made a number of other recommendations, including:

- be rigorous about the gaps to be closed and pursue relentlessly closing the gap and raising the bar simultaneously;

⁸⁵ [https://education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-\(building-from-the-statement-appendix-incl-btc1-5\)/What%20is%20Curriculum%20for%20Excellence?](https://education.gov.scot/scottish-education-system/policy-for-scottish-education/policy-drivers/cfe-(building-from-the-statement-appendix-incl-btc1-5)/What%20is%20Curriculum%20for%20Excellence?)

⁸⁶ <https://connect.glowscotland.org.uk/>

⁸⁷ 2017 Scottish Government (December 2016), *National Improvement Framework and Improvement Plan for Scottish Education – achieving excellence and equity*.

⁸⁸ OECD (2015), *Improving Schools in Scotland: An OECD Perspective*.

- develop metrics that do justice to the full range of CfE capacities informing a bold understanding of quality and equity;
- strengthen professional leadership of CfE and the ‘middle’;
- simplify and clarify core guidance, including in the definitions of what constitutes the CfE;
- develop an integrating framework for assessment and evaluation that encompasses all system levels; and
- strike a more even balance between the formative focus of assessment and developing a robust evidence base on learning outcomes and progression.

In June 2016, the Scottish Government issued a delivery plan to address the OECD’s recommendations and take forward the actions set out in the NIF and other national strategies such as the Scottish Attainment Challenge.⁸⁹ The plan (which has been incorporated into the NIF and IPSE) included:

- introducing new standardised assessments for use by all schools from August 2017;
- using data to identify the attainment gap in literacy and numeracy in P1, P4, P7 and S3;
- publishing an information ‘dashboard’ covering the broad general education which makes detailed performance information available to teachers and local authorities’;
- aligning school inspection and self-evaluation to focus more directly on closing the gap and the priorities set out in the NIF;
- extending the reach of Attainment Advisors to work directly with schools that require greatest support in closing the attainment gap;
- de-cluttering the curriculum by streamlining CfE guidance and making it simpler and clearer;
- creating a national forum for academics and practitioners, informed by the International Council of Education Advisors, to ensure that cutting-edge evidence is being implemented in practice;
- developing a new programme for reducing workload in schools and undertaking a focused review of the demands placed on schools by local authorities in respect of CfE; and
- providing support for local and national quality assurance and moderation of teachers’ judgement of CfE levels.

In August 2016, Education Scotland published a suite of materials that responded to actions set out in the delivery plan. They included: a letter to teachers and practitioners from the Education Secretary, John Swinney; a statement for practitioners from HM Chief Inspector of Education on CfE; benchmark documents for literacy and English and numeracy and maths; and Education Scotland’s review of local authorities’ actions to tackle unnecessary bureaucracy and undue workload in schools.⁹⁰

Curriculum for Excellence: A Statement for Practitioners from HM Chief Inspector of Education

Moving forward, the two key resources that teachers should use to plan learning, teaching and assessment are: Experiences and Outcomes, and Benchmarks. The statement sets out key messages about what to do and what to avoid in respect of using the experiences and outcomes, and using the benchmarks.

The key messages relating to planning and what to do included prioritising literacy, numeracy and health and wellbeing across the curriculum to ensure that all learners make the best possible progress.

⁸⁹ Scottish Government (June 2016), *Delivering Excellence and Equity in Scottish Education*.

⁹⁰ Education Scotland (September 2016), *Review of local authorities’ actions to tackle unnecessary bureaucracy and undue workload in schools*.

Benchmarks: Literacy and English, and Benchmarks: Numeracy and Mathematics

At the time of writing, draft benchmarks documents for literacy and numeracy had been published.⁹¹ These provide specific benchmarks for each of the literacy and numeracy experiences and outcomes for planning, learning, teaching and assessment. They are intended to help teachers judge whether a learner has achieved a CfE level. Teachers were expected to use the literacy and numeracy benchmarks as part of their daily practice and provide feedback to Education Scotland by March 2017. The benchmarks would then be finalised for the 2017/18 academic year.

Benchmark documents for other curriculum subjects are due to be released in March 2017. Education Scotland has indicated that teachers would not be expected to use the benchmarks during the 2016/17 academic year, but could provide feedback. If necessary, the documents would be amended for the 2017/18 session.

Workload and bureaucracy associated with Curriculum for Excellence

In 2013, the Scottish Government published the outcomes and recommendations of the Curriculum for Excellence Working Group on Tackling Bureaucracy.⁹² A second report was published in 2015.⁹³

In response to ongoing pressure from the NASUWT, in June 2016, the Deputy First Minister and Cabinet Secretary for Education and Skills asked Education Scotland to undertake a focused review of the demands placed on schools by local authorities in relation to CfE, particularly around their arrangements for curriculum, planning, assessment and reporting in schools.

The report, published in September 2016,⁹⁴ identified the causes of unnecessary bureaucracy and undue workload as falling under five broad themes: forward and curriculum planning; assessment; self-evaluation and improvement planning; tracking, monitoring and reporting; and IT systems.

⁹¹ For further information see: <https://education.gov.scot/improvement/Pages/Curriculum-for-Excellence-Benchmarks-.aspx> (accessed 25 January 2017).

⁹² Scottish Government (2013), *Curriculum for Excellence Working Group on Tackling Bureaucracy*.

⁹³ Scottish Government (2015), *Curriculum for Excellence Working Group on Tackling Bureaucracy: Follow-up report*.

⁹⁴ Education Scotland (September 2016), *Review of local authorities' actions to tackle unnecessary bureaucracy and undue workload in schools*.

Wales

Introduction

This review looks at how creativity and the creative arts are addressed through the school curriculum. It looks at teacher numbers and trends, including creative arts teaching posts. The review considers policy developments that impact on the curriculum and how creativity and the creative arts are addressed in the curriculum.

The school curriculum

The school curriculum comprises:

- the Foundation Phase (covering ages 3-7);
- the national curriculum for Wales (covering KS2-KS4/ages 7-16);
- skills development;
- the basic curriculum (religious education, and from KS2 to KS4: sex education, personal and social education, careers and the world of work).

Every maintained school must implement the school curriculum. The school curriculum must be balanced and broadly based. It must promote the spiritual, moral, cultural, mental and physical development of pupils and society and prepare pupils for the opportunities, responsibilities and experiences of adult life.

Foundation Phase

The Foundation Phase covers seven areas of learning, known as the statutory education programme:

- personal and social development, wellbeing and cultural diversity;
- language, literacy and communication skills;
- mathematical development;
- Welsh language development;
- knowledge and understanding of the world;
- physical development; and
- creative development.

