



**APPG for art,  
craft and  
design  
education**



**WHAT ARE THE LONG-TERM BENEFITS OF INVESTING  
IN ART, CRAFT & DESIGN IN EDUCATION FOR  
LEARNING, CULTURE, WELLBEING AND SOCIETY?  
PRELIMINARY REPORT**

THE ALL-PARTY PARLIAMENTARY GROUP FOR ART, DESIGN AND CRAFT IN EDUCATION.

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THE EARL OF CLANCARTY.

**SESSION ONE**

CREATIVE/CULTURAL INDUSTRIES, COMMUNITIES AND LIFELONG LEARNING

**SESSION TWO**

EDUCATION

## OUR INQUIRY

We began our inquiry on 17 November 2020 with two preliminary evidence sessions, chaired by Sharon Hodgson MP and Nicholas Trench, The Earl of Clancarty. Nineteen reports and case studies were also gathered for the report. We are grateful to everyone who submitted their evidence to our inquiry. These two sessions were the first in a series of events and contributed lines of inquiry that were pursued later, for example initial teacher education.

We began our inquiry during the Covid-19 pandemic and so we felt it was important to acknowledge the impact of lockdowns on creative education in schools, in further and higher education. We were also concerned about the impact of the pandemic on the creative sector, and how the pipeline of talent into those industries was in danger of becoming more fragmented and homogenised.

Our specific enquiry focuses on *the benefits a creative education can have for learning, culture, wellbeing and society, while recognising the barriers that threaten access for some pupils and students to studying the arts.*

## METHOD

Experts from research, community arts, arts education, the creative industries and learned organisations were invited to share their insights, experience in a series of evidence sessions. They were also asked to share concrete examples from their research and practice in this area. A steering group proposed questions to be directed towards the panels of experts. A smaller working panel then compiled the evidence session reports.

Transcripts from the sessions were used to create a synopsis of the responses to each question. Key themes were then identified from the responses to each question. Cross-cutting themes then informed the report's conclusions.

Evidence sessions were held on Tuesday 17 November 2020, 5-6pm and 6-7 pm respectively. They featured two expert panels responding to questions that related to the title of this report from members of The APPG for Art, Craft and Design in Education (APPG).

## SESSION 1 (5PM – 6PM) CREATIVE/CULTURAL INDUSTRIES, COMMUNITIES AND LIFELONG LEARNING

CHAIR: SHARON HODGSON MP

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CONVENOR: PROF. SUSAN COLES

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PANEL MEMBER: ELIZA EASTON, HEAD OF POLICY UNIT, CREATIVE INDUSTRIES POLICY AND EVIDENCE CENTRE (PEC).

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PANEL MEMBER: JACQUI STRAWBRIDGE, ACCESS AND OUTREACH OFFICER, FITZWILLIAM MUSEUM.

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PANEL MEMBER: NANCY BARRETT, DIRECTOR OF CREATIVE SCENE; THE ARTS COUNCIL ENGLAND CREATIVE PEOPLE AND PLACES PROJECT FOR WEST YORKSHIRE.

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PANEL MEMBER: MARCUS FAIRS, FOUNDER AND EDITOR-IN-CHIEF OF DEZEEN.

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### 1. HOW IS EQUALITY, DIVERSITY AND REPRESENTATION, PROPERLY CONSIDERED AS PART OF THIS DISCUSSION? (ASKED BY NICKY DEWAR, CRAFTS COUNCIL)

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#### RESPONSES FROM THE PANEL

Eliza Easton was the first to respond drawing on work undertaken by PEC [Burger and Easton, 2020]. She cited two examples of the inequalities that exist within the cultural industries.

The first was the impact of Covid on diversity within the cultural industries. An example from the study of architecture showed how the pandemic had led to a drastic decrease in the number of placements on offer. As a result of this, 'they are basically only open to those who are incredibly well networked and able to get just a couple of placements that exist.' This means that people who do not already have access to these networks will find it more difficult to both enter and develop their career in the cultural industries.

The second issue was the lack of awareness by parents and teachers, who may not appreciate how subjects such as art, and other creative subjects, can lead to a range of careers apart from being an artist or a musician. In addition to this, people are seeing in the press that the arts have been very affected by Covid. This potentially provides yet another adverse reason for people to believe or say that these subjects aren't 'worth' studying.

Nancy Barrett shared her concerns about the decline in arts education within formal education, alongside decreasing arts opportunities in more informal settings such as community centres or youth centres over the last five years. She stated that the impact of this decline was most marked within marginalised areas that lie out-

side major cities and urban areas where the opportunities to learn skills and to network in the creative industries had also narrowed.

The example was given of Dewsbury and Batley that is situated about eight miles from Leeds. Even though opportunities do exist (such as Channel 4 relocating to Leeds) people from these local communities do not have the experience to be able to find jobs within the creative industries in the surrounding urban areas.

Marcus Fairs agreed with the other speakers that networks were vital in gaining a career in the creative industries, 'It is a networked industry, a large part of the architecture and design economies in informal economy is not documented... a lot of the big firms employ people that have worked with them in previous areas.' These practices, such as firms employing people they have already worked with, mean that the cultural industries workforce is not very diverse. Marcus continued that, 'I think there's an acknowledgement that it starts with education and not only getting the gender balance and diversity into education, but finding ways to keep those people in the sector because there's a huge number of dropouts, when people end education. And then people coming in at the bottom rungs of companies and not making it up the ladder.' Inequalities are apparent at all stages of the pipeline, starting with education, entry into the creative industries and then onto promotion within organisations.

#### KEY THEMES FROM QUESTION 1.1:

- **SUCCESS IN THE CULTURAL INDUSTRIES IS OFTEN DEPENDANT ON ACCESSING NETWORKS WHICH DISADVANTAGE PEOPLE FROM SOME SOCIAL GROUPS.**
- **MARGINALISED COMMUNITIES OUTSIDE CITIES CANNOT EASILY ACCESS OPPORTUNITIES TO PRODUCE OR CONSUME CULTURE AND SO MISS OUT ON VITAL SKILLS, KNOWLEDGE AND EXPERIENCE TO ENABLE THEM TO BOTH ACCESS AND GAIN JOBS WITHIN THE SECTOR.**
- **OPPORTUNITIES TO LEARN SKILLS AND TO NETWORK IN THE CREATIVE INDUSTRIES HAVE NARROWED OVER THE LAST FIVE YEARS. THIS NARROWING HAS BEEN FURTHER EXACERBATED BY THE PANDEMIC.**

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## 2. WHAT DO YOU THINK THE GOVERNMENT WILL NEED TO DO TO PROTECT OUR CREATIVE AND CULTURAL INDUSTRIES, AND LEARNING COMMUNITIES TOO, FROM THE DAMAGE OF COVID-19 RESTRICTIONS WHICH HAVE DISRUPTED THE WORLD AND THE UNITED KINGDOM (UK) SINCE MARCH 2020? (ASKED BY PROF. SUSAN COLES)

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#### RESPONSES FROM THE PANEL

Eliza recommended two areas of long-term investment for the arts. Firstly, the need to apply research and development, 'to things like content development and actually be used to keep the sectors growing and going in the future'. The second more specific area of longterm investment should be in a centre for artificial intelligence (AI) and the creative industries. Eliza stated that there was an opportunity around the nexus of all the AI skills and the creative skills within the UK. Investment focusing on the nexus of those two combinations of skills would really put the UK in the forefront of AI [Davies, Klinger, Mateos-Garcia, & Stathoulopoulos, 2020;

Kingston University 2021]. Eliza also stated the importance of a reassessment of how graduate outcomes are measured [Bloom 2020]. She argued that 'you might not want to be judging that solely on how much people are earning five years afterwards, if nothing else, because an art course wouldn't be better if everyone became investment bankers. And we need to be judging courses in terms of all different kinds of merits they offer to society.'

