



Report

Report for A New Direction

London Schools Research: Cultural Engagement

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Hilldene Primary School

Jubilee Primary School & Fernbank Children's Centre

Langley Park School for Boys

Parayhouse School

The Charter School

Trafalgar Infant School

Wandle Valley School

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Executive Summary

A New Direction is London's lead agency for connecting schools and young people with arts and culture. In partnership with the Mayor of London and Arts Council England, they commissioned the NFER to **investigate cultural education in London schools**, including the extent and nature of London schools' engagement with cultural organisations. The research took place in 2012. It involved a rapid evidence assessment, a survey of senior leaders in London schools (achieving 366 responses from 2,890 schools), and detailed consultations with ten schools.

The survey shows that London schools are overall **reasonably committed to and active** in their cultural engagement activities. However:

- a **substantial minority do not refer to cultural education** in their school development plans or have a member of the governing body with responsibilities for cultural education
- they are **far less engaged with the creative and cultural industries** (e.g. digital arts, broadcasting) than they are with music, theatre, museums and galleries
- they report **less engagement initiated by the cultural sector** than as a result of their own pro-activity in seeking out cultural engagement opportunities
- schools in **outer London are less engaged** than those in inner London
- **independent schools appear least linked in** to cultural services and have limited awareness of Artsmark and Arts Award
- **special schools** are less likely than others to visit cultural venues and face particular **barriers around transport**.

Key barriers to schools' cultural engagement include lack of **funding**, transport issues, lack of information about the available opportunities, and time to arrange activities. **A tailored offer** from cultural organisations is crucial. Schools want activities that are **relevant** to the curriculum, that **meet their needs**, that are **high quality** in terms of planning and communication as well as delivery, and that ultimately benefit their **young people's life chances**. Best practice from schools highlights the importance of **accessing local cultural provision**, incorporating **teacher development** into activities, **school-school collaborations**, and **leveraging funding** from various sources.

In terms of cultural engagement, London schools tend to be **cultural commissioners** – seeking out opportunities for pupils, parents and staff; **intrigued engagers** – highly motivated to know and do more; **cultural eclectics** – engaging their pupils in a range of cultural activities; or have **other school priorities**.

The study provides a challenge to those with an interest in enhancing schools' cultural engagement to diversify their offer and find cost-effective solutions to providing high-quality cultural experiences for children and young people throughout London.

1. Introduction

This report presents the findings of a research study focusing on cultural engagement in London schools. It was commissioned by A New Direction, one of ten Arts Council 'bridge' organisations charged with making sure that every child and young person has the opportunity to experience the richness of the arts and culture.

1.1 Policy context and landscape

A New Direction is London's lead agency for connecting schools and young people with arts and culture. In partnership with the Mayor of London and Arts Council England, they commissioned the NFER to **investigate cultural education in London schools**, including the extent and nature of schools' engagement with cultural organisations.

Many schools **engage with cultural organisations** to provide curricular and extra-curricular arts, cultural and creative learning opportunities for their young people. The recent [Henley Review of Cultural Education](#) (2012) describes the **cultural education landscape for children and young people** across England, including the wealth of cultural education being offered in schools, and the cultural experiences in schools provided by high-calibre arts and cultural organisations and practitioners.

Henley also highlights the **current challenges** in this landscape, including the potential for a varying and reduced role of local authorities in supporting cultural engagement, greater school autonomy, and the challenge for voluntary sector organisations to support cultural activities in the current financial climate. Other contexts which might affect the cultural landscape include:

- the pupil premium and how this might affect schools' priorities. For example, the Sutton Trust's recent report (Higgins *et al.*, 2011) rated 'arts participation' as having very low impact for moderate cost, compared with say adopting effective feedback approaches, which are judged to have very high impact for a low cost
- new school arrangements, with the potential for increased partnerships in federations and chains, but also increased competition between schools
- recently announced changes to the national curriculum, including the introduction of the English Baccalaureate (E-Bacc) and the proposed changes to the GCSE which emphasise subjects other than the arts and which may therefore affect the place of arts and culture in school priorities
- links between poverty and low educational attainment which are particularly important in London due to the higher percentage of children eligible for free school meals in London compared to England as a whole (see Mayor's Inquiry, GLA, 2012). These links can mean some schools focus on behavioural and attendance issues at the expense of cultural engagement or can alternatively lead to greater cultural engagement to boost motivation and performance.

Nevertheless there are several exciting opportunities in the current **cultural landscape in London schools**. The [Mayor's Inquiry into London Schools](#) (GLA, 2011) highlights the value of the arts and extra-curricular opportunities, whilst the legacy of the 2012 Olympic Games and [Cultural Olympiad](#) have the potential to galvanise cultural opportunities for children and young people. Other initiatives aimed at encouraging schools' and young people's cultural engagement currently being promoted, include:

- the **Artsmark Award (2012)** – a national programme that enables schools, further education colleges and youth justice settings to evaluate, celebrate and strengthen a quality arts offer. In London to date (as at March 2012), 18 per cent of London schools have Artsmark (i.e. 529 of the 2970 London schools)
- the **Arts Award (Arts Council England, 2012)** – a national qualification at three levels which supports young people to develop as artists and arts leaders. As at March 2012, over 60,379 young people have achieved awards; 17,083 professionals are trained as Arts Award advisers to support young people to achieve awards; and there are 3,564 registered Arts Award centres running Arts Award with young people
- the **National Plan for Music Education** (DFE and DCMS, 2011) is encouraging schools to draw on music education hubs to help deliver the music curriculum.

National data suggests that levels of participation in arts and cultural activity amongst young people are high (Arts Council England, 2010a and b; and the national 'Taking Part' surveys)¹. However, people from disadvantaged backgrounds are less likely to participate and there is a relationship between involvement in cultural experiences as a child and being an active arts consumer as an adult (Oskala *et al.*, 2009).

A survey of 1,000 Londoners carried out by the GLA in September 2011 found that over half of Londoners (54 per cent) believe helping more children to attend cultural events should be **a priority for improving London's cultural scene**. Schools and cultural organisations have a key role in this. A recent national primary school Teacher Omnibus Survey (Ipsos MORI, 2010) found that the vast majority of respondents (83 per cent) strongly agreed that a rich range of arts and culture in schools is important for children, with **teachers from London** being more likely to report their pupils visiting galleries, libraries and archives, and going on school-arranged cultural trips, than teachers from elsewhere in the country. Indeed, the GLA's (2010) Cultural Metropolis report notes that there are **some 250 cultural/arts organisations in London** delivering programmes to tens of thousands of children and young people every year – clearly a landscape of opportunities.

However, despite these wide-ranging opportunities, the Mayor's Inquiry has found that whilst 'some London schools are working to create new and innovative partnerships ... [e.g.] to improve the provision of sports, arts and extra academic

¹ For example, in 2007, 92% of 11–15 year olds participated in at least one arts activity, the majority participating at least once a week, outside as well as inside school (DCMS, 2009b, in Arts Council England, 2010b).

support', the offer from cultural organisations is **varied and provision patchy** especially in parts of outer London where there are fewer arts organisations' (GLA, 2012, p. 55). The inquiry is exploring what more can be done to encourage state schools to work with arts and cultural organisations and how to support more of these organisations to work with London schools (GLA, 2011, pp.10–11). **A New Direction's current work with schools and the cultural sector mirrors these ambitions**, and this research was designed to gain insights into schools' cultural engagement, to help A New Direction and cultural organisations to better work with and for all London schools, and align their offer more effectively in the current and changing policy climate and context.