The Foundation Phase encourages children to be creative and imaginative. The holistic development of children is at the heart of the statutory curriculum framework and there is a strong focus on learning through play. Children should be given opportunities to practise and consolidate their learning, play with ideas, experiment, take risks, solve problems, and make decisions individually, in small and in large groups.

Statutory guidance sets out the skills that a child should be expected to develop, as well as the expected development outcomes.⁹⁵ In terms of creative development, the skills cover art, craft and design, music, and creative movement. The statutory guidance says that children should be given opportunities to:

- explore, investigate and use the indoor and outdoor learning environments;
- be involved in different types of play and a range of planned activities, including those that are child initiated;
- be involved in activities that allow them to work as individuals and in groups;
- use a wide range of resources and stimuli;

⁹⁵ Welsh Government, *Curriculum for Wales: Foundation Phase Framework* (2015).

- experience traditions and celebrations of different cultures; and
- experience art, craft, design, music and dance from Wales and other cultures.⁹⁶

Wales national curriculum

The national curriculum covers the statutory subjects that must be taught in maintained schools and is split into core subjects (English, maths, science and Welsh first language) and non-core or foundation subjects (art and design, D&T, geography, history, ICT, and modern foreign languages (MFL), music, physical education, and Welsh second language).

At KS2 (7-11 year olds), learners must study English, Welsh, maths, science, D&T, ICT, history, geography, art and design, and PE. At KS3, learners in maintained schools are required to study the KS2 subjects plus a modern foreign language. At KS4, learners are required to study English, Welsh, maths, science and PE.

National curriculum guidance for each subject provides guidance on developing skills across the curriculum (in thinking, communication, ICT and number), learning across the curriculum (including building on experiences gained in the Foundation Phase, to promote their knowledge and understanding of Wales, their personal, social and health education (PSHE) development and wellbeing, and their awareness of the world of work) and as subject-specific skills and experiences, attainment targets and national curriculum outcomes.

National curriculum guidance also provides an outline of progression for each subject. In the case of art and design, D&T and music, the guidance emphasises the importance of imagination and play in the Foundation Phase and of building on these skills, knowledge and understanding as learners progress through the key stages.

In D&T, at KS2, the guidance on progression makes reference to learners being encouraged to be creative and innovative in their designing and making, while being made aware of issues relating to sustainability and environmental issues. At KS3, the guidance on progression makes reference to learners being encouraged to be enterprising and innovative in their designing and making.⁹⁷

In art and design, at KS2, the guidance on progression refers to art and design stimulating creativity and imagination and challenging learners to make informed judgements and practical decisions, and to learners exploring appreciating and enjoying art and design and how that enriches personal and public lives. At KS3, the guidance refers to art and design stimulating creativity and the imagination by encouraging learners to challenge assumptions, look at things in a new way, be receptive to new ideas and make informed judgements and practical decisions to communicate their ideas and feelings.⁹⁸

The national Literacy and Numeracy Framework (LNF)

'Skills' forms an integral part of the curriculum in Wales. The non-statutory guidance, *Skills framework for 3 to 19 year olds in Wales*,⁹⁹ provided information on how schools could develop thinking, communication, ICT and numeracy across the curriculum. In September 2013, the national Literacy and Numeracy Framework (LNF) replaced the communication and number elements of the non-statutory framework and became a statutory curriculum requirement. Since September 2014, there has been a statutory requirement for schools to assess learners between the ages of 5 and 14 (upper Foundation Phase to KS3) against the LNF.

The LNF is a curriculum-planning tool and an assessment tool that should be used across the curriculum. The literacy strand covers: oracy (speaking, listening, collaboration and discussion), reading (reading strategies, comprehension, and response and analysis), and writing (meaning,

⁹⁶ Welsh Government, *Curriculum for Wales: Foundation Phase Framework* (2015), page 47.

⁹⁷ Welsh Assembly Government (2008), *Design and Technology in the National Curriculum for Wales*, page 10.

⁹⁸ Welsh Assembly Government (2008), *Art and Design in the National Curriculum for Wales*, page 10.

⁹⁹ Welsh Government (2008), *Skills framework for 3 to 19 year olds in Wales*.

purposes and readers, structure and organisation, language, and grammar, punctuation, spelling and handwriting). Numeracy covers: developing numerical reasoning, using number skills, using measuring skills, and using data skills. While schools may choose to implement the LNF in ways that promote creativity, LNF guidance does not promote creativity and the use of creative skills.

Guidance and resources to support the implementation of the curriculum

Statutory guidance for each national curriculum subject is available on the Welsh Government website.¹⁰⁰ The website also includes guidance on assessment and skills. The resources are heavily weighted towards the core subjects and, in particular, literacy and numeracy. The National Support Programme has produced guidance to support the implementation of the LNF. The website also includes planning and auditing tools, case studies and other materials.

Projects to support creativity in and across the curriculum

An independent report on the 'Arts in Education in the Schools of Wales' was published on 25 September 2013.¹⁰¹ The report, by Professor Dai Smith, was jointly commissioned by the Minister for Education and Skills and the then Minister for Housing Regeneration and Heritage.

The report looked at the relationship between the arts and education sectors in Wales and made 12 recommendations. The Welsh Government welcomed the report and its recommendations and responded by devising a national plan for creative learning to implement the report's recommendations.¹⁰² The Welsh Government's commitments and plans included:

- exploring ways of using the arts to complement the national LNF and integrate arts-based activities in the training provided by the National Support Programme to support the implementation of the LNF;
- asking Professor Graham Donaldson to pick up the recommendation for creativity to be made an important part of the curriculum in his review of curriculum and assessment arrangements;
- looking at how creative arts-related CPD could be incorporated into work to develop CPD based on the principles of collaborative learning and reflective practice;
- work with the sector and key stakeholders to shape ITT practice;
- remitting the Arts Council for Wales to develop Creative Learning Networks to encourage artists, teachers, parents and educationalists to exchange ideas and information;
- undertaking a scoping exercise to determine the content and functionality of a creative education portal to be integrated into the all-Wales learning platform;
- working with Careers Wales to provide information about work in the arts and creative industries; and
- remitting Estyn to undertake a best-practice review of the arts in schools.

The Arts Council of Wales is responsible for the implementation of the national plan for creative learning, *Creative learning through the arts – an action plan for Wales*.¹⁰³ It is doing this by working with partners in the regional education consortia, local authorities and arts organisations and practitioners. The plan has three aims:

- to improve attainment through creativity;
- to increase and improve arts opportunities in schools; and
- to support teachers and arts practitioners to develop their skills in order to deliver improved outcomes for learners.