Nancy agreed that it was vital to now undertake research and development because the cultural industries were entering uncharted waters. She reflected that, 'I remember, back in April, when we literally had to stop, you know, virtually everything that we were doing as did most of the sector that engages with people or invites audiences into a venue'. Practitioners had to 'quickly use new ways of engaging with people, finding ways to deliver services and talk to people – it's has been an immense pressure. One feels the need to do that. But it's taken a lot of time.' She reminded the panel of the importance of looking beyond Covid, to how the creative practitioners engage with digital technologies but also how they work with those people who are in digital poverty.

Nancy argued that the focus for recovery should not be on venues and buildings, but on supporting creative workers. She said, 'I think we need to be thinking beyond venues and institutions and start thinking about people and audiences and the communities that they serve. With the best will in the world buildings can be moth-balled. But people and their lives and livelihoods cannot be.' The recovery fund should 'trickle' down to freelance because they are the, 'the blood, sweat and tears of the creative industries and the cultural industries.'

Marcus responded to the question by saying that Covid made action by the government more critical and pressing. He argued that there needs to be some recognition of the benefits that arts and culture give to society, for example, 'the mental health benefits of people being engaged in doing creative stuff, and enjoying the creativity of other people.' Even though the creative industries employ thousands of people and provide a massive economic benefit to the country, the industry is so fragmented it does not lobby effectively for itself.

He returned to the need to dispel the myth that, being creative does not lead to a worthwhile job. He suggested one way of doing this is to introduce creative role models to young people in schools. 'So they can figure it out for themselves. And also, just to be generally aware of the economic value and the soft power value of the creativity of this nation.'

#### KEY THEMES FROM QUESTION 1.2:

- RESEARCH AND DEVELOPMENT IS NEEDED INTO THE CULTURAL INDUSTRIES' PIPELINES FROM EDUCATION INTO EMPLOYMENT. THIS MUST BE PRIORITISED ESPECIALLY IN RELATION TO THE MID- AND LONGTERM IMPACT OF THE COVID-19 PANDEMIC.
- THERE IS THE POTENTIAL FOR FURTHER WORK EXPLORING THE NEXUS OF SKILLS FROM WITHIN ARTIFICIAL INTELLIGENCE AND THE CREATIVE INDUSTRIES IN THE UK.
- THERE IS A NEED TO ADDRESS DIGITAL POVERTY.
- SUPPORT FREELANCERS IN THE CULTURAL INDUSTRIES WHOSE EMPLOYMENT HAS BEEN AFFECTED BY THE PANDEMIC RATHER THAN BUILDINGS/VENUES.
- RECOGNISE THE BENEFIT THE CREATIVE INDUSTRIES HAVE FOR THE ECONOMY AND THE WELLBEING OF CITIZENS.
- PROMOTE CREATIVE PROFESSIONALS AS ROLE MODELS IN SCHOOLS.

- **THE CREATIVE INDUSTRIES ARE COMPLEX, DIVERSE AND FRAGMENTED WHICH MEANS A UNIFIED VOICE COMMUNICATING CLEAR MESSAGES IS A CHALLENGE.**

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### **3. DO YOU FEEL REASSURED THAT THERE IS, AS OLIVER DOWDEN HAS SAID, A RECOVERY PLAN FOR THE CREATIVE INDUSTRIES? (ASKED BY PROF. SUSAN COLES)**

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#### **RESPONSES FROM THE PANEL**

Eliza approached this question by describing what she would like to see in the Culture Recovery Fund (CRF). Research conducted before Covid [Easton 2020] has shown that there are micro-clusters of creative industries developing in towns and rural areas across the UK. Therefore, any plan should focus beyond London and the South East to support the progress that has been made over the last decade in developing the cultural industries in geographically diverse areas.

Marcus suggested that the pandemic had led to practitioners reorganising themselves and creating new strategies to connect with their audiences.

#### **KEY THEMES FROM QUESTION 1.3:**

- **CULTURAL RECOVERY PLANS SHOULD INCLUDE THE CREATIVE INDUSTRIES OUTSIDE LONDON AND THE SOUTH EAST.**
- **MICRO-CLUSTERS OF CREATIVE INDUSTRIES ARE DEVELOPING IN TOWNS AND RURAL AREAS CROSS THE UK.**
- **THE PANDEMIC WILL LEAD THE CREATIVE SECTOR TO CREATE NEW STRATEGIES TO CONNECT WITH AUDIENCES.**

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### **4. HOW DO THE ARTS FACILITATE INFORMAL LEARNING FOR THOSE ADULTS WHO ARE NOT IN FORMAL EDUCATION? (ASKED BY PROF. SAMANTHA BROADHEAD)**

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#### **RESPONSES FROM THE PANEL**

Nancy said that in her context, 'it's just so embedded in me that the arts facilitate informal learning from cradle to grave.' There is evidence from all kinds of socially engaged arts practice, outreach programmes and community arts activities that adults really benefit. These programmes enable people to engage with society, become creative, find new skills, gain confidences, to engage with their neighbours, develop new capacities, and to improve their mental health and wellbeing. Nancy asserted that the UK is known in Europe and internationally for this rich tradition of community and socially engaged work. Nancy pointed out that, 'there's a huge number of aspects to how adults can continue to learn through their lives, through informal engagement with

the arts, whether it's as an audience member or a participant, or a co-producer.' There is a strong link between engagement with the arts and life-long learning.

At this point, Jacqui Strawbridge recounted a powerful case study demonstrating the impact informal arts education can have on a person's life:

*'I had a group who came in September from 'Arts on Prescription' for people who have anxiety and depression. One young lady came in with a key worker who was very gentle and supportive. And they worked together with the artist and myself. And after the first session, the young lady said, "I've done my homework!". And she came in, she said, "I never did any homework at school". Afterwards, she opened the book, and it was full of things that she'd been inspired by. And in the museum, we talked about drawing cuttings, bits of postcard writing. And she was so interested. And, it just went to show that moment was so engaging for her and so special, and it had lasted throughout that week. And she did in fact, come in for the whole six weeks.*

*'But, just for somebody to complete something like that, in those six weeks meant a massive, massive deal. And it's not only the content, as we all know, that's in the session. It's the whole act of being there. In a very diverse group. Everybody is getting something different from the act of being there and the act of sharing and it's just really important to witness it at the moment particularly.'*

Jacqui's example shows that the arts can help people in times of personal crisis but it can also reignite a love of learning.