1.2 About the research

This research project aimed to investigate cultural education in London schools and in particular their **engagement with the cultural sector**, so that A New Direction and cultural organisations can better work with schools in the future. The research asked:

1. What is the extent of cultural engagement in London schools? Can we identify areas of low engagement?
2. What are the barriers to schools' cultural engagement?
3. What are schools' and teachers' motivations for cultural engagement? Why do some schools engage and others do not?
4. What examples of 'best' or innovative practice can be highlighted in London schools?

For the purposes of this study, we defined **cultural education** as the cultural learning opportunities which a school offers its young people through curricular, extra-curricular, and out-of-hours activities. **Cultural engagement** refers to their work with cultural organisations, services and providers for example arts organisations, heritage sites², museums, galleries, libraries, theatres, film studios and music services, to name a few.

The research involved: a [rapid review of the evidence](#) (reported separately, Lord *et al.*, 2012)³; a paper and online survey of senior leaders in London schools – to identify different levels and types of cultural engagement amongst schools⁴; and consultations with ten schools, to profile their practice and provide key learning to share with schools and cultural organisations⁵.

² I.e. taking into account Arts Council bridge organisations' new and evolving remit around heritage sites, places of worship, etc.

³ Involving web searching and email requests to identify research publications, cultural trend reports, and policy documents, in addition to work already known to A New Direction and the research team – see Appendix 1 for further details about the rapid evidence review.

⁴ See Appendix 2 for further details about the survey sample and survey analysis.

⁵ See Appendix 3 for further details about the school consultation sample.

1.3 About this report

This report sets out:

- the key findings from the school survey (Section 2) including extent of cultural engagement by schools (2.1), barriers (2.2) and motivations (2.3)
- examples of 'best' and innovative practice from the school consultations (Section 3)
- school segmentation analysis – exploring which schools have which types of engagement and how they can be supported further (Section 4)
- some implications for A New Direction and London's cultural sector to take forward schools' cultural engagement in London (Section 5).

2. Key findings from the school survey

In this section of the report, we present the key findings from the school survey in relation to:

- the extent of cultural engagement in London schools (2.1)
- the barriers to schools' cultural engagement (2.2)
- teachers' and schools' motivations for engaging with the cultural sector (2.3).

The survey was sent out to 2,890 London schools⁶ in June 2012. Responses were received from a total of 366 schools. The number of responses from **primary, secondary and school academies was broadly representative** of the proportion of these schools across London. Special schools/pupil referral units were slightly over-represented among those responding to the survey; and schools from the independent sector were slightly under-represented. The number of responses from schools in inner and outer London boroughs broadly reflected the overall proportions of inner/outer London schools.

Respondents to the survey were mostly **senior leaders in schools** (headteachers and deputy headteachers made up 82 per cent of our respondents), with strategic responsibilities (including school-wide planning) for cultural education. Appendix 2 provides further detail on our responding sample in terms of school type and individual respondent.

We analysed responses by school type (primary, secondary, academies, special schools/PRUs, and independent schools), and by location (i.e. inner/outer London). Any notable and/or significant differences are highlighted throughout the discussion which follows. Appendix 4 provides a copy of the survey populated with the overall responses to each question.

2.1 Extent of cultural engagement in London schools

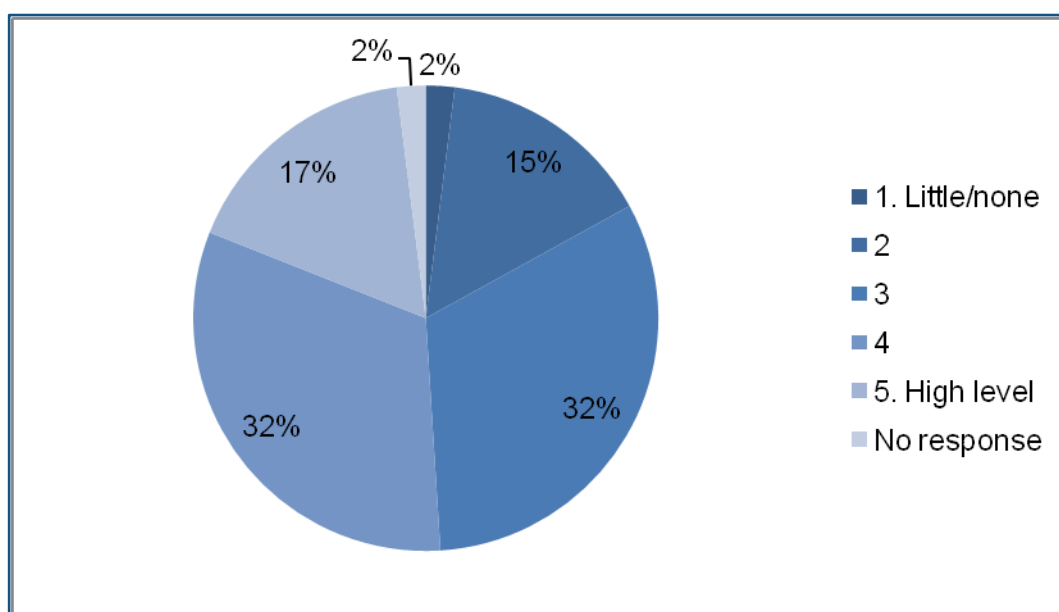
Research question 1: What is the extent of and opportunity for cultural engagement in London schools?

⁶ This represents almost all schools in London, including state primary, state secondary, academies, special schools and pupil referral units, and schools in the independent sector. Of the 2,898 schools in London, local authority contacts asked for nine to be withdrawn from the survey prior to sending it out (because of schools being special measures etc); hence the survey was sent to 2,890 schools in total.

This section discusses the extent and nature of cultural engagement in London schools in terms of extent, focus, time and budget, and the opportunities provided by Artsmark and Arts Award.

Existing research evidence shows that extent of cultural engagement varies by school, and that education provision by cultural organisations in London is patchy and fragmented (GLA, 2012; GLA, 2010). Not surprisingly, findings from the survey indicate that **London schools are indeed engaged with the cultural sector to varying degrees** (see Figure 1).

Figure 1: Extent of cultural engagement: schools' self-rating



When asked to rate their school's current extent of cultural engagement on a scale of 1–5 (where 1 is low and 5 is high)⁷, as shown in Figure 1 similar proportions (around one sixth each) of schools in our sample rate themselves as having low and high levels of cultural engagement (i.e. ratings of 2s and 5s out of 5); and similar proportions (around one third each) rate themselves as having some or moderate levels of cultural engagement (i.e. 3s and 4s out of 5). This range is encouraging as it means our responding sample is not solely a highly engaged group. That said, there were few responses from those with little or no engagement at all (i.e. a rating of 1 out of 5). We think it likely that there is a non-response bias in our sample, as those with a low level of participation in arts and cultural activities may have chosen not to respond to a questionnaire on this subject. Of those who responded, **special schools** were more likely to say they are engaged to a great extent than other schools.