One element of the action plan is to encourage schools across Wales to become part of a Lead

¹⁰⁰ <http://learning.gov.wales/resources/improvementareas/curriculum/?lang=en>.

¹⁰¹ Professor Dai Smith (September 2013), *An independent report for the Welsh Government into Arts in Education in the Schools of Wales*.

¹⁰² Welsh Government, *Creative learning through the arts – an action plan for Wales 2015-2020*.

¹⁰³ Ibid.

Creative Schools Scheme. The Scheme is intended to help schools bring about improvements in outcomes for learners by finding creative approaches to literacy and numeracy and reduce the attainment gap between learners eligible for free school meals and their peers. The Scheme brings creative practitioners such as artists, musicians, actors, film makers and designers into schools to work with pupils and teachers. The intention is that teachers involved in the Scheme will share the knowledge, skills and experience they gain from the Scheme, both within their school and with others. The Scheme is being run in partnership with the four regional education consortia and the intention is that over the five-year period, around one third of Welsh schools will be involved in the programme (schools that receive support should receive support for at least two years).¹⁰⁴

An All-Wales Arts and Education Programme has been established to enable schools to draw on the knowledge and practice of artists, arts and cultural organisations to improve and complement teaching across the curriculum.¹⁰⁵

Four Regional Arts and Education Networks have been established to share best practice, encourage partnership working and provide training opportunities for arts and cultural organisations to tailor their offer to meet the needs of schools and the curriculum. The Networks are aligned with regional education consortia areas and work closely with regional education consortia, challenge advisers and the co-ordinators responsible for the Lead Creative Schools Scheme.

The Welsh Government commissioned an online toolkit to support teachers and arts practitioners to deliver improved literacy and numeracy outcomes.¹⁰⁶ The toolkit provides resources for teachers, artists and those working in or wanting to work in collaborations. The Welsh Government has also funded the National Museum Wales to produce a toolkit for arts and heritage organisations on ‘narrowing the gap’.

Estyn review of best practice in the creative arts

Estyn has conducted best practice reviews of the arts in schools at key stages 2, 3 and 4. The first report, which reviewed good practice in the teaching and learning of the creative arts at KS2 was published in May 2015.¹⁰⁷ The second report was published in July 2016 and examined good practice in secondary schools at KS3 and KS4.¹⁰⁸

The KS2 report found that the quality of the creative arts curriculum relied too much on chance, rather than on secure curriculum planning. It also found that outcomes in the creative arts were heavily dependent on the expertise and confidence of particular members of staff – subject leaders of the creative arts often produced comprehensive plans to support colleagues to deliver lessons in the creative arts. The report found that pupil achievement in, and experience of, the arts was more likely to be of a high standard where senior leaders shared a passion and vision for the creative arts. However, it also found that many teachers who are not specialists lacked knowledge, skills and confidence to deliver the creative arts to the highest level, especially in Year 6. Too little training and support was available to help teachers develop their teaching in the creative arts and too many schools worked in isolation.

Estyn made eight recommendations for schools, local authorities, regional consortia and Welsh Government. These included recommending: 1) that schools work more closely with other schools to share best practice and resources; 2) that schools support teachers to develop the skills, knowledge and confidence to teach the creative arts well; 3) that local authorities and regional consortia offer opportunities for teachers to develop their skills and confidence in

¹⁰⁴ Welsh Government, *Creative learning action plan*, page 8.

¹⁰⁵ Further information is available from: <http://www.arts.wales/what-we-do/creative-learning/the-all-wales-arts-and-education-programme> (accessed 14 February 2017).

¹⁰⁶ For further information see: <http://lnftoolkit.artscouncilofwales.org.uk/>.

¹⁰⁷ www.estyn.gov.wales/thematic-reports/best-practice-teaching-and-learning-creative-arts-key-stage-2-may-2015, (accessed 14 February 2017).

¹⁰⁸ www.estyn.gov.wales/thematic-reports/best-practice-creative-arts-key-stages-3-and-4 (accessed 14 February 2017).

teaching one or more creative arts subjects; and 4) that local authorities and regional consortia provide training for schools to help them identify, develop and share best practice in teaching and assessment in the creative arts.

Estyn’s KS3 and KS4 report focused on outcomes in the creative arts (art and design, drama and music) in the most effective schools. It considered the contribution of effective teaching and learning in the creative arts to pupils’ wellbeing; standards in the creative arts; learning experiences in the creative arts; and leadership of the creative arts. The report made eight recommendations for schools. These included: 1) maximise opportunities for pupils to develop their numeracy skills, in arts lessons, when appropriate; 2) evaluate closely pupil performance and the strengths and areas for development in teaching in the arts to inform departmental planning; and 3) analyse the contribution that the arts departments make to pupils’ skills and develop strategies for creative learning across the school.

Estyn made four recommendations for local authorities and regional consortia. These were: 1) provide more support for schools to develop effective self-evaluation and planning for improvement in the arts; 2) offer professional learning experiences for teachers and subject leaders in the arts; 3) support schools in the effective use of grant funding to support disadvantaged pupils and to work with arts agencies and arts practitioners; and 4) help schools to review their curriculum development and design towards meeting the recommendations of *Successful Futures*.¹⁰⁹

Teacher numbers and trends

Data from the annual school census reveals that the number of teachers working in secondary schools in Wales decreased from 12,935 in 2011 to 11,727 in 2016 (-9.3%).

Table 6: Teacher numbers in state-funded secondary schools in Wales, 2011 to 2016¹¹⁰

Total number teachers in State Funded Secondary Schools in Wales	
2016	11,727
2015	12,047
2014	12,378
2013	12,519
2012	12,651
2011	12,935
% change	-9.3%

The Education Workforce Council (EWC) collects data on the education workforce in Wales. Data on secondary school teachers registered with the EWC reveals that there was a decrease in the number of secondary teachers teaching art, D&T, drama, media studies and music over the period 2011 to 2016 (see Table 7). The percentage decrease in teachers of art/art and design (-8%), drama (-2.8%) and media (-1.9%) is smaller than that for all subjects. However, the decrease in the percentage of teachers teaching D&T (-14%) and music (-12.8%) was larger than that for all subjects.

The EWC also collects data on teachers’ initial teacher education and training (ITET). This reveals that there has been an increase in the number of teachers who were trained to teach art (5.9%), D&T (13.2%), drama (18%), and media (100% – although just one teacher was trained in 2011 and two in 2016) and music (5.5%) over the period 2011 to 2016 (see Table 7). This compares with an increase of 9.6% for teachers of all secondary subjects over the same period.¹¹¹

¹⁰⁹ Professor Graham Donaldson (February 2015), *Successful Futures – Independent Review of Curriculum and Assessment Arrangements in Wales*.