#### KEY THEMES FROM QUESTION 1.4:

- THE ARTS FACILITATE INFORMAL LEARNING FROM CRADLE TO GRAVE.
- THE UK IS KNOWN IN EUROPE AND INTERNATIONALLY FOR THIS RICH TRADITION OF COMMUNITY AND SOCIALLY-ENGAGED WORK.
- ADULTS CAN CONTINUE TO LEARN THROUGH THEIR LIVES, THROUGH INFORMAL ENGAGEMENT WITH THE ARTS, WHETHER AS AN AUDIENCE MEMBER, PARTICIPANT OR CO-PRODUCER.
- INFORMAL ARTS EDUCATION CAN HAVE A SIGNIFICANT POSITIVE IMPACT ON A PERSON'S LIFE.
- ARTS SUPPORT THE HEALTH AND MENTAL HEALTH AND WELLBEING OF PEOPLE, PARTICULARLY THOSE IN CRISIS.

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#### 5. CAN YOU GIVE US SOME SPECIFIC EXAMPLES OF HOW ART, CRAFT AND DESIGN EDUCATION WILL IMPACT ON THE WELLBEING OF PARTICIPANTS? HOW MIGHT THESE IMPACTS BE OF BENEFIT TO WIDER SOCIETY? (ASKED BY DR. KATE NOBLE)

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#### RESPONSES FROM THE PANEL

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Jacqui responded to the question by saying she thought it was important to share her experience in working with a group who are homeless and vulnerably housed and have been working a long time with the museum.

When Jacqui surveyed the evaluation one of the quotes that jumped out was when one of the participants said, it's something to look forward to. A second quote from the same group was, "I don't know what I'd do without this place. It's like a womb." That comment was pre-pandemic, but it indicates the type of space that museum and arts outreach workers can create together. Jacqui went on to explain that friendships are made during the community groups at the Museum, and these are continued outside the session. Jacqui and her team have run sessions at the local hospital for a very long time. Although they have not been able to visit the hospital during the pandemic, the museum outreach workers have been sending in materials and reproductions of artworks. One of her favourite comments from there was, "I was hoping you'd be back soon. What have you got for us today?"

Jacqui reflected that, 'People sometimes don't have the choices that they would like in those situations [being in hospital]. And here are some choices they can like, they can have an opinion about, and they're in charge and they're in control.' Thus, undertaking arts activities in hospital can give back some of the control people have over their own lives.

Eliza responded to the question with a different focus by asking why people studied the arts in further and higher education. Was this partly to support people's mental health and wellbeing? In the *PEC For Love or Money* report it was found that people studied the creative arts because they were interested in the subject, and they got a job they wanted because of that. They were not primarily motivated by high salaries [Bloom 2020].

It is important people get employment and there may be an over-supply of labour in some areas of the creative industries, however, a good job should not be defined solely in terms of salary. 'It doesn't make sense to make sweeping judgments about value [of arts education] without looking at the individual and what that experience has given to them and whether it met their expectations.'

A survey from the Creative Industries Policy and Evidence Centre about people's engagement with culture during the lockdown during the pandemic, demonstrated how important culture was for getting people through challenging times in their lives.

Ninety percent said that music was helping them to deal with the challenging life circumstances in the pandemic. Eight-three percent said, television was. We weren't elitist about saying what this stuff should be. We also found that people were for the very first time going online and looking at galleries, lots of new people were looking at gallery exhibitions online. [Bakhski 2020].

Nancy also described projects where artists designed activity packs to support older people who might be isolating or living in care homes and families and children during the pandemic. They were distributed through charities and food banks that were offering other kinds of help. Feedback from someone who received an activity pack was, "Thank God we are worth more than a tin of baked beans." Nancy reflected that getting something creative that was beyond basic provisions was important for that person's sense of wellbeing.

Nancy also talked about the, Small Contentments project, designed to support people through the pandemic was under taken with the charity 6 Million+. It happened during lockdown and the summer of 2020 and was created by over 70 participants in Kirklees and Leeds. A group of refugees and migrants, families, students and artists from Leeds and Kirklees created cubes inspired by Rahat Lokum (Bosnian Turkish Delight) to remember the sweetness of 25 of the 8,372 men and boys murdered at Srebrenica. The group also thought about missed loved ones during lockdown. This lyrical film of remembrance is an unfolding of the cubes, drawings, thoughts and reflections, with music from Bosnian composer, Sanja Cin. <https://www.6millionplus.org/small-contentments/>

During the project, everyone communicated with each other through a simple technology, WhatsApp. Nancy pointed out that, 'I think that value of keeping people communicating even in times of isolation and sharing and telling different stories is something that is essentially at the core of arts and educating people in the arts to be able to tell their stories.'

#### KEY THEMES FROM QUESTION 1.5:

- **SOCIALLY ENGAGED ART EDUCATION PROGRAMMES CAN CREATE SPACES WHERE PEOPLE FEEL SAFE AND VALUED.**
- **ART BRINGS PEOPLE TOGETHER AND HELPS ESTABLISH FRIENDSHIPS.**
- **PROVIDING PEOPLE WITH CHOICE AND AGENCY THROUGH CREATIVE, COMMUNITY ART PROGRAMMES CAN PROVIDE PEOPLE WITH SUPPORT FOR THEIR WELLBEING.**
- **TAKING PART IN ART ACTIVITIES SUPPORTED PEOPLES' WELLBEING DURING THE COVID PANDEMIC.**
- **SOCIALLY ENGAGED ARTS PRACTICES REACH MANY DIFFERENT COMMUNITIES AND CAN SUPPORT ISOLATED PEOPLE**
- **ART CAN HELP PEOPLE TO EXPRESS DIFFERENT VIEWS AND VOICES. IN SO DOING, IT CAN HELP TO REPRESENT THE EXPERIENCES AND PERSPECTIVES OF DIFFERENT COMMUNITIES AND TO REACH DIVERSE AUDIENCES.**

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#### 6. THE CREATIVE INDUSTRIES BEING OUR FASTEST GROWING SECTOR, HOW CAN THE LINKS BETWEEN JOBS IN THE CREATIVE INDUSTRIES AND ART EDUCATION BE MADE BETTER? AND, WHAT CAN THE GOVERNMENT DO TO MAKE THESE CONNECTIONS EXPLICIT? [QUESTION FROM THE CHAIR]

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##### RESPONSES FROM THE PANEL

Eliza warned that when government policy directed people away from a subject it became difficult to see the opportunities that such subjects can lead people to. For example, 'Design Technology, which has numbers that have fallen through the floor, the last 20 years; it's now really difficult to see what opportunities design and technology ever opened, because we've almost lost that to the mists of time.'

Eliza went on to say the research had shown that creativity would continue to be very important in the future of work [Bakhski, Djumaliev and Easton 2019]. Focussing on teaching digital skills was a short-term strategy as many digital skills were likely to be automated. A combination of digital skill with creativity is likely to be needed [Kingston University 2021]. Eliza commented that, 'For me, a combination of STEM subjects and art subjects makes complete, complete sense. And that's when people start to talk about STEAM, which, you know, I don't know who likes or doesn't like acronyms, but I suppose my data would be my first response. And you almost would need to go through the entire education system and look at where people fall off and where the system breaks down to really unpack that question.' Eliza thought one major issue was to look at design as this was a

set of skills that would definitely be needed in the future, yet design and technology courses had all but disappeared.