⁷ See Question 11 survey results, Appendix 4

Responses to other survey questions highlight the **varied extent of cultural engagement** by London schools:

- Schools are reasonably committed to cultural education at a strategic level, as indicated by the finding that most schools in our sample say their **school development plans refer to cultural education**⁸ However, a substantial minority (29 per cent) do not.
- Where schools' development plans do refer to cultural education, the vast majority (71 per cent) **refer to opportunities with cultural providers**⁹, but a substantial minority (24 per cent) do not make the link to the cultural sector.
- Despite a strategic commitment as seen in school development plans, it is rare for schools to have a member of the **governing body with responsibilities for cultural education**¹⁰ (78 per cent of responding schools do not). Schools in inner London were more likely than those in outer London to have a governor with this responsibility.
- Schools are **reasonably pro-active** in their cultural engagement practices¹¹. Many say they **seek out cultural opportunities in London** (53 per cent say they do this 'to a great extent', with a further 34 per cent 'to some extent'), involve their parents and families in their school's cultural activities (52 per cent 'to a great extent'), distribute information about their cultural offer to parents (46 per cent 'to a great extent'), and ensure their arts teachers have opportunities to develop their creative practice with cultural providers (41 per cent 'to a great extent').
- A majority of schools say they **commission cultural providers themselves** (29 per cent 'to a great extent' with a further 42 per cent 'to some extent'). However, schools report **far less engagement initiated by the cultural sector**¹² – 23 per cent say the cultural sector regularly initiates engagement with them 'to a great extent', but a substantial minority report this only 'to a small extent' (27 per cent) or 'not at all' (10 per cent).
- **Inner London schools report being more engaged** with cultural providers, e.g.: seeking out cultural opportunities, providing opportunities for their teachers to develop their creative practice with cultural providers, and that cultural providers initiate engagement with them, compared with schools in outer London boroughs

2.1.1 Focus of cultural engagement

In terms of the kinds of **cultural activities and sectors** that schools engage with, again, this varies – as shown in Figure 2 and outlined below:

⁸ 66 per cent said their school development plans included objectives on cultural education: see Question 3a, Appendix 4

⁹ See Question 3b

¹⁰ See Question 4

¹¹ See Question 5

¹² See Question 5

- Schools are **particularly engaged with music**¹³, **theatre**¹⁴, and **museums and galleries**¹⁵ (over half report having long-term established relationships with organisations in these sectors), and also to some extent with dance, visual art activities and literature/poetry¹⁶.
- **Few schools report engaging in activities with creative and cultural industries** – 45 per cent report no relationship at all with any creative industries such as graphics, digital arts, media or broadcasting; and their cultural engagement activity does not particularly focus on film or the built environment¹⁷. Schools in outer London boroughs are less likely than those in inner London to be involved with the creative and cultural industries.
- Of note, **academies** are more likely than other schools to have a relationship with the creative and cultural industries, and also with orchestras/music groups, and with individual arts practitioners. Their cultural engagement is also likely to focus on musical activities, dance and theatre.
- Some schools have embedded, long-term **relationships with their local authority** arts and cultural services (e.g. 29 per cent report established relationships of three or more years), and some do not (e.g. 30 per cent report no relationship at all here, and independent schools are more likely to say this than other schools)¹⁸. Similarly, some schools have established relationships with local arts networks (24 per cent) and some (again, particularly independent schools) have no such relationships (24 per cent).
- Not surprisingly, **relationships with youth arts services, and with Sure Start or early years arts/cultural projects, vary by school phase** (primary schools more likely to have relationships with Sure Start arts projects and less likely to have relationships with the youth sector), although overall **relationships with these sectors are somewhat limited** (just under half of schools have no relationship with these sectors).

¹³ 62 per cent engage with cultural organisations in relation to music ‘to a great extent’ and 53 per cent have long-term established relationships with their local music services: see Questions 12 and 14

¹⁴ 48 per cent engage with cultural organisations in relation to drama/theatre/performing arts ‘to a great extent’ and 53 per cent have long-term established relationships with theatres/dance companies

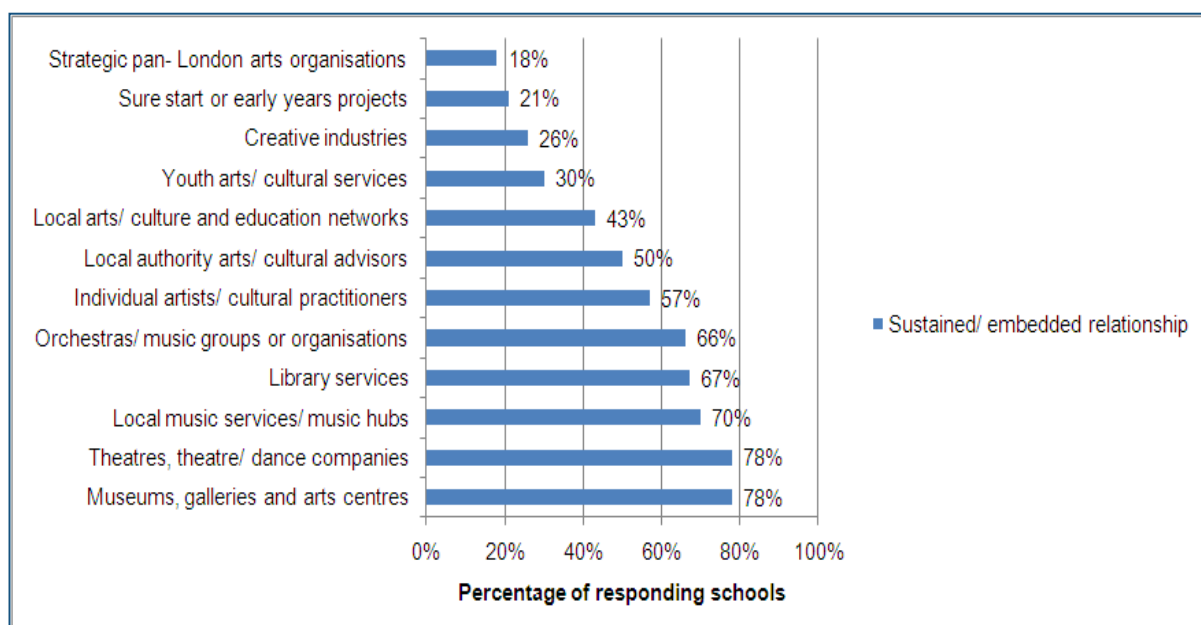
¹⁵ 71 per cent report focusing ‘to a great extent’ on school visits to museums, galleries, heritages sites and so on, and 58 per cent have long-term established relationships with museums/galleries/arts centres

¹⁶ 32 per cent engage with cultural organisations in relation to dance ‘to a great extent’, 32 per cent in relation to visual arts, and 45 per cent in relation to literature/poetry: see Question 14

¹⁷ 20 per cent do not focus on film at all in their cultural engagement activity; and likely 36 per cent as regards archaeology, architecture and the built environment: see Question 14

¹⁸ See Question 12

Figure 2: Focus of cultural engagement: which sectors and how embedded?



In terms of how schools use support from the cultural sector, **their engagement focuses on supporting additional activities**, such as school arts weeks and **extra-curricular activities** (28 per cent ‘to a great extent’), **slightly more so than with the direct curriculum work** (22 per cent ‘to a great extent’)¹⁹. Further investigation reveals that schools tend to have similar patterns of engagement with cultural providers in both curriculum and extra-curricular activities.

Independent schools are least likely to engage with cultural providers to support their curriculum work; and schools in inner London boroughs use cultural providers to support the delivery of their arts curriculum more so than schools in outer London boroughs.