¹¹⁰ Wales Schools Census 2015 and 2016: Table 7. Number of qualified teachers by local authority, January 2015 and 2016. Downloaded from: https://data.gov.uk/dataset/schools_census_for_wales.

¹¹¹ Analysis of data taken from Education Workforce Council, *Annual Statistics Digest*, tables 1.10 March 2015 and March 2016.

Table 7: Number of secondary teachers registered with the Education Workforce Council (EWC) by initial teacher education and training (ITET) subject trained and subject taught.¹¹²

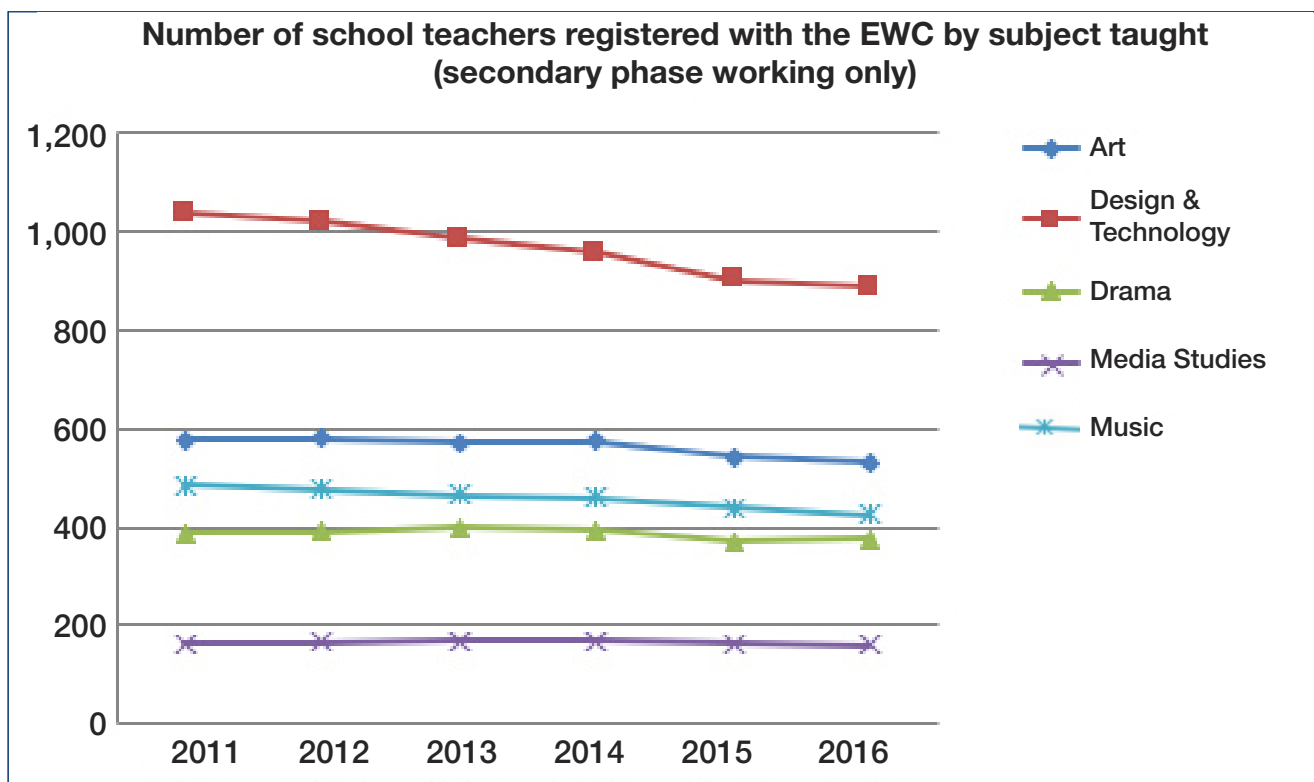
Subject	Headcount Number of school teachers registered with EWC by ITET subject trained (secondary trained school teachers only)	Headcount Number of school teachers registered with EWC by subject taught (secondary phase working only)	% trained in subject Number of school teachers registered with EWC by subject taught versus subject trained (secondary phase working only)
Art*			
2016	583	532	81.8
2015	564	542	80.2
2014	573	575	78.3
2013	580	570	74.6
2012	569	581	72.9
2011	559	578	69.8
% change	5.9%	-8.0%	17.2%
Design & Technology			
2016	872	888	79.8
2015	878	902	77.5
2014	883	957	73.0
2013	844	984	69.7
2012	811	1,021	66.3
2011	770	1,037	62.4
% change	13.2%	-14.4%	27.9%
Drama			
2016	381	375	54.8
2015	362	369	52.9
2014	359	394	52.5
2013	359	400	52.4
2012	331	389	51.0
2011	323	386	48.2
% change	18.0%	-2.8%	13.7%
Media Studies			
2016	2	159	0.0
2015	3	163	1.4
2014	2	170	1.3
2013	2	168	0.7
2012	1	167	0.7
2011	1	162	1.4
% change	100.0%	-1.9%	-100.0%
Music			
2016	597	424	83.7
2015	584	439	80.2
2014	574	458	79.6
2013	577	465	77.8
2012	573	477	74.4
2011	566	486	73.6
% change	5.5%	-12.8%	13.7%

¹¹² Education Workforce Council, *Annual Statistics Digest* (March 2016 and March 2015).

*includes secondary teachers by ITET subject trained to teach Art or Art and Design. (EWC data on subject taught only refers to Art)

Chart 4 below illustrates the change in the number of school teachers registered with the EWC by subject taught in secondary phase working only.

Chart 4: Change in number of teachers registered with the EWC by arts subject taught (secondary phase)



An examination of data on the teacher workforce in Wales indicates that there has been a drop in the number of teachers teaching creative arts subjects. This reflects a drop in teacher numbers generally. However, the drop in the number of teachers of music and D&T is more pronounced. Also, the data suggests that, in response to a rising school population, proportionately more teachers are being trained to teach other secondary subjects than arts subjects.

Education policies and policy reforms that impact on creativity

Curriculum reforms – *Successful Futures*

In March 2014, the Welsh Government commissioned Professor Graham Donaldson to undertake an independent review of the national curriculum and assessment arrangements in Wales. In February 2015, *Successful Futures, Independent Review of Curriculum and Assessment Arrangements in Wales* was published.¹¹³ The report made 68 recommendations for curriculum, assessment and related education policies in Wales.