Sandra Booth (Council for Higher Education in Art and Design) commented that in terms of best practice and addressing the skills pipeline, Manchester Metropolitan University (MMU) is opening the School of Digital Arts (SODA) in 2021 - a ground-breaking interdisciplinary school to support and directly address the urgent and growing demand for skilled workers in the region's creative digital and tech sector [SODA 2021]. Working hand-in-hand with industry, students will study disciplines that span animation, filmmaking, photography, web, UX and games design, sound and music design, emergent technologies, AI and more. Programmes include Foundation Year, Under Graduate and Post Graduate programmes and degree apprenticeship programmes (initially in Digital User Experience but with more in development). Continuing Professional Development (CPD) is also central to the portfolio which will be informed by independent research into industry needs and requirements.

Marcus was critical of the government thinking, where people were encouraged into science and covertly away from creativity, 'It's almost like the whole policy is 180 degrees in the wrong direction.'

Jacqui reported that, creative skills are gathered, by studying the arts subjects that develop the ability to question, to discuss, to work in a team, to problem solve and 'think around' issues. These are skills that are transferable. Jacqui continued, 'And who wouldn't want somebody, you know, to come into work and being able to work in a team, being able to think for themselves, being able to base things on evidence?'

#### KEY THEMES FROM QUESTION 1.6:

- THE DECLINE IN OPPORTUNITIES FOR YOUNG PEOPLE TO STUDY DESIGN TECHNOLOGY OVER THE LAST 20 YEARS MEANS THERE WILL BE A SHORTAGE OF THE SKILLS NEEDED FOR FUTURE DEVELOPMENT.
- DIGITAL AND CREATIVE SKILLS TOGETHER WILL PROVIDE MORE SUSTAINABLE EMPLOYMENT, AS BASIC DIGITAL SKILLS WILL BECOME REDUNDANT OR AUTOMATISED IN THE FUTURE.
- RESEARCH IS NEEDED INTO AT WHAT POINT IN THE EDUCATION SYSTEM PEOPLE DROP OUT OF LEARNING DESIGN AND TECHNOLOGY SKILLS.
- SCIENCE, TECHNOLOGY AND CREATIVE SKILLS ARE MORE INNOVATIVE WHEN ACQUIRED TOGETHER AND SHOULD BE TAUGHT TOGETHER AND NOT SEPARATED OUT.
- ART EDUCATION TEACHES A WIDE RANGE OF IMPORTANT TRANSFERABLE SKILLS.

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#### 7. WHAT DO YOU THINK ARE THE MOST SURPRISING POSITIVE THAT'S COME OUT OF THE PANDEMIC? [QUESTION FROM THE CHAIR, SHARON HODGSON MP]

## RESPONSES FROM THE PANEL

Eliza responded that the research had indicated that a lot more people were going to exhibitions online and using different new technologies to communicate with one another, 'And, I have hope that this will help people in isolation.' Eliza also pointed out that the pandemic has made the size and composition of the creative industries more apparent to the Treasury because they have had to scrutinise the numbers so often. More understanding of the sector has been gained, 'particularly that a third of people are self-employed; what the variations of self-employment look like; what the different set of sub-sectors that make up the creative industries are; and some of the skills pipelines.' She suspected that some people had been treating the economy as if it was as it was in the 1980s, and the crisis had led them to realise it had changed quite substantially. In particular, the creative sectors are really important for the economy too, as well as for our wellbeing.

Jacqui described how she had seen a new calmness in the people she worked with through the act of making. Active people who could not be so active during the pandemic began channelling their energy into something made and created. The positive outcome is that people gain a sense of completion and being able to discover new skills or different knowledge.

## KEY THEMES FROM QUESTION 1.7:

- THE PANDEMIC HAS LED TO PEOPLE FINDING NEW WAYS TO ENGAGE WITH CREATIVE ARTS, SUCH AS ONLINE GALLERIES.
- THE PANDEMIC HAS DRAWN ATTENTION TO A DEEPER UNDERSTANDING OF HOW THE CREATIVE INDUSTRIES ARE STRUCTURED IN TERMS OF THE VARIATIONS OF SELF-EMPLOYMENT, THE DIFFERENT SET OF SUB-SECTORS THAT MAKE UP THE CREATIVE INDUSTRIES AND THE SKILLS PIPELINES.
- PEOPLE WHO HAVE BEEN ACTIVE PRODUCING OR MAKING CREATIVE ARTEFACTS, HAVE GAINED A SENSE OF ACHIEVEMENT AND THE SENSE OF BEING ABLE TO DISCOVER A NEW SKILL OR DIFFERENT KNOWLEDGE.

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## 8. HOW CAN WE 'BELIEVERS' DO MORE TO CONVERT THE UNCONVERTED MASSES, TO THE IMPORTANCE AND BENEFITS OF CREATIVE EDUCATION? [QUESTION FROM THE CHAIR]

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## RESPONSES FROM THE PANEL

Eliza said that collecting the right data and applying this data carefully was vital in showing the importance of creative education. She used the example of the need to find out what people study at school, and how that

leads on to different apprenticeships, and different T-levels, and different universities and careers in order to understand the exact pathways from subjects, to other subjects to careers. Some years ago, Eliza undertook a piece of research with the Institute for civil engineers, looking at GCSEs and the GCEs that the UK engineers took. Most of them had studied creative subjects. Eliza argues that data can convince people to see things differently.

Jacqui, talked about her own 20-year experience working with school groups and how positive it was. Museum educators talk to school groups about how an archaeologist would do this or conservator would do that as part of their visit to the museum. The young people ask and respond to questions such as, 'what's it like to go into a tomb or what's it like to do this?' This can encourage young people to return to the museum to take part in other activities because they have been encouraged to think of these ideas and the world of work beyond the subjects they are studying.

Marcus said that being in the creative industries may be a riskier way of life than getting a job with a company, but there were also many opportunities to succeed: 'If you were to look at the people who studied architecture and design, like when I did, and looked at the outcomes of that, I mean, I think of my colleagues, Guy who was on my foundation course, runs Channel Five, I run a business that employs 30 people. And we've done well for ourselves. We're not painters – like we thought we might want to be 30 years ago,– but we've done really, really well.'

#### KEY THEMES FROM QUESTION 1.8:

- DATA IS NEEDED THAT ILLUSTRATES HOW IMPORTANT CREATIVE EDUCATION IS.
- THERE ARE CAREER OPPORTUNITIES OUT THERE FOR PEOPLE WHO HAVE STUDIED CREATIVE SUBJECTS.
- YOUNG PEOPLE NEED TO BE SHOWN POSITIVE ROLE MODELS FROM THE CULTURAL INDUSTRIES.
- CAREER TRAJECTORIES ARE OFTEN UNANTICIPATED BUT STILL INFORMED BY CREATIVE SKILLS LEARNED EARLIER IN LIFE.

## SESSION 2 (6PM - 7PM) EDUCATION

CHAIR: NICHOLAS TRENCH, THE EARL OF CLANCARTY

CONVENOR: PROF. SUSAN COLES

PANEL MEMBER: LIZZIE CRUMP, CULTURAL LEARNING ALLIANCE.

PANEL MEMBER: SAM CAIRNS, CULTURAL LEARNING ALLIANCE.