2.1.2 Time and spend

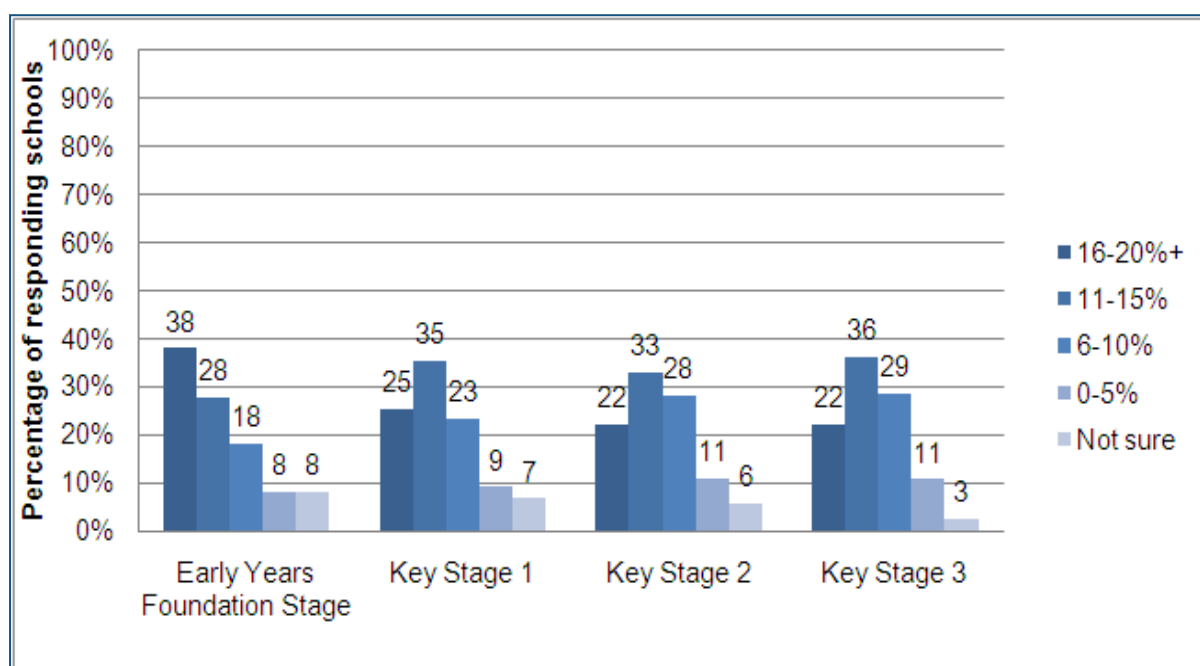
The proportion of school’s curriculum time dedicated to arts and cultural learning/activities relates to the age of the pupils, with the **Early Years Foundation Stage giving most curriculum time to arts and cultural activities**²⁰. With the ‘no

¹⁹ See Question 13. Curricular work includes formal teaching of arts subjects (e.g. for GCSE) as well as integration of arts to support the teaching on non-arts subjects (e.g. dancers working on a science problem). Extra-curricular activities are not within the curriculum and are often outside of regular schools hours including lunch-time or after-school activities and could include clubs or societies such as a school choir.

²⁰ See Question 7. Note that respondents only completed this question where relevant to a key stage in their school and differences were not tested for significance. Key Stage 4 was not included, as curriculum time on arts/cultural learning would vary by individual pupil options and so this would be difficult to estimate at a school level.

responses' removed, we can see that **over half of responding schools at each key stage are spending 11 per cent or more** of their curriculum time on arts and cultural learning (see Figure 3). The Artsmark Award criterion of '12 per cent plus' curriculum time is therefore being met by many of the responding schools. However, some of the responding schools that are spending very little time on arts and cultural activities (e.g. one or two hours a week²¹).

Figure 3: Proportion of curriculum time spent on arts and cultural activities

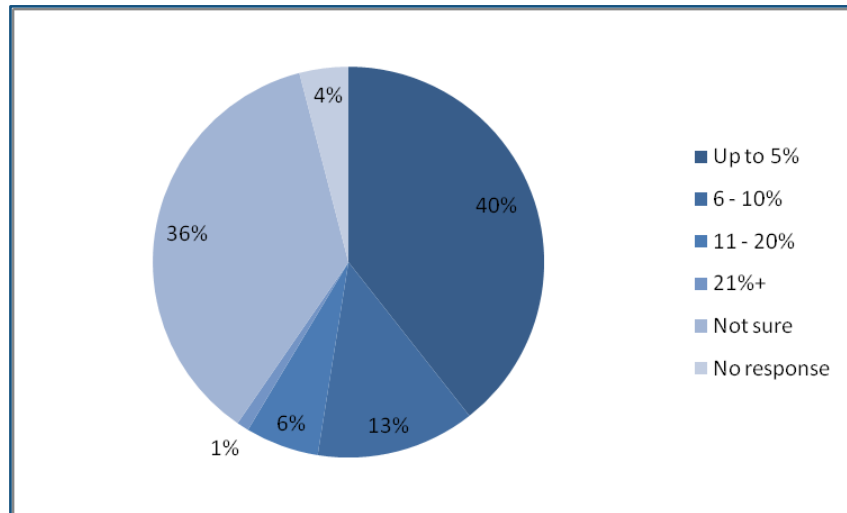


Respondents were asked to estimate their **school's expenditure on arts and cultural education**. The question did not specify what should be included in the response, but respondents were expected to consider, for example, cultural trips, arts materials or instrumental music teaching. In the light of this complex calculation- over one third of respondents (36 per cent) said they were not sure of the answer²² (see Figure 4). Where schools were able to put a figure on annual cultural education spend, **most reported spending up to five per cent of their annual budget on their cultural offer** (almost two-fifths of schools reported this). One-fifth of schools said they spent over six per cent of their annual budget on cultural education, but **it is rare for schools to spend more than ten per cent**.

²¹ Based on a 30–35 hours teaching/learning week.

²² See Question 6

Figure 4: Percentage of annual budget spent on arts and cultural education



2.1.3 Awareness of Artsmark and Arts Award

The vast majority of schools have **heard of Artsmark** (89 per cent); although **one in ten have not**²³ (independent schools were more likely to say they had not heard of this award). Of those that have heard of Artsmark, most rate the Award to be as valuable (61 per cent) or more valuable (27 per cent) than other awards available to schools (such as Investors in People or a Healthy Schools award). Where schools find it **valuable/more valuable**, their reasons focus on **providing recognition for the school including celebration of what it has achieved**, enhancing strategic impact and schools' plans going forward, and enhancing both non-academic achievement and raising standards. Where schools find it **less valuable**, reasons include **the time and energy it takes to achieve** and to sustain the award, as well as various comments about its **relative or perceived importance** (e.g. respondents noted that Artsmark is not one of Ofsted's main foci, not aligned with school improvement and progress, and not necessarily valued by parents or pupils).

In terms of the **Arts Award**, over one quarter of schools (27 per cent) have not heard of it – primary schools and independent schools were less likely to have heard of this award²⁴. Where they had heard of it, most schools said they are not proactive in encouraging their students to take the **Arts Award** (42 per cent 'not at all')²⁵.

²³ See Question 8

²⁴ NB – until 2012, the Arts Award was not available for primary schools

²⁵ See Question 9

2.2 Barriers to cultural engagement

Research question 2: What are the barriers to schools' cultural engagement (including practical barriers, challenges relating to changes in policy, and those barriers relating to current economic and social trends)?