The Welsh Government accepted Donaldson’s recommendations and *A curriculum for Wales: a curriculum for life*¹¹⁴ provided the initial framework for taking forward the recommendations. The intention is that the new curriculum and assessment arrangements will be available to schools from September 2018 and that they should be in place from September 2021.¹¹⁵

The new curriculum covers the ages 3 to 16 years (Foundation Phase to the end of KS4) and has four purposes – to develop children and young people as: 1) ambitious, capable learners, ready

¹¹³ Professor Graham Donaldson CB (February 2015), *Successful Futures: Independent Review of Curriculum and Assessment Arrangements in Wales*.

¹¹⁴ Welsh Government (October 2015), *A curriculum for Wales: a curriculum for life*.

¹¹⁵ <http://gov.wales/topics/educationandskills/schoolshome/curriculum-for-wales-curriculum-for-life/?lang=en>.

to learn throughout their lives; 2) enterprising, creative contributors, ready to play a full part in life and work; 3) ethical, informed citizens of Wales and the world; and 4) healthy, confident individuals, ready to lead fulfilling lives as valued members of society. These purposes are at the heart of the curriculum and should influence how teachers teach and assess.

The new curriculum is based around six 'areas of learning and experience' (AoLE): expressive arts; health and wellbeing; humanities; languages, literacy and communication; maths and numeracy; and science and technology. There will be three cross-curriculum responsibilities: literacy, numeracy and digital competence, so aligning with the LNF. In addition, in September 2016, the Welsh Government published the Digital Competence Framework.¹¹⁶

The Welsh Government has set out a timetable and plan for taking forward curriculum reforms.¹¹⁷ This includes developing the Pioneer Network, a network of schools, local authorities and regional consortia, to lead the development of the new curriculum and assessment arrangements.

Successful Futures recommended that curriculum breadth and national priorities should be maintained by requiring young people between the ages of 14 and 16 to select courses or undertake activities from each of the AoLE.¹¹⁸ While *A curriculum for Wales – a curriculum for life* does not address this point explicitly, given the Welsh Government's response to the report, it might be assumed that the curriculum will be designed and developed in this way. From the point of creativity and the creative arts, this would mean that all learners will take an expressive arts subject until the age of 16.

Given the Welsh Government's commitment to take forward the recommendations of *Successful Futures*, it is useful to note Donaldson's recommendations that relate to curriculum progression. Donaldson recommended that the new curriculum should be organised as a continuum of learning from 3 to 16 without phases and key stages; that progression should be described in relation to a continuum of learning in each AoLE from when a child enters education to the end of statutory schooling; and that progression should be signalled through Progression Steps at five points in the learning continuum, relating broadly to expectations at ages 5, 8, 11, 14 and 16. Donaldson also recommended that Progression Steps should be reference points, providing a 'road map' for each individual child and young person's progress in their learning and not universal expectations of the performance of all children and young people at fixed points. Further, Donaldson recommended that a duty be placed on schools to provide a curriculum that enables most children and young people to reach, or go beyond, each Progression Step within the broad three-year window.

Assessment

The Donaldson review of curriculum and assessment arrangements makes a number of recommendations for reforms to assessment. The Welsh Government has accepted these recommendations and its plans are set out in *A curriculum for Wales – a curriculum for life*. However, this section begins by summarising the current arrangements for assessment before outlining Donaldson's recommendations.

Statutory assessment for literacy and numeracy

As indicated above, there is a statutory requirement on schools to assess learners between the ages of 5 and 14 against the LNF. Schools must formatively assess learners' literacy and numeracy skills across the curriculum using the LNF. At the end of each year, schools are required to produce a narrative report to parents on their child's progress, and next steps based on this assessment. In addition, schools have a statutory responsibility to administer national reading (English and/or Welsh) and numeracy tests to learners in years 2 to 9. The test results for each

¹¹⁶ See <http://learning.gov.wales/resources/browse-all/digital-competence-framework/?lang=en> (accessed 21 March 2017).

¹¹⁷ Welsh Government (October 2015) *A curriculum for Wales: a curriculum for life*.

¹¹⁸ Recommendation 31, *Successful Futures*, page 116.

learner are presented as an age-standardised score and a progress measure. The progress measure shows how well a child has performed in the test compared to other children in his or her national curriculum year group across Wales, as well as their progress compared to the previous year's test result.

Foundation Phase Profile

The Foundation Phase Profile (the Profile) forms part of the Early Years Development and Assessment Framework (EYDAF). The Profile is intended to support the assessment of children's learning and development throughout the Foundation Phase.

The Profile contains detailed skill ladders in four of the Foundation Phase Areas of Learning: 1) personal and social development, wellbeing and cultural diversity; 2) language, literacy and communication skills; 3) mathematical development; and 4) physical development. Practitioners use observations and formative assessments to form judgements about children's learning and development. The skill ladders are intended to help practitioners to make consistent judgements about the associated Foundation Phase outcomes.

Since September 2015, teachers are required to use the Profile to carry out a statutory baseline assessment. This must take place within the first six weeks of a child entering the Reception year.

End of key stage 2 and key stage 3 assessment

Learners are assessed against the attainment targets in the national curriculum programmes of study. Level descriptors provide the framework for establishing a learner's level of performance and level setting is based on the concept of 'best fit'.

Statutory assessment arrangements require schools to undertake and report on learners' performance at the end of KS2 and KS3.¹¹⁹ Teachers are required to assess learners' progress against national curriculum levels. At KS2, teacher assessment is finalised and recorded for English, Welsh or Welsh second language, maths and science. At KS3, teacher assessment is finalised and recorded for each core and non-core curriculum subject.¹²⁰ In terms of the creative arts, this means that schools are required to assess and report on learners' performance against national curriculum levels in D&T, art and design, and music at KS3. However, the guidance to schools also stresses that schools are '*guided to ensure that their expectations for learners are more in keeping with the increased expectations within the LNF and the revised programmes of study to better prepare learners for GCSEs and the world of work*'.¹²¹

Teacher assessment is validated through the processes of school-based standardisation and moderation. All schools must participate in cluster-group moderation for the core subjects and for KS2 and KS3 transition in the core subjects.¹²²

Assessment reforms

Successful Futures sets out a number of recommendations that relate to assessment reform. The Welsh Government has indicated that it is taking forward these recommendations (Building block 6 – developing a new assessment and evaluation framework).¹²³ The recommendations include the following:

- assessment arrangements should ensure that all important learning intentions and progression in relation to the four curriculum purposes are covered by relevant and proportionate assessment;
- assessment arrangements should give priority to their formative role in teaching and learning;

¹¹⁹ Welsh Government (October 2016), *Statutory assessment arrangements for the Foundation Phase and end of Key Stages 2 and 3. Guidance document no: 208/2016*.

¹²⁰ Ibid, page 6.

¹²¹ Ibid, page 6.

¹²² Ibid, page 7.