PANEL MEMBER: MICHELE GREGSON, THE NATIONAL SOCIETY FOR EDUCATION IN ART AND DESIGN (NSEAD).

PANEL MEMBER: SANDRA BOOTH, COUNCIL FOR HIGHER EDUCATION IN ART AND DESIGN (CHEAD).

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**2.1 SKILLS SUCH AS PROGRAMMING ARE TAUGHT IN SCHOOLS, AND THERE IS EMPHASIS ON SPORTS AND RECREATION, BUT WHERE ARE THE CRAFT SKILLS? WHAT DOES THE PANEL SUGGEST IS DONE TO ENSURE THAT YOUNG PEOPLE ACQUIRE CRAFT SKILLS AND THEY ALSO KNOW ABOUT CAREERS IN CRAFT, SO THAT THE £4.4-BILLION CONTRIBUTION TO THE ECONOMY EACH YEAR IS MAINTAINED? (ASKED BY PATRICIA LOVETT)**

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### RESPONSES FROM THE PANEL

Michele Gregson responded that the first approach would be to engage with Ofsted and the inspectors have relevant inspection training materials. Michele confirmed that NSEAD are already working with Ofsted to provide these. This is so inspectors are able to recognise good practices in craft education and have a critical understanding of the practices associated with contemporary craft. This work is supported by the Art and Design specialist HMI (Her Majesty's Inspectorate).

The second approach would be to invest in local careers, education, information, advice and guidance that is appropriate to craft and design, employment and career pathways. There has already been some excellent work locally. The Creative Industries Network, who were part of the Local Enterprise Partnership (LAP), are looking at some creative approaches to craft advice and guidance. These address the fact that sole traders and small medium enterprises cannot accommodate some of the methods that are used to get people into schools to give that advice. This is because they cannot get into schools as they need to work when this kind of activity occurs.

Lizzie Crump agreed with Michele and continued by saying teachers need CPD. The Cultural Learning Alliance identified CPD as a real priority, 'we should be investing in those colleagues learning together, and with each other, about how best to support young people across all cultural disciplines.'

For disciplines like craft, CPD is needed to ensure that when children are unable to be in the classroom or be in a museum, the blended learning offer supports excellence in developing haptic craft skills.

Sam Cairns added that crafters need to be represented in schools. One key problem is that if you are teaching at primary level and you are a non-specialist, you may not be aware of your own knowledge deficit in art, craft

and design. So CPD is very important in tackling this issue. Sam agreed with from the arguments put forward in the previous evidence session, children and young people need to see creative careers modelled.

Sam also pointed out that teachers needed to understand how craft fits within a broader curriculum. They should encourage young people to aspire to a range of roles across the creative industries.

Sandra Booth agreed that craft should be supported within schools to enable the pipeline of crafters going into higher education. She pointed out that although there are many innovative craft courses within HE, they do not appear on the UCAS system under the search term 'craft' because the word 'craft' does not appear in the course title.

The Crafts Council research on the market for craft indicates a massive increase in demand with a significant growth in buyers aged under 35. [Crafts Council 2020].

Sandra proposed that higher education institutions could support the CPD of teachers in schools and colleges. She cited a good example of a careers advice initiative from Birmingham School of Jewellery, where they undertook CPD with parents, teachers and careers advisors.

#### KEY THEMES FROM QUESTION 2.1:

- OFSTED INSPECTORS NEED TRAINING AND RESOURCES SO THEY CAN RECOGNISE QUALITY CRAFT, DESIGN AND ARTS TEACHING AND LEARNING.
- OFSTED INSPECTORS AND TEACHERS NEED CPD SO THEY ARE AWARE AND UNDERSTAND CONTEMPORARY CRAFT.
- CPD PLAYS A ROLE IN ENABLING CRAFT CAREERS BEING REPRESENTED IN SCHOOLS.
- IT IS IMPORTANT TO BE MORE EXPLICIT ABOUT HOW CRAFT FITS IN WITH OTHER AREAS OF THE CURRICULUM AND WITHIN THE CULTURAL INDUSTRIES IN GENERAL.
- CONTEMPORARY CRAFT COURSES AT DEGREE LEVEL CAN BE HARD TO FIND AS THE COURSE TITLES DO NOT NECESSARILY MENTION THE WORD 'CRAFT'.
- THE MARKET FOR CRAFT IS GROWING ESPECIALLY FOR THE UNDER 35S AGE RANGE.
- HIGHER EDUCATION CAN SUPPORT THE CPD OF TEACHERS SO THEY UNDERSTAND THE CONTEMPORARY CRAFT SECTOR AND THE OPPORTUNITIES THERE ARE FOR YOUNG PEOPLE.

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**2.2 IS THERE A PROBLEM WITH PUBLIC PERCEPTION OF THE ARTS, AND THE BENEFITS THEY CAN BRING, THAT IMPACTS ON VALUE AND THEREFORE ALWAYS UNDERMINES ANY STEPS TO INCREASE INVESTMENT AND SUPPORT? (ASKED BY NICKY DEWAR)**

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#### RESPONSES FROM THE PANEL

Michele identified the route issue being with the public perception of human and in particular children's rights. They are unpopular in some circles, and perhaps not particularly well respected. The UN Convention on the Rights of the Child (UNCRC) - UNICEF UK states the right to relax and play (Article 31) and the right to freedom of expression (Article 13) [unicef.org.uk/what-we-do/un-convention-child-rights/]. She suggested that a sympathetic government might support the public perception that arts are a place where citizens can express their views, and if necessary, be a place of protest (a condition of a democratic society). The work of NSEAD's patron and stalwart supporter Bob and Roberta Smith [Patrick Brill], shows the way. His work with children and young people is about how you can use your art as your voice and your expression. Michele argues that issues around freedom of expression are bound up with public perception of the value of the arts. She warns that if we take the arts for granted, we are complacent at our peril

Michele also pointed out that there was a perception that creative workers needed to re-skill due to the impact of the pandemic. However, research has found that creative workers were in fact up-skilling; many were considering postgraduate study, while trusting the resilience of the creative industries [Feder, Taylor, O'Brien & McAndrew 2021].

Sam commended the conference held by the Centre for Cultural Value [2020] which explored the public perception of the arts as representing the cultural capital of elites. Do the arts exclude parts of society? Were the issues raised by Black Lives Matter protests about representation appropriately addressed in arts and culture? She stated that '...the freedom of expression point is about the arts being seen as too radical. And then almost the opposite is that the arts, are seen as too much of the establishment?' She argues that there is a role for schools to address notions of cultural capital to ensure that the arts are meaningful to everyone.

Nancy Barrett (from the floor) pointed out that, The Creative Partnerships Programme (2000-2012) was the first Joint DCMS /DFE programme embedding creative education in schools through partnerships between teachers and artists. Although much learning and evidence was generated through this work the programme closed in 2021. She was keen to point out that the Welsh Government had recently implemented the programme in over 500 schools [CCE 2021; Cultural Learning Alliance 2019].

Sophie Leach, NSEAD (from the floor) agreed saying, 'The arts and all those that are privileged to participate or engage in the creative industries, need to actively engage wider audiences. NSEAD's Anti-racist Art Education Action Group is working to support our members, partner organisations and our subject to be actively anti-racist.'