Previous research evidence highlights a range of barriers to schools' cultural engagement, including: **practical barriers** such as organising and timetabling activities, lack of information, costs and transport issues (e.g. Audiences Central *et al.*, 2008; Bull, 2011; Ofsted, 2010); **teacher/staff related barriers** such as teachers' confidence and levels of expertise in relation to the arts and culture (e.g. Hallam *et al.*, 2012; Holden and Jones, 2005); and barriers related to particular **policy changes** such as the pupil premium and its potential impact on schools' commissioning decisions, and the potential impact of the E-Bacc on schools' subject offer at GCSE (Clemens, 2011). The survey included a series of statements to test a range of these barriers with respondents, and how much they impacted on school's cultural engagement²⁶.

This section discusses the barriers to schools' cultural engagement according to survey respondents, set out in terms of patterns and trends in perceived strength – strong, slight and not a barrier. It also identifies where there are particular barriers and lower levels of engagement (i.e. responding to the second part of Research question 1: can we identify areas of lower engagement?).

2.2.1 Barriers – patterns and trends

According to survey responses, barriers to schools' cultural engagement tend to be focused around **practical concerns** rather than a lack of inclination, staff skills or parental support.

Strong and slight barriers

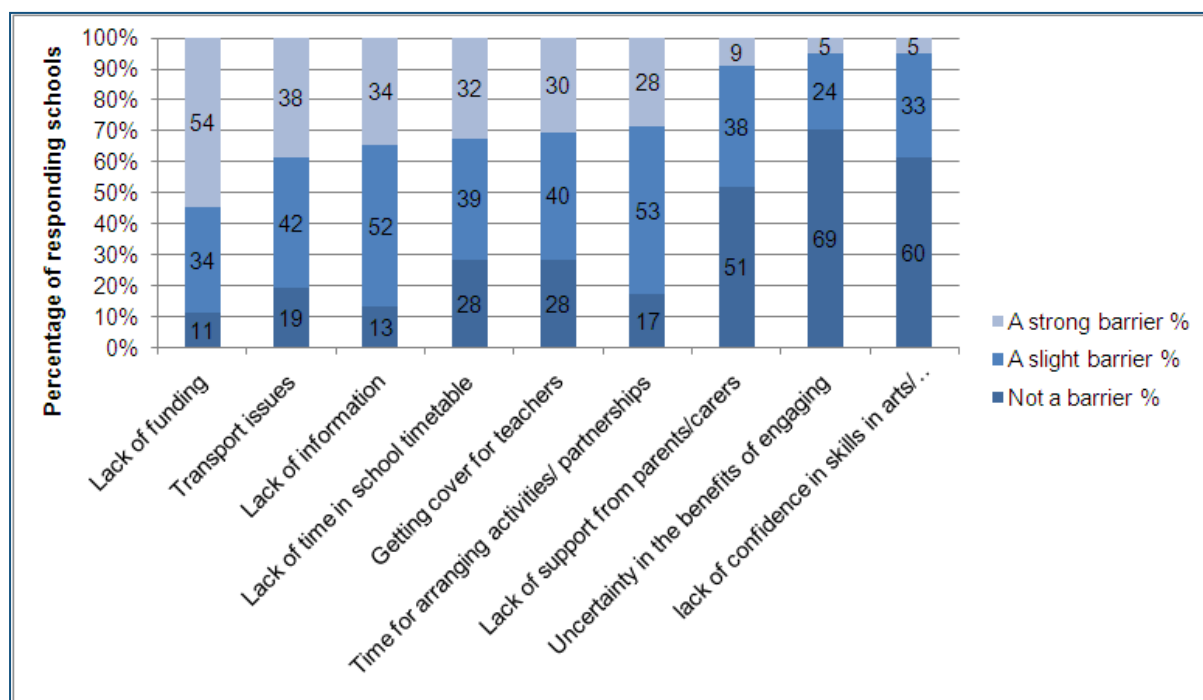
A lack of funding is the biggest barrier for schools²⁷, followed by **transport issues**, **lack of information** about available opportunities and **time to arrange activities**²⁸. However, as shown in Figure 5, schools vary in the extent to which they consider these to be slight or strong barriers, indicating that some schools are better able to overcome barriers than others, and suggesting some of the reasons why cultural engagement varies across schools (as reported in Section 2.1).

²⁶ Respondents were asked to say whether they felt the areas listed were 'not a barrier', 'a slight barrier' or 'a strong barrier': see Question 18

²⁷ Indeed, lack of funding/cost of activities is the only factor considered a 'strong barrier' by a majority of respondents (i.e. over half): see Question 18

²⁸ All of these cited by the majority as a slight or strong barrier

Figure 5: Barriers to schools' cultural engagement



Schools are divided on the extent to which time in the school day is a barrier to cultural engagement²⁹; it could be that different models of delivery impact on this concern³⁰. Likewise, getting supply cover for teachers is a strong barrier for some schools (30 per cent said this), but presents no barrier at all for others (28 per cent). Transport is a particular barrier for schools in outer London and for special schools: both are more likely than other types of school to rate transport as a strong barrier to cultural engagement.

Not a barrier³¹

Schools are least likely to consider **uncertainty about the benefits of engaging in cultural activity** as a barrier (69 per cent of respondents state that this is 'not a barrier'). Whilst current literature on cultural engagement has suggested that greater efforts could be made to demonstrate to teachers and schools the benefits of

²⁹ While 32 per cent consider this factor a strong barrier, 39 per cent cite it as only a slight barrier and 28 per cent no barrier at all: see Question 18

³⁰ Some schools see cultural engagement as 'extra', and are perhaps not trying to fit it into their school timetable anyway. The school consultations, reported in Section 3, throw some light on how 'time' for activities is not a barrier.

³¹ Although the literature suggests that policy changes such as the introduction of English Baccalaureate (E-Bacc) may be a barrier to engagement, our survey responses suggest that the E-Bacc is not currently affecting schools' cultural engagement activity (of those who responded, most said it was not a barrier). Note here though the small response numbers and that this result does not include academies, independent or special secondary schools.

engaging in cultural opportunities for young people (Hallam *et al.*, 2012), our survey indicates that London schools are not highly concerned about this³².

Teachers' confidence and skills in arts/cultural teaching is not a barrier for 60 per cent of respondents. This seems to be in contrast to previous research findings which highlighted a lack of confidence and skills in teaching in relation to arts and culture (Hallam *et al.*, 2012, Holden and Jones, 2005) possibly linked to a lack of specialist training (although this may be influenced by the fact that most respondents to our survey were senior leaders rather than classroom teachers).

A lack of support or interest from parents/carers is rated 'not a barrier' for around half (51 per cent) of respondents. This reflects findings from elsewhere in the survey around schools' efforts to involve parents in their school's cultural activities (see Section 2.1) and that a substantial minority of schools consider parental support to be an important enabling factor (see Section 2.3).

2.2.2 School factors influencing barriers and engagement

School location and school type can influence schools' engagement. There were a number of statistically significant differences by school type and location, highlighting three particular areas (namely independent schools, special schools, and schools in outer London boroughs) where there are different patterns of cultural engagement. Table 1 highlights the key differences in these school-types' responses compared with their counterparts.

Table 1: Engagement related to school type and location

Independent schools	<ul style="list-style-type: none"> • Least 'linked in' to cultural services • Limited awareness of Artsmark and Arts Award
Special schools	<ul style="list-style-type: none"> • A higher self-rating for cultural engagement than other schools • Less likely than other schools to visit cultural venues, get involved with musical activities, or provide information to their parents on their schools' cultural activities, than other schools • More likely to cite transport issues as a barrier
Outer London schools	<ul style="list-style-type: none"> • Less frequent and less strong relationships with the cultural sector • Less-pro-active interaction from cultural organisations • Funding and transport are particular barriers • More likely to cite lack of support/interest from parents/carers as a barrier

³² This also chimes with the finding that the majority of schools do have strategic views on cultural education: and many do have objectives on cultural engagement in their school development plan: see Questions 3a and 3b.