¹²³ Welsh Government (October 2015), *A curriculum for Wales – a curriculum for life*.

- a wide range of assessment techniques, selected on ‘fit-for-purpose’ criteria, should be used to reflect the breadth of the curriculum purposes;
- teacher assessment should remain as the main vehicle for assessment before qualifications;
- innovative approaches to assessment should be developed, including drawing on the increasing potential contribution of digital technology;
- children and young people should be encouraged to take greater responsibility for their own learning through developing self-assessment and peer assessment;
- tests are an important part of overall assessment arrangements but their limitations in covering the full range of desired learning must be recognised;
- external standardised testing is important for benchmarking information, but its frequency should be kept to a minimum in view of its impact on the curriculum and teaching and learning; and
- local and national policies and practices for assessment should be carefully designed to be as light-touch as possible, while giving sufficient information to assess progress, and avoid unnecessary bureaucracy.

The recommendations provide opportunities for creativity and the creative arts to be promoted through curriculum and assessment arrangements nationally and locally. However, other policy drivers, including the LNF and wider school accountability, mean that there is a risk that creativity and the creative arts will be neglected as assessment arrangements are reformed.

Accountability

National School Categorisation System¹²⁴

The National School Categorisation System (NSCS) was introduced in September 2014. The System places schools in one of four standards groups based on a set of measures. These are referred to as Standards Groups 1 to 4, with schools in Standards Group 1 performing most strongly against the performance measures and those in Standards Group 4 performing least well.

There are six performance measures for primary schools and 14 performance measures for secondary schools which draw on information about a school’s performance over the past three years. The performance measures for primary schools are based on teacher assessment and attendance. The performance measures for secondary schools are based on examination results and attendance.

The National School Categorisation System has been designed to ‘identify the schools that need the most help, support and guidance to improve’.¹²⁵ It forms part of a wider programme of ‘support and challenge’.

Regional Consortia challenge advisers evaluate a school’s capacity to improve. This takes account of evidence about the standards achieved and the quality of leadership and learning and teaching and allocates schools to one of four categories (groups A to D) based on their capacity to improve. Under this system, A shows the greatest capacity to improve and the D judgement is that the school is in greatest need of support.

The Standards Group and improvement capacity judgement are combined to determine the school’s support category, represented as one of four colours: green, yellow, amber and red. Schools with a green rating will receive up to four days of support, challenge and intervention. A school with a yellow rating will receive up to ten days’ of support, schools judged amber will receive up to 15 days’ support and schools with a red rating will receive up to 25 days of support, challenge and intervention.

¹²⁴ Welsh Government (October 2016), *National School Categorisation System: Guidance document for schools, local authorities and regional consortia* (Guidance document no 198/2016).

¹²⁵ Welsh Government, *National School Categorisation System: A guide for parents and carers*, page 3.

While the Foundation Phase performance measures take account of all aspects of a child's learning and development, and the secondary performance measures include a measure of 5+ A*-A or equivalent in GCSEs (so allowing for creative arts subjects to be included), the NSCS places emphasis on literacy, English, Welsh, and numeracy/maths.

The accountability system encourages schools, local authorities and regional consortia to prioritise literacy, numeracy and core curriculum subjects rather than the broader curriculum, including creative arts subjects and creativity. Criteria concerning leadership and learning and teaching to support the judgement about improvement capacity is silent on the breadth and balance of the curriculum, creativity and creative arts subjects.¹²⁶

Inspection

Inspection is a key form of school accountability in Wales and is high stakes and punitive.¹²⁷ As a result, inspection priorities will determine policies and practice in many schools, particularly those judged 'inadequate' or 'adequate'.

Estyn inspects all schools at least once every six years (the core inspection). There are four judgements: excellent (many strengths, including significant examples of sector-leading practice); good (many strengths and no important areas requiring significant improvement); adequate (strengths outweigh areas for improvement); and unsatisfactory (important areas for improvement outweigh strengths).

The Common Inspection Framework (CIF)¹²⁸ sets out the areas that will be inspected and the quality indicators that are used to form judgements. The CIF examines three main areas covering ten quality indicators:

- outcomes, which covers standards and wellbeing;
- provision, which covers learning experiences, teaching, care, support and guidance, and the learning environment; and
- leadership, which includes improving quality, partnership working and resource management.

The quality indicators are broken down into 29 aspects which guide how inspectors inspect the quality indicator. Guidance on inspection elaborates on how inspectors will inspect and form judgements in different types of setting.¹²⁹

When inspecting outcomes, inspectors will inspect skills. The guidance says that inspectors should focus on skills in communication, numeracy and ICT, including how those skills are addressed across the curriculum. The guidance tells inspectors to recognise innovative, creative and flexible ways of taking forward national developments, including those through collaboration with pioneer schools or regional consortia groups. However, the guidance does not make reference to the inspection of creative skills.

When inspecting provision, the guidance tells inspectors to approach innovation and flexibility of approaches to the whole curriculum or elements of the curriculum in a positive way when schools have tried to be creative and imaginative in taking forward initiatives for the benefit of pupils.¹³⁰ The guidance says that inspectors should consider whether the curriculum provides a broad and balanced range of experiences, and provides individual learning pathways with a combination of formal, informal and non-formal elements. It also tells inspectors to judge how well the core skills

¹²⁶ Welsh Government (October 2016), *National School Categorisation System: Guidance document for schools, local authorities and regional consortia* (Guidance document no 198/2016), Annex B, Criteria concerning leadership and learning and teaching to support the judgement about improvement capacity.

¹²⁷ NASUWT (2015), *Inspectors Inspected*.

¹²⁸ Downloaded from: www.estyn.gov.wales/sites/default/files/documents/Common%20Inspection%20Framework.pdf (accessed 15 February 2017)

¹²⁹ For example, *Guidance for the inspection of secondary schools from September 2010 (updated September 2016)* and *Guidance for the inspection of primary schools from September 2010 (updated September 2016)*.

¹³⁰ For example, *Guidance for the inspection of secondary schools from September 2010 (updated September 2016)*, page 22.

of literacy, numeracy and ICT, and education for sustainable development and global citizenship are addressed in and across the curriculum.

When evaluating provision for cultural development, inspectors should consider whether the school encourages pupils to engage with the arts, sports and other cultural activities through their studies and extra-curricular activities.¹³¹

When considering the strategic direction and impact of leadership, inspectors should consider the extent to which the leadership and management of the school support innovation and creativity in the delivery of a stimulating curriculum for its learners.¹³²

The guidance for the inspection of schools makes it clear that inspectors should identify and inspect how a school addresses creativity within and across the curriculum, including how this is led and managed. However, the guidance places great emphasis on the LNF and the inspection of literacy, numeracy and ICT. In practice, inspectors may pay limited attention to creativity and the creative arts.