Sandra has also engaged with sessions from the Centre of Cultural Value [2020] and argued that we need to advocate for a broader definition of value, and value that was appropriate to the various communities they were representing. For higher education, the focus has been trying to demonstrate our value in terms of economic value, societal value, health and well-being value, but ultimately there is such a narrow understanding or reliance from Treasury on the economic value: 'There are many examples of those that have engaged in creative, higher education going on into good and meaningful employment. Some of the systems work against us in the snapshots of when they take those measures. And, if they were taken over a longer time frame, of five years on from your creative degree, the employability figures stack up very well against most other subjects.' And, 'people being able to say: I am using the skills that I learned on my degree, rather than doing something entirely different, those figures are very high in creative industries as well.' Sandra identified a bias in how the graduate outcomes are measured that skewed the numbers of arts graduates' success and employment related to their degrees.

## KEY THEMES FROM QUESTION 2.2:

- PEOPLE ARE UNAWARE OR DO NOT APPRECIATE RIGHTS OF THE CHILD (UNCRC). UNICEF UK STATES THE RIGHT TO RELAX AND PLAY (ARTICLE 31) AND THE RIGHT TO FREEDOM OF EXPRESSION (ARTICLE 13).
- FREEDOM OF EXPRESSION IS BOUND UP WITH PUBLIC PERCEPTION OF THE VALUE OF THE ARTS.
- CULTURE AND CREATIVE ACTIVITIES ARE SOMETIMES ASSOCIATED WITH ELITES RATHER THAN BELONGING TO EVERYONE.
- THERE IS A ROLE FOR SCHOOLS TO ADDRESS NOTIONS OF CULTURAL CAPITAL IN A WAY THAT SPEAKS TO EVERYONE AND REFLECTS A DIVERSITY OF CULTURES.
- THE WAY GRADUATE OUTCOMES ARE REPORTED IS INEFFECTIVE IN SHOWING THE RANGE OF BENEFITS A CREATIVE EDUCATION CREATES FOR INDIVIDUALS, COMMUNITIES AND WIDER SOCIETY.
- AFTER FIVE YEARS, MANY PEOPLE WITH CREATIVE DEGREES REPORT THAT THEY ARE USING THE SKILLS THAT THEY LEARNED ON THEIR DEGREE WHEN COMPARED WITH OTHER SUBJECTS.
- CREATIVE WORKERS ARE UP-SKILLING AND CONSIDERING POSTGRADUATE STUDY.

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2.3 IS IT DOING US ANY GOOD TO HAVE THESE REGULAR CHANGES IN GOVERNMENT MINISTERIAL APPOINTMENTS, BECAUSE WE'RE ON OUR FIFTH SECRETARY OF STATE FOR EDUCATION, FOR EXAMPLE, WITH THE POSSIBLE SIXTH AT THE NEXT RESHUFFLE. AND, DOES THAT AFFECT OUR PROGRESS WITH OUR ADVOCACY, OR EVEN IN JUST SIMPLY COMMUNICATING OUR AIMS AND OUR MESSAGES TO KEY PEOPLE WHO DECIDE POLICY? [ASKED BY PROF. SUSAN COLES]

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## RESPONSES FROM THE PANEL

Lizzie made the point that the context schools found themselves in was very complex and providing art and design education is not a simple endeavour. There are a huge number of competing demands on resources, on time, on curriculum, and on children and young people. At the same time schools are being asked to be responsible for numerous different accountability measures, such as prevent strategies, through to tackling obesity. The ability to make change in terms of the place of art and design in that school is difficult.

Lizzie advocated making small incremental changes that took people with them whilst recognising the pressures colleagues had on them. For example, conversations about Ofsted criteria, or about teacher training, and bursaries, or any of the small things can make a big difference to the quality and the amount of arts and culture in children's lives. Lizzie believed that, 'We need to keep fighting those small battles, whilst holding that broader vision in front of us and testing any innovative ways forward.'

Sam agreed with Lizzie but reflected that, 'Isn't the definition of madness doing the same thing and expecting different results?' She then asked, 'So, maybe it is time to try and think how to be radical?'

Michele reflected on how graphic design had fared better than other arts subjects and this could be due to a certain amount of collective action within graphic design. It is helpful to have a really well-established subject association. Michele proposed finding different ways and different places to have the conversations. One strategy would be to talk directly to learners to children, to young people, to adults, to lifelong learners and to lobby directly.

#### KEY THEMES FROM QUESTION 2.3:

- **MAKING CHANGES IN SCHOOLS SO THAT YOUNG PEOPLE HAVE THE CREATIVE EDUCATION THEY NEED, IS CHALLENGING DUE TO THE NUMBER OF OBLIGATIONS HEAD TEACHERS ARE ACCOUNTABLE FOR.**
- **ADDRESSING TEACHER TRAINING, BURSARIES AND CPD CAN MAKE A BIG DIFFERENCE TO THE QUALITY AND THE AMOUNT OF ARTS AND CULTURE IN CHILDREN'S LIVES.**
- **SUBJECT ASSOCIATIONS SUPPORT CREATIVE SUBJECTS AND THEIR TEACHERS.**
- **TALK DIRECTLY TO STAKEHOLDERS ABOUT THE IMPORTANCE OF CREATIVE EDUCATION.**

#### 2.4 WHAT ARE THE SOCIAL BENEFITS OF INVESTING IN ART, CRAFT AND DESIGN EDUCATION? (ASKED BY DR. KATE NOBLE)

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##### RESPONSES FROM THE PANEL

Michele began the response by suggesting the link to the UN and the Sustainable Development Goals. Importantly researchers and educators are seeing the benefits of arts noted within frameworks, such as the World Economic Forum, the Great Reset, and the OECD discussions. These frameworks will be reimagining, rethinking, and building a more fair, equitable and cohesive society post-Covid.

A second approach over the next four years is strategy for the Design Council. The Design Council are looking to embed themselves within the social innovation and social policy part of government rethinking, so that design and design thinking, is part of this solution to a whole range of things such as health outcomes, the rebirth of the high street and the workplace of the future.

Lizzie was concerned about the lack of diversity in students taking arts qualifications. If arts education becomes for a privileged few, whoever they may be, it will reduce the talent pool. At the same time this will be reducing the relevance of what is made/created. If the relevance is reduced the audience will decline. The narrowing of the talent pool has been identified by research commissioned by GuildHE, Ukadia, HEAD trust, Cultural Learning Alliance and Clore Duffield (as evidenced in the take up of creative GCSEs and A Levels). It has found that the most advantaged in society are most likely to hold an arts qualification at level three. They are also more likely to apply to take a degree-level qualification in the creative arts. An RSA report with schools, January 2020, showed that children from disadvantaged backgrounds were not getting access to the arts (Cairns et al. 2020).

Sam argued that by investing in art, craft and design education, children would do these subjects and consequently get better jobs which would ensure that they contributed to tax and pensions. The creative industry is that huge industrial powerhouse of our country. It will be needed post-Brexit, and so investing in education is investing in those industries. Some of those arguments are to be found in the Cultural Learning Alliance briefings such as the one on enterprise (Cultural Learning Alliance 2018). Sam concluded that, 'I also think, and Michele's already touched on this, [by investing in arts education] you get a better functioning society. And that's better for everyone's intrinsic well-being.'