There are a few differences by phase in terms of strength of relationships with the cultural sector (e.g. secondary schools are more likely than primary schools to perceive the time involved in arranging cultural activities and in partnership working as barriers to cultural engagement). Responses from independent schools indicated that **independent schools appear least 'linked in' to local provision**: e.g. they are less likely than other schools to have a relationship with local arts networks, local music services, libraries, and pan-London organisations³³.

Despite their overall higher self-rated extent of cultural engagement, **special schools** are less likely to get involved with school visits, musical activities and poetry than other school types. **Transport** is a particular barrier for special schools. (Section 3 provides some examples of how special schools can address barriers to cultural engagement by working with cultural organisations that bring provision to the school.)

Schools in **outer London boroughs** report less frequent and less strong relationships with providers such as museums, theatres, and creative and cultural industries. Perhaps not surprisingly, transport is a particular issue for outer London schools³⁴. Outer London schools also see 'raising their school profile' as an important factor to consider when engaging with the cultural sector (see Section 2.3), but we are not sure of the reason for this difference. Inner London schools indicate that they are more pro-active in seeking out opportunities, and feel the cultural sector initiates engagement with them more so than do outer London schools. Schools in inner London are also more likely to have a governor with responsibility for cultural education, and to report that they provide their teachers with opportunities to work alongside cultural providers. Overall, these findings suggest that outer London schools seems to have less access to the cultural sector in London and may require additional levels of support to make best use of the services that the capital has to offer. (Section 3 provides some examples of how schools in outer London boroughs can overcome barriers associated with location.)

³³ However, their children and parents tend to be more engaged culturally than those from other schools: staff report that their students' families tend to involve them in a wide range of cultural activities, and they do not have a 'lack of parental support' for cultural activities. And perhaps not surprisingly, independent schools are less likely than other schools to use local authority arts/cultural services or to cite lack of funding as a barrier.

³⁴ Note that for outer London schools, barriers around transport and 'distance pupils would need to travel' may also include the amount of travel time – what could be a half day trip out for children from an inner London school could involve a whole day for those from outer London

2.3 Schools' and teachers' motivations for cultural engagement

Research question 3: What motivates schools and teachers to undertake cultural activity with cultural organisations within the school day?

This section discusses the main motivating factors for schools' cultural engagement (Section 2.3.1) and also the conditions that schools feel enable successful engagement (Section 2.3.2).

2.3.1 Motivations

Existing research evidence highlights schools' motivations for engaging in cultural activity, including those relating to: **children and young people** such as developing their positive attitudes towards arts and culture (Crump, 2007; Ipsos MORI, 2010); **teachers and teaching** such as developing teacher confidence in the arts (Henley, 2012); and to **schools** for example to promote the school's public profile (Centrifuge Consulting, 2012). Statements based around these motivating factors were tested out in the survey, along with a further motivating factor – 'enhancing parents'/carers' engagement with the school and their child's cultural experiences'³⁵.

The key findings are as follows:

- Intrinsic motivations – **for the ultimate benefit of pupils – are the strongest of all**, particularly around improving young people's **life chances** (60 per cent of respondents found this 'very motivating' when making decisions about cultural engagement)³⁶, and developing **positive attitudes towards arts** and culture (54 per cent 'very motivating').
- Still strong, but **less emphatic**, are motivations around pupils' **arts specific learning** (43 per cent were very motivated by this), making a difference to young people's future careers (37 per cent very motivated), and London-specific learning (34 per cent very motivated).
- Developing both **teacher skills** and **confidence**, through cultural engagement activity, are important to some schools, but not as motivating as intrinsic pupil benefits (in each case, 26 per cent find these 'very motivating')³⁷. (Section 3 provides examples from schools where teacher development is seen as an important part of schools' cultural engagement activity, helping to embed, sustain and grow the work into other opportunities).

³⁵ See Question 17

³⁶ It is interesting that this is a non-arts specific motivator

³⁷ But there is also nearly one third (29 per cent) for whom this is only quite motivating: see Question 17

- Raising the **school's profile** is motivating for some (30 per cent are 'very motivated' by this)³⁸ – indeed, for schools in **outer London boroughs**, raising their profile through cultural engagement activity seems especially important³⁹.
- Enhancing **parental engagement** with the school and their child's cultural experiences is very motivating for over a quarter of schools (27 per cent 'very motivating')⁴⁰.

Given the overall high levels of motivation around young people's development and arts and cultural learning, it is worth briefly focusing on the extent to which schools see themselves as a place that can broaden young people's experiences of arts and culture, and indeed for enhancing families' involvement in arts, culture and the life of the school.

Arts Council England's London Regional Strategy (2006) highlights schools as having the 'potential to influence young people's arts engagement' (p.15). Some children are engaged already through their families (e.g. in our survey, 11 per cent of responding schools strongly agree that their pupils' families involve their children in a wide range of cultural activities, and a further 23 per cent agree⁴¹). But according to schools' responses, **a substantial number of children have limited cultural engagement outside of school** (38 per cent of respondents indicate that their pupils' families do not involve their children in a wide range of cultural activities). So are schools taking opportunities to enhance young people's cultural engagement? Are they making up for a participation 'deficit' outside of school, for example where children's families are less culturally engaged? Whilst our consultations highlight some interesting examples of schools engaging parents and children, and of being the place where children can experience the richness of the arts (see Section 3), our survey data is somewhat less conclusive. Almost one third of respondents (30 per cent) are not especially driven to engage their parents further culturally (i.e. they rated this as only 'quite motivating').

Section 3 further highlights schools' and senior leaders' motivations for cultural engagement to make a difference to young people's lives, learning and achievements – both culture related, and more widely.

2.3.2 Enabling conditions

As well as teachers' motivations, the literature also highlighted a range of **enabling conditions** that need to be in place to encourage schools to engage with cultural organisations. These included: the proven track record of the cultural organisation, quality and relevance of the activity on offer and its fit with school's needs, cost, senior leadership support within the school, teacher enthusiasm, communication and

³⁸ Again, a substantial proportion (31 per cent) for whom this is only quite motivating

³⁹ They are more likely to rate this as a motivating factor than inner London schools

⁴⁰ Again, similarly, 30 per cent find this only quite motivating

⁴¹ See Question 20

coordination with the cultural organisation regarding the activities, and teachers understanding the benefits of cultural engagement (Bull, 2011; Arts Council England, 2006; GLA, 2010; CRG Research, 2006).

The survey confirms these findings, in particular that the **most important enabling factors**⁴² for schools are:

- the **relevance** of the activity to the curriculum (54 per cent rated this as ‘very important’ when making decisions to work with cultural providers) – relevance to the curriculum is especially important to primary and special schools
- the **flexibility** of the cultural organisation to meet the schools’ needs (49 per cent ‘very important’)
- the **quality** of the cultural organisation’s **communication and planning** (45 per cent ‘very important’).

Also important, although to a lesser degree is the reputation of the cultural organisation – its proven track record (37 per cent feel this is ‘very important’), having an existing relationship with the organisation (27 per cent), and having a recommendation from a colleague (22 per cent).

School-related conditions not surprisingly include senior leadership support (‘very important’ to 34 per cent of respondents, and ‘important’ to a further 34 per cent). Interestingly, fitting with the school timetable is less important to schools overall.