Welsh Baccalaureate Qualification

Qualifications have a very strong influence over the KS4 curriculum. While learners can opt to take a number of GCSEs and/or equivalent vocational qualifications, the Welsh Baccalaureate qualification (WBQ) recognises and accredits a range of skills and aptitudes. The WBQ is offered at four levels: National/Foundation levels at KS4/14-16, Foundation, National and Advanced post-16. The Welsh Government's policy intention is that all students aged 14-19 should study the WBQ.

The KS4 WBQ¹³³ comprises three main elements: GCSEs in English language or Welsh and maths; supporting qualifications (three further GCSEs or one further GCSE and two equivalent qualifications); and the Skills Challenge Certificate. The Skills Challenge Certificate comprises four elements: an individual project, an enterprise and employability challenge, a global citizenship challenge, and a community challenge.

The objectives of the WBQ include opportunities for learners to: engage in active, creative, open-ended and learner-led opportunities; enquire and think for themselves, plan, make choices and decisions, solve problems and reflect on and evaluate these; and develop as effective, responsible and active citizens ready to take their place in a global society and in the workplace.¹³⁴

The seven essential employability skills are identified as: literacy; numeracy; digital literacy; critical thinking and problem solving; planning and organisation; creativity and innovation; and personal effectiveness.¹³⁵

The KS4 National/Foundation specification identifies the following essential skills under 'creativity and innovation':

- understand how to and be able to generate ideas and identify and make the most of opportunities;
- demonstrate original thinking and an ability to identify and challenge assumptions;
- be able to combine or develop ideas;
- assess and evaluate ideas, choosing and implementing options;
- demonstrate imagination and initiative;
- reflect on the process and identify how it could be improved.¹³⁶

¹³¹ Ibid, page 30 and page 29.

¹³² Ibid, page 35 and page 34.

¹³³ WJEC/CBAC (July 2016), Welsh Baccalaureate Foundation/National Key Stage 4: Specification (revised July 2016) downloaded from www.wjec.co.uk/qualifications/welsh-baccalaureate/welsh-bacc-from-2015/Welsh%20Bacc%20Specification%20KS4%2028%2010%2014%20-%20Branded..pdf www.wjec.co.uk/qualifications/welsh-baccalaureate/welsh-bacc-from-2015/ks4-national-foundation/

¹³⁴ Ibid, page 4.

¹³⁵ Ibid, page 5.

¹³⁶ Ibid, page 6.

The Skills Challenge Certificate is internally assessed and externally moderated. Creativity skills (along with personal effectiveness and digital literacy) are assessed under the Enterprise and Employability component. This component has a 20% weighting towards the Certificate (the individual project is weighted 50% and the Global Citizenship Challenge and the Community Challenge each have 15% weightings).¹³⁷

The WBQ does not impose restrictions on the GCSEs or equivalent qualifications that can count towards the WBQ, meaning that it is possible for a learner to take three creative arts subjects and for these to count towards the qualification.

GCSE qualification reforms

Qualification reforms in England have led to a split between English and Welsh GCSEs. Wales has decided to retain GCSEs with the modular structure and controlled assessment and the grading of A*-G, rather than follow the Westminster Government's decision to change to 9-1 grading and linear courses with the expectation of terminal assessment by written exam.

The GCSE reforms in England may impact on the qualification offer in Wales. The WJEC is the sole awarding body for Welsh-style GCSEs. The WJEC may not offer some subjects previously awarded by other awarding bodies. Also, the relatively small number of candidates in Wales means that there is a risk that the WJEC will not offer less popular subjects in the long term. Therefore, it is possible that some subjects, including creative arts subjects, could be withdrawn.

Regional Education Consortia

There are four Regional Education Consortia in Wales covering: North Wales (Isle of Anglesey, Conwy, Denbighshire, Flintshire, Gwynedd, Wrexham); South West and Mid Wales (Carmarthenshire, Ceredigion, Neath Port Talbot, Pembrokeshire, Powys, Swansea); Central South Wales (Bridgend, Cardiff, Merthyr Tydfil, Rhondda Cynon Taff, Vale of Glamorgan); and South East Wales (Blaenau Gwent, Caerphilly, Monmouthshire, Newport, and Torfaen).¹³⁸ Each of the consortia is responsible for school improvement services throughout their respective local authorities and schools.

The prime mission and purpose of regional education consortia is to support schools and local authorities to: improve learner outcomes for all young people; ensure the delivery of high-quality teaching and learning; and support and empower school leaders to better lead their schools.¹³⁹

Local authorities have statutory responsibilities for delivering the full range of education services such as the organisation of schools and school places, special educational and additional learning needs, school transport, school meals, safeguarding services, education welfare, behaviour and attendance, and employees' pay and conditions of service. Consortia are expected to work closely with their respective local authorities to ensure the effective delivery of these services.

Consortia are required to work together to collaborate and share practice on a cross-regional and national basis.

As indicated above, the National School Categorisation System, combined with regional consortia evaluations of schools' capacity to improve, are used to determine how much support, challenge and intervention a school will receive. Schools deemed to be performing least well receive the most support. This indicates that the primary focus of consortia work is on challenge and intervention.

An examination of consortia websites suggests that consortia activities are closely aligned to meeting national priorities for improving literacy and numeracy and addressing poverty. In terms

¹³⁷ Ibid, page 8.

¹³⁸ Estyn (June 2015) *Improving schools through regional consortia*.

¹³⁹ Welsh Government (February 2014) *National model for regional working (guidance document no. 126/2014)*.

of the curriculum, there is evidence of some activities linked to curriculum reforms. There is some, albeit limited, evidence of activities linked to creativity. For example, the South-East Wales consortia website includes information about lead creative schools.¹⁴⁰

Initial teacher training

In March 2015, Professor John Furlong published his review of initial teacher education and training in Wales.¹⁴¹ The report highlighted the need to improve the quality of ITT but also the need to respond to the changing nature of schooling, including curriculum reforms. Professor Furlong made nine recommendations for reforms to initial teacher education and training. These included revising the NQT standards, revising the accreditation process for ITT providers, establishing Teacher Education Accreditation Board within the Education Workforce Council, and replacing the current three-year BA (Hons) QTS degrees with four-year degrees where students spend 50% of their time in main-subject departments. Professor Furlong advocated a model of initial teacher education that is conceptualised as part of a framework of teacher career and professional development.