Sam proposed a second argument for arts education, 'creating a culturally literate population, we know improves empathy, we know it improves communication skills, there's things around visual literacy and our need to be able to decode how we're being manipulated.'

Sophie Leach, NSEAD (from the floor) reminded the panel of the TALE project (Tracking Arts Learning and Engagement). The project and subsequent report gathered 6000 responses from young people aged 14-18 in secondary and special schools [Thomson 2018]. Key findings found, 'Young people tell us that arts and culture rich schools enhance their lives now, and prepare them for life after school.' And , 'Young people tell us that arts and cultural learning in school is significantly different because: in arts lessons they have more agency, responsibility, independence and freedom to make decisions. They enjoy and are motivated by this.'

Sandra Booth noted that, 'As the UK adjusts to technological and economic developments art and design skills are at the heart of the fourth industrial revolution, commentators such as the World Economic Forum and NES-TA suggest that demand for skills such as visualisation and thinking creatively is likely to grow in the near future. Such skills are resilient to automation, and workers with these qualities are expected to experience increased demand for their services [Bakhski, Djumalieva & Easton 2019].' Creative practitioners and designers have these skills, and research by the Design Council found that they are typified by their emphasis on interpersonal skills, such as operations analysis, social perceptiveness and coordination, and cognitive abilities such as visualisation and thinking creatively [Miller 2018]. Demand for these skills will grow, predicting that creative, digital, design and engineering occupations will all experience greater demand for their services by 2030. Creative education with an emphasis on risk-taking might offer useful skills for the future.

#### KEY THEMES FROM QUESTION 2.4:

- **THE BENEFITS THE ARTS CAN MAKE CAN BE ALIGNED TO THE SUSTAINABLE DEVELOPMENT GOALS.**
- **DESIGN AND DESIGN THINKING CAN OFFER SOLUTIONS FOR ISSUES SUCH AS HEALTH OUTCOMES, THE REBIRTH OF THE HIGH STREET AND THE WORKPLACE OF THE FUTURE.**
- **THERE IS A RISK THAT THE ARTS ARE BECOMING THE PRESERVE OF THOSE WITH THE MOST ADVANTAGE IN SOCIETY, RESULTING IN A NARROWING OF THE TALENT POOL.**
- **THE CREATIVE INDUSTRIES CAN BE UNDERSTOOD AS THE INDUSTRIAL POWERHOUSE OF OUR COUNTRY.**
- **EVERYONE NEEDS TO BE CULTURALLY AND VISUALLY LITERATE IN THE GLOBAL COMMUNITY WE ALL INHABIT.**
- **ART EDUCATION TEACHES SKILLS FOR THE FUTURE.**

## 2.5 COULD THE PANEL SAY WHAT THEY WOULD RECOMMEND THE GOVERNMENT OUGHT TO BE DOING, BUT SPECIFICALLY ABOUT ART TEACHERS? (QUESTION FOR THE CHAIR, THE EARL OF CLANCARTY)

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### RESPONSES FROM THE PANEL

Lizzie explained that there was a need for arts jobs to be in schools, in order for there to be teacher training places in universities. There also needed to be bursaries in place to support those student teachers in need. All those aspects of the system need strengthening. Schools need to be absolutely clear of their requirements and the benefits of ensuring students have opportunities to study art, craft and design, and to receive creative careers advice. By making those jobs available, then the money and the places at universities will flow from that.

Baroness Christine Blower spoke from the floor and reiterated that engagement with continuing professional development and learning is absolutely critical for teachers. She made a second point that secretaries of state change all the time and they come in to post with their own enthusiasms. Therefore, there should be a National Council for Curriculum and Assessment. This would be a body composed of people who have a genuine interest in and investment in what the whole curriculum looks like.

Michele was in strong agreement with the idea for a National Council. Also, subject associations needed to come together and speak up for teachers across the board, including subjects that have retained the bursary. Michele argued that, 'that solidarity, that collective spirit is what's required of teachers. And remembering what we share as teachers is absolutely critical.'

Sam supported the idea of a body that had some distance from the Department for Education, much like the Bank of England has some critical distance from the Treasury.

Sandra said that she was very worried about the loss of the art teacher training bursary and how this would create additional barriers for prospective art teachers. She also was concerned about those who have gone through higher education trained to teach and leave the profession. Dropout after three years is still on the increase.

Sandra also reflected on wider actions the government should take arguing that, 'Government must incorporate design theory innovation thinking as it considers the next steps. Policy makers can achieve this by bringing design professionals into the heart of the Government reconstitution task forces.' She went on to say that, 'There isn't an 'oversupply' of creative graduates (62,930 in 18/19 from Creative Arts, HESA 2021) and as demand is set to sky rocket, creative graduates are not and will not be 'unemployable or under employed'. In fact, they are highly employable and entrepreneurial. Whilst the arts may not have a monopoly on creativity, it does have the best pedagogy to deliver creative skillsets and mindsets and are working across disciplines to achieve this. There is relevance to science, engineering, medicine and health, society and sustainability. Policy should embrace not stifle creativity. University courses are aligned with the needs of the industry- across the CHEAD membership there is excellence in academic and industry partnerships.

Sophie Leach, NSEAD shared an example which illustrated that arts complement science. In her first interview reported in The Times, 24 October 2020, Dame Nancy Rothwell, leading neuroscientist and now chair of The Russell Group, said that too many young people were missing out in both secondary and higher education because they specialise in subjects too early. Dame Rothwell described how she studied maths, physics, chemistry and art. Rothwell is quoted as saying: "Doing a broader range of subjects would give a more balanced educa-

tion...teenagers should take a mixture of arts and science A-levels to broaden their horizons." [Buchanan 2020]. Sophie argued that the Government needed to ask, what skills or attributes do they think Dame Nancy Rothwell gained through the study of both arts and science subjects together?

#### KEY THEMES FROM QUESTION 2.5:

- BURSARIES SHOULD BE AVAILABLE FOR TRAINEE ART TEACHERS.
- SCHOOLS NEED TO VALUE AND PROTECT ART, CRAFT AND DESIGN JOBS IN SCHOOLS, IN TURN, TRAINING PLACES IN UNIVERSITIES WILL BE MADE AVAILABLE.
- HIGH-QUALITY CPD IS NECESSARY FOR SCHOOL TEACHERS.
- THE COUNCIL FOR SUBJECT ASSOCIATIONS NEEDS TO SPEAK FOR ALL TEACHERS INCLUDING SUBJECTS THAT HAVE AND HAVE NOT RETAINED THE BURSARY.
- THERE SHOULD BE A NATIONAL COUNCIL FOR CURRICULUM AND ASSESSMENT OR SIMILAR BODY.
- ARTS AND SCIENCES SHOULD BE TAUGHT TOGETHER AND YOUNG PEOPLE SHOULD NOT SPECIALISE TOO SOON.
- ARTS PEDAGOGIES CAN DELIVER THE CREATIVE SKILLS NEEDED IN THE FUTURE.
- TEACHERS ARE LEAVING THE PROFESSION SHORTLY AFTER TRAINING, AND THIS SHOULD BE MONITORED.