Taken alongside our school consultations, these findings highlight that a **‘tailored offer’** from cultural organisations is key (see Section 3).

⁴² See Question 15

3. Examples of 'best' and innovative practice

Research question 4: What examples are there of best practice in terms of the diversity and innovation in how schools are maintaining a cultural offer in London (including in a time of financial restraint)?

In this section of the report, we present the key findings from the school survey⁴³ and consultations in terms of:

- a snap-shot of best practice based on responses to the survey (3.1)
- examples of cultural engagement from the school consultations (3.2)
- key learning from schools with a more extensive cultural offer (3.3).

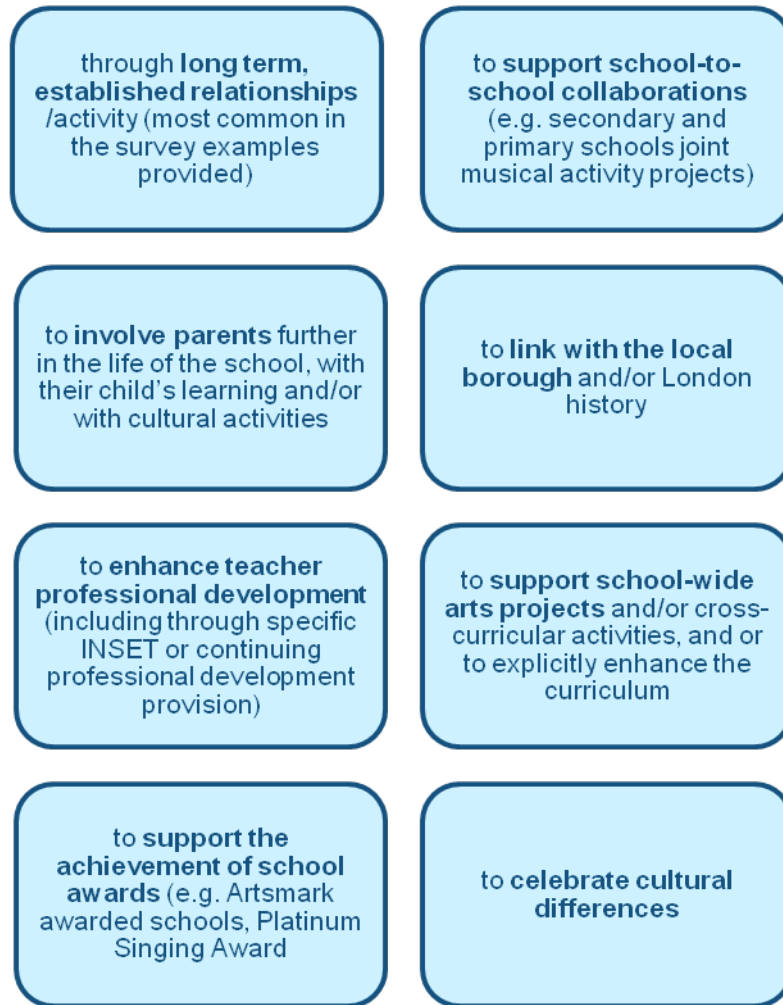
3.1 A snap-shot of best practice: a typology from the survey

The literature highlighted a range of innovative and interesting practice in schools, including examples of how cultural engagement can support: curriculum delivery (Hayton Associates, 2008); creative and collaborative approaches to pupils' learning (Ofsted, 2010); enhancing parental support and family engagement in the life of the school and in their children's learning (Wilmot, 2010); and students' decision-making, planning and development of activities (Centrifuge Consulting, 2012).

Our survey highlighted a further range of approaches to cultural engagement practice, and purposes of such practice. The diversity of approaches identified is shown in Figure 6. Examples provided by survey respondents mostly involved music and theatre, but also galleries and museums, dance, and arts centres. Opportunities to showcase pupils' work were important to the success of schools' cultural engagement activities.

⁴³ Based on answers to Question 19 (see Appendix 4)

Figure 6: A typology of approaches to cultural engagement: Engaging with the cultural sector ...



We selected ten schools from those who had said they were happy to be contacted and invited them to take part in consultations about their cultural engagement practices. The sample included examples to highlight the different approaches identified in the survey⁴⁴, from a range of schools across London. Appendix 3 provides further details on the consultation sample.

3.2 Examples of best practice

This section outlines the key features of 'best' practice identified through our consultations with key teachers⁴⁵ (heads, deputy heads, and members of teaching staff) in ten schools, including how and why schools engage, how this strengthens their cultural offer, the barriers they've overcome to do so, and the key enabling

⁴⁴ Although when followed up in detail, inevitably cross-over with other areas emerged as well as other examples

⁴⁵ Up to two per school

features that support their cultural engagement. We provide examples from each of the ten consultation schools to highlight some of the more innovative ways that schools are working with the cultural and creative sector.

The survey shows that the key motivator for engaging with the cultural sector is for the **ultimate benefit of pupils**. Schools A, B and C provided examples of this in practice. School A's cultural offer is all about providing cultural activities for children who have limited cultural experiences outside of school; School B had specifically targeted its resources to ensure that the most disadvantaged students are engaged with cultural activities; and School C found that boosting the non-academic areas of its school life and learning for young people had a knock-on effect on achievement.

Vignette 1: School A: School cultural engagement where pupils have limited cultural experiences outside of school

School A is a large primary school in an area of high deprivation in inner London. The proportion of pupils with special educational needs and/or disabilities is high, as is the proportion known to be eligible for free school meals (39%). Pupils represent a wide range of minority ethnic heritages and many of the children speak little or no English when they start school. Staff feel: *'If we don't provide children with these [cultural] opportunities, no one else will.'* Engaging with the arts is seen as a way of helping all children to access the curriculum.

The school has worked with a pianist and two dancers from the Royal Ballet school for over two years. The dancers come to the school once a week and create a performance with a group of children over the course of the year. The scheme is funded by a private benefactor. Years 3, 4 and 6 have had the experience. The children receive subsidised tickets to see a professional ballet performance. The headteacher feels that the scheme gives pupils a feeling of ownership and 'this is for me' and the opportunity to enjoy arts and culture both now and in later life. He mentioned that the project has had a profound impact on three children in particular from difficult backgrounds, by improving their confidence and ability to work with others.

Vignette 2: School B: A targeted offer for disadvantaged pupils

School B is a large primary school (about 700 children), situated in an outer London borough. The school is located in a disadvantaged area with a number of social issues and about a third of pupils have free school meals. A key element of the school's cultural engagement is a programme entitled 'My Time'.

My Time is a 'bespoke' programme for disadvantaged pupils who would not normally get the chance for enrichment activities because their parents could not afford to pay for them. The activities are open to disadvantaged children in years 3 and 4 because it is hoped that cultural engagement will impact positively on their academic performance in years 5 and 6. The children are consulted on the types of activities they would like to pursue, and the school uses 'learning mentors', full time staff, to make their preferences a reality.

The concept of consulting students on their preferred activities (School B) is an interesting one and acts as an example of how student voice can be accommodated through cultural engagement. School C has developed its own 'bespoke' offer by prioritising local activities, as well as engaging in London-wide events, and by focusing on activities which boost children's confidence and self-esteem.

Vignette 3: School C: Boosting non-academic areas of children's learning and development has a knock-on effect to their academic achievements

Situated in an outer London borough, School C is a primary school with a mainly white British pupil population. The area is not particularly deprived, as indicated by the low proportion of children eligible for free school meals. The school engages with the cultural sector in order to enhance the achievements of all children in the school, by boosting their confidence and self esteem. Their strategy is to engage with the cultural sector on a number of levels – local, borough and London-wide, and particularly to build up ongoing links with local organisations. Examples include ongoing links with a local dance company and a local drama college; a partnership with a local secondary school on creative cross-curricular projects; participating in borough-wide cultural events such as an anti-racism event; and, at a London-level, taking part in 'Take One Picture' at the National Gallery every two years.

The headteacher explained that the school is 'very academic', focusing on achievement, but she recognises the part played by confidence and self esteem in achieving academic success. Engaging in the arts and culture is an important way of boosting children's confidence and self-esteem. In her experience, embedding arts and cultural work, throughout the school, has 'a huge knock-on effect on the children's academic results'.

Affordability and location/accessibility are the key challenges for this school's engagement with the cultural sector. Being in an outer London borough, the school rarely qualifies for discounted rates at inner London venues, and transport costs are prohibitive. Solutions include prioritising local activities and inviting practitioners in to the school (rather than arranging for pupils to visit their venue).

The survey showed that **developing teacher skills and confidence**, through cultural engagement activity, is important to some schools (although not an overriding priority). Vignette 4 below demonstrates how one school developed the skills of their workforce by partnering a cultural organisation.

Vignette 4: School D: Developing teachers' skills and confidence

School D is an infant school situated in an outer London borough. The proportion of pupils eligible for free school meals is low. The school has built a relationship with a Council-funded dance company over the last three years. During the last year the school was linked with a professional dancer who came in to run workshops with Year 1 and 2 pupils. Building on this link, the school organised a training day with the professional dancer and the teachers from the school to help support their confidence and learn new techniques for teaching dance. The Deputy Headteacher is

also a link teacher for the borough and helped put the professional dancer in touch with schools in the private and voluntary sector to run training days with them too. School staff report that the training helped the teachers to roll out learning to the whole school. Without this, the impact would have been limited as the professional dancer is only able to work with a group of 12 children in the workshops. It also helped with sustainability of dance classes and workshops at the school as staff are now much more confident running their own sessions.

This example demonstrates that schools can build on their relationships with cultural organisations, but also other schools, in order to gain the most value from activities and build some sustainability of outcomes into engagement.

Schools vary in the extent to which they feel **parental engagement** is a priority. Vignette 5 below describes how one school has had great success in engaging parents through cultural activities. For this school, its pupils and parents, cultural engagement had great impact.

Vignette 5: School E: Enhancing parental engagement in the cultural life of the school

School E is a bigger than average primary school and is situated in an inner London borough. The proportion of pupils with special educational needs and/or disabilities is above average, as is the proportion of pupils known to be eligible for free school meals (35%). The school was aware that some parents had minimal engagement in their child's education, the life of the school and with the arts. They therefore developed a ten-week programme, which targeted these parents/families and aimed to engage them in their child's education and strengthen parent-child relationships, through cultural engagement. The programme involves parents, children and school staff in a number of activities offsite such as dance classes, theatre visits, and trips to art installations and museums (such as the Tate). The school has kept a blog of their activity and made a film to reflect on the work.

The programme extends the school's cultural offer to the parents of their pupils which helps to enhance the impact of their work. Staff report that the work does not take a vast amount of financial investment; their location in an 'impoverished' borough gives them some scope to negotiate free or reduced cost access to facilities and services. They have made a commitment not to ask parents for any monetary contribution to the programme.

School staff feel that cultural engagement gives parents an opportunity to really interact with their children in new and challenging scenarios which helps to build their relationship. It gives young people the attention and time from their parents which they really desire. This, coupled with the acquisition of new skills helps to broaden the horizons and confidence of both parents and pupils. Parents go from having very little interaction with the school to joining formal school groups and having the opportunity speak with staff on a regular basis.

The greatest barriers to schools' cultural engagement identified in the survey were a lack of funding and the time involved in arranging activities/partnership working. Therefore, **anything that can add value to the relationship or demonstrates value for money is likely to be attractive to schools**. In addition, the survey indicated strongly that schools want cultural organisations to be flexible enough to suit their offer to the needs of the school. School F provides an example of how a dance company worked with them to meet their needs.

Vignette 6: School F: Tailoring an offer to meet schools' and young people's needs

School F is a non-maintained special school for students with speech, language and communication needs, and moderate learning difficulties. Students are aged 7–16 years, covering Key Stage 2, 3 and 4. Situated in an inner London Borough, this school provides places for students from across Greater London. The school was contacted by the London Schools Arts Service (LONSAS, an online portal which closed in September 2012) which funded a dance company to work with the school. The company visited the school and after meeting the students offered three sessions of dance so that students had a chance to acquire new skills through repetition and so that the dancer could assess the effect on the school. The project was hugely successful, as the workshop leader had a good understanding of the capabilities of young people with people with special educational needs and ensured activities were accessible for all. The youngsters showed improved confidence in their movement skills. The school then asked the dance company to help them plan to include dance in the curriculum, provided by professional dancers, working as visiting artists within the curriculum.

While not all schools feel they have the funding, time or capacity to engage with the cultural and creative sector, the following vignette illustrates the extent of activity that can be achieved by schools which prioritise funding, time and staff to work on cultural engagement. School G has taken significant steps to ensure that they gain the most value from their activities and partnerships. They also give back to their local community, creating a positive cycle of engagement.

Vignette 7: School G: Cultural engagement for every child throughout their school life and to support transitions

An 11-18 school for boys, situated in a large outer London borough, this school has low levels of free school meal pupils and around five per cent of the population is from a minority ethnic background. The school engages with the cultural sector in order to enhance the existing curriculum, build the confidence of their students and widen their interests. They also aim to deliver cultural engagement opportunities throughout the full school life of every child, and seek to develop cultural skills and

interests from a young age, including in supporting transitions from their feeder primary schools. Inspired by the Venezuelan Government's approach⁴⁶ to investing in and engaging young people in the arts, they subscribe to a philosophy of 'performing arts for all students'. The headteacher said '*without the arts, the curriculum is a pretty dull and dusty place... we don't want a nation of bores...engaging in the arts gives students a spiritual lift and creates enthusiasm*'. The school has held an Artsmark Gold Award for six years.

The school has strong links with a borough-wide music trust. The aim of this organisation is to involve young people throughout their 'transition' from childhood to their adult lives. School G recently built a concert hall which provides the space for other schools to perform. With their support, one of the neighbouring primary schools has started a band and many of the pupils are involved in instrumental music in some form.

The idea is that these younger pupils will continue to pursue their interest in instrumental music after their transition to secondary school. This transition programme feeds into and supports the vast number of cultural activities which take place regularly within the school. Students across the school take part in cultural activities in both curriculum and non-curriculum time.

Staff feel they have ample time to build links with the arts community and draw on contacts, as one teacher said: '*We are constantly looking for opportunities to draw [arts organisations and individuals] in*'. They also draw on their own alumni of students and invite post-graduates from Oxford and Cambridge music colleges to work with their students.

This vignette shows the **positive cycle of opportunities that can become open to a school that invests in cultural engagement**. It clearly demonstrates the value of having staff with the expertise, contacts and time to proactively engage with cultural organisations. One teacher we spoke to felt that this level of engagement was achievable in most schools: '*Every school has the expertise to deliver as every school has an arts coordinator or music coordinator*'.

Continually seeking out cultural opportunities is an important feature across all our consultation schools. For School H in particular, a school for students with behavioural, emotional and social difficulties (