The Welsh Government welcomed the report and its recommendations. In September 2016, the Welsh Government launched a consultation on draft criteria for the accreditation of ITT.¹⁴² Following the conclusion of the consultation, the Welsh Government introduced regulations conferring additional functions on the Education Workforce Council which include accrediting courses of programmes of ITT and monitoring compliance of accredited courses with the accreditation criteria.¹⁴³ The intention is that the new arrangements will be marketed to candidates from September 2018.

¹⁴⁰ For Central South Wales, see www.cscjes.org.uk/Home.aspx; for North Wales see: www.gwegogledd.cymru/about-us/about-gwe; South and East Wales see <https://sewales.org.uk/>; Mid and West Wales see www.erw.wales/.

¹⁴¹ John Furlong (March 2015), *Teaching Tomorrow's Teachers: Options for the future of initial teacher education in Wales*.

¹⁴² Welsh Government (September 2016), *Draft criteria for the accreditation of Initial Teacher Education programmes in Wales and the proposal for the Education Workforce Council to accredit initial teacher education*.

¹⁴³ The Education Workforce Council (Accreditation of Initial Teacher Training) (Wales) Regulations 2017.

Conclusion

Teacher numbers

This review reveals that, in England, the number of teachers teaching creative or expressive arts subjects (art and design, drama, media and music) and D&T is declining. There has also been a significant increase in the number of teachers teaching D&T who do not hold a relevant post A-level qualification. There is evidence of a drop in the numbers of teachers teaching D&T and music in Wales. There is also evidence of a slight drop in the number of teachers teaching other creative/expressive arts in Wales and in Scotland, although this appears to reflect the trend for teachers generally. The absence of robust data on teacher employment by subject in Northern Ireland means that it is not possible to establish what is happening to teaching posts in the creative arts and D&T.

There may be several reasons why proportionately more creative arts and D&T teaching posts have been lost. There may also be a number of explanations as to why more D&T teachers do not hold a relevant post A-level qualification. Feedback from teachers and school leaders indicates that curriculum and qualification reforms and, most significantly, school accountability measures have led to schools cutting creative subjects from the curriculum. There also appear to be problems with teacher supply and recruitment in some subjects, notably D&T. However, a more detailed examination of both the data and of policies and practices in schools is needed to establish precisely what is happening and why.

Accountability and inspection

There is evidence that the high-stakes nature of school accountability, including the punitive nature of inspection, particularly in England, Wales and Northern Ireland, drives priorities and practice in schools. Across the UK, there is an increasing focus on using pupils' performance and progress in literacy and numeracy to judge school performance. Whilst the Attainment 8 performance measure for secondary schools in England provides scope for creative subjects to be included when making judgements about pupils' performance, the over-riding focus remains on English, maths and other academic subjects. Developments in Scotland (as set out in the *2017 National Improvement Framework and Improvement Plan for Scottish Education*), Northern Ireland (as set out in *Every School a Good School* and subsequent work on evaluation and assessment frameworks), and Wales (including the National Schools Categorisation System and work to embed the national Literacy and Numeracy Framework (LNF) across education policy) mean that literacy and numeracy are prioritised over other skills and areas of the curriculum. Therefore, there are significant risks that policy priorities will lead to a reduction in the teaching of creativity and creative/expressive arts subjects across the UK.

In each of the UK administrations, inspectors must pay greatest attention to national priorities, and these relate to literacy and numeracy and, to a lesser extent, ICT or digital literacy. There is very limited evidence that inspectors inspect and report on creativity in schools when undertaking routine inspections. There is a serious risk that inspectors across the UK will continue to ignore the work that schools are doing to promote creativity and the creative/expressive arts unless this is made more explicit with inspection frameworks.

In each of the UK administrations, inspection documentation makes reference to creative subjects being offered as extracurricular activities as a form of curriculum enrichment. However, there is a risk that this will be interpreted as meaning that schools can cover creativity and creative/expressive arts subjects through extracurricular activities, rather than through the formal curriculum. If the creative/expressive arts are limited to extracurricular activities, teaching posts may be lost as schools may bring in creative arts practitioners to deliver the activities. The development would also raise issues about access and entitlement to the creative/expressive arts as some learners may be unable or unwilling to participate in extracurricular activities.

Resources, advice and support

Across the UK, teachers and school leaders are reporting significant concerns about the availability, quality and cost of advice and support to schools. They report that it is often difficult to obtain reliable information about the quality of advice and support that will be provided, and that the quality of advice and support provided is extremely variable. Further, support and advice, particularly that provided by private sector providers, is usually very expensive. Schools often prioritise core subjects such as English, Welsh, literacy and maths numeracy with some evidence that investment in other areas such as creativity and creative/expressive arts-related CPD is being reduced. There is little evidence to suggest that teachers will be supported to develop as creative/expressive arts specialists or to develop their understanding of how they can address creativity across the curriculum in the future.

A strategic approach to creative learning

The governments in Scotland and Wales have focused on creativity and creative learning and both the Scottish Government and the Welsh Government have established creative learning plans. In England, the Henley review of cultural education led to the Westminster Government producing a cultural education plan. Whilst the creative learning plans for Scotland and Wales seek to develop all learners as creative individuals and to embed creativity and the expressive arts across the curriculum, the cultural education plan places the greatest focus on initiatives that promote excellence in the arts, including programmes to support the most talented artists.

The creative learning plan in Scotland has had the greatest time to embed and a number of national partners, including Education Scotland, the SQA and the GTCS, are working together to support its implementation. Developments include a creativity portal, CPD resources and a range of other materials for schools. An evaluation of the creativity plan's impact revealed some successes. The evaluation found that this was usually linked to the school having a clear commitment to creativity and creative learning, and to there being a focus on creative learning across the school. However, in general, the evaluation found practice to be patchy and that, generally, there was insufficient planning for the development of creativity in schools. The evaluation also found that there was very little assessment of specific creativity skills and of how well the skills were being developed. This indicates that simply having a national creative learning strategy and supporting action plan is not enough, even where the strategy and plan are supported by key education partners. It also suggests that successful implementation of a creative learning strategy and plan depends on creativity being embedded clearly and explicitly across education policies and activities at national, local and institutional levels.

Education reforms, most notably those taking place in Scotland and Wales, provide opportunities to raise the profile of creativity and the creative/expressive arts in schools. Across the UK, it is clear that particular attention must be paid to: how curricula are designed to include creativity and creative/expressive arts subjects; the leadership and management of creativity and the creative/expressive arts; how creativity and creative skills are identified and assessed; systems of school accountability and how these both recognise and support creativity and creative learning, including the creative/expressive arts; how creativity and the creative/expressive arts are addressed and supported through teacher training and CPD; and the need to avoid unnecessary bureaucracy and workload and ensure that all teachers enjoy a work/life balance.



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