## SUMMARY OF CROSS-CUTTING THEMES

THE SUMMARY WILL RETURN TO THE QUESTION, WHAT ARE THE LONG-TERM BENEFITS OF INVESTING IN ART, CRAFT AND DESIGN IN EDUCATION FOR LEARNING, CULTURE, WELLBEING, AND SOCIETY?

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### LEARNING

Art, craft and design provides transferable skills which are vital and relevant for future employment in a range of careers.

There is benefit for young people in studying science, technology and creative subjects together, rather than specialising too soon, so they are well prepared for the digital and technical jobs of the future.

Role models of successful practitioners from the creative industries are needed in schools so that young people can see themselves in those roles. There is also important work to be done with parents and carers to help them to understand the creative sector careers that exist now and will exist in the future.

Increased opportunities for children to enjoy their rights to relax, play and express themselves are needed. Participation in creative activity has a positive effect on wellbeing. Initial teacher education for primary teachers, needs to address the importance and benefits of art, craft and design education for children of all ages.

CPD is also vital to ensure that generalist teachers develop their knowledge, skills and awareness of both the subject, and the wide range of creative contexts for making, such as the contemporary crafts scene.

CPD can also highlight potential careers in the creative industries for teachers at all levels. There is a role for higher education to provide some of this CPD.

A National Council for Curriculum and Assessment would help ensure that schools provide a balanced curriculum. Strong support of professional associations for creative subjects, will help them to promote the value of arts and design subjects in the curriculum.

Informal learning in art, craft and design outside schools, colleges and universities can have a significant impact on communities and the lives of individuals.

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### CULTURE

Everyone needs to be culturally literate in the global community we inhabit. Freedom of expression is related to the value we place on the arts.

Marginalised communities that are outside cities do not have the opportunities to enjoy, consume or produce cultural or arts activities. Public perception is that the arts only represent elitist culture. Work needs to be done so that everyone's cultural practices and preferences are valued and sustained.

Schools have a key role to play supporting, valuing, celebrating and making visible the diverse cultural capitals that exist in the UK so that everyone feels included.

They have also been developing new strategies to connect with their audiences and also finding new audiences. This has been curtailed for working with those social groups who live in digital poverty.

During the pandemic more, people have been engaging with cultural activity, making creative artefacts or learning new skills. New markets are opening up for contemporary crafts, for example research has shown a growth in the under 35s buying craft.

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## WELLBEING

Socially engaged art education creates spaces where individuals and communities feel safe and valued. People of diverse backgrounds are able to come together, establish friendships, talk and listen to one another. This can be of particular benefit to people who experience feelings of isolation and loneliness.

Community art programmes provide participants with healthy choices to engage in purposeful activity that also supports wellbeing.

The Covid-19 pandemic has shown us that art education supports mental health and wellbeing of individuals especially when they are in crisis. This work has been supported by the Cultural Recovery Fund. Long-term investment in this work will mean that people can have an improved quality of life by learning a craft skill, taking part in a practical art workshop or going to a museum.

Young people also benefit from the impact creative subjects have on their mental health and wellbeing. Arts subjects give them agency, responsibility and freedom to make decisions which in turn boosts motivation and enjoyment.

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## CREATIVE INDUSTRIES

Long-term investment is needed to ensure that the creative industries are enriched by a more diverse and inclusive talent pool. Opportunities for networking and succeeding must be reviewed to widen access to all.

Long-term investment into art and design educational research and development will mean that the pipelines of skill and talent from school, to FE, to HE and into industry are more robust and responsive to future requirements.

Digital and creative skills are taught in schools, FE and HE so that people will gain sustainable employment in the future.

By investing in a Centre for Artificial Intelligence, the UK would be able to fully exploit the synergy between technology and creativity facilitated by a nexus of arts and technical skills, becoming a world leader in areas such as artificial intelligence.

The creative industries are complex, fragmented and have various modes of employment (part-time, full-time, freelance). This means that clear messages about their needs are difficult to communicate. Policy makers need to understand the way this sector is organised and how it operates.

Cultural recovery plans should support those freelancers that have been impacted by the pandemic rather than buildings and venues.

The creative industries are developing in micro-clusters across the UK, so recovery plans should focus on the whole of the UK not just on London and the South East.

The creative industries and community arts sectors have been agile during the pandemic. Cultural workers have been upskilling so they can respond to the changing environment.

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## **SOCIETY**

Art, craft and design education must be formed from the cultures, views and voices from all groups of our society to ensure a diverse curriculum that everyone feels they have a stake in.

The arts and creative practices are aligned to the Sustainable Development Goals.

Design thinking offers innovative solutions for a wide range of issues such as health outcomes, the rebirth of the high street and the workplace of the future.

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## POLICY RECOMMENDATIONS

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### ART, DESIGN AND CRAFT EDUCATION

1. Recognise that formal and informal learning about art, craft and design in schools, colleges, universities, museums and community settings, can have a significant impact on communities and the lives of individuals.
2. Encourage schools to promote the approach of young people in studying science, technology and creative subjects together, rather than specialising too soon, so they are well-prepared for the creative, digital and technical jobs of the future. Digital and creative skills should be taught together in schools, FE and HE so that people will gain sustainable employment in the future.
3. Create a National Council for Curriculum and Assessment would help ensure that schools provide a balanced curriculum. Strong support of professional associations for creative subjects, will help them to promote the value of arts and design subjects in the curriculum.

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### CULTURE

4. Recognise through art curricula at all levels that everyone needs to be culturally literate in the global community we inhabit and that freedom of expression is related to the value we place on the arts.
5. Ensure that schools continue to have a key role to play supporting, valuing, celebrating and making visible the diverse cultural capitals that exist in the UK so that everyone feels included and this is an indicator of high-quality education.

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### WELLBEING

6. Support and encourage socially engaged art education that creates spaces in both formal and informal contexts where individuals and communities feel safe and valued. People from diverse backgrounds are able to come together, establish friendships, talk and listen to one another. This can be of particular benefit to people who experience feelings of isolation and loneliness.
7. Long-term investment in formal and informal art education will mean that people can continue to feel well and have an improved quality of life through learning a craft skill, taking part in a practical art workshop or going to a museum.

## EDUCATIONAL PIPELINES INTO THE CREATIVE INDUSTRIES

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8. Cultural recovery plans should support those freelancers that have been impacted by the pandemic including access to professional development. The creative industries are developing in micro-clusters across the UK, so recovery plans should focus on the whole of the UK not just on London and the South East.
  9. Policy makers and educators need to understand the ways in which the cultural industries are organised (complex and fragmented) and how they operate (with various modes of employment: part-time, full-time, freelance).
  10. Long-term investment into art and design educational research and development is needed so that the pipelines of skill and talent – from school, to FE, to HE and into industry – are more robust and responsive to future requirements.
  11. Create a Centre for Artificial Intelligence that would exploit the synergy between technology and creativity facilitated by a nexus of arts and technical skills, enabling the UK to become a world leader in areas such as artificial intelligence.
  12. Recognise and support Continuous Professional Development (CPD) so that generalist art teachers develop their knowledge, skills and awareness of both the subject and the wide range of creative contexts for making such as the contemporary crafts scene. CPD can also help teachers at all levels to highlight potential careers in craft and the creative industries to their students.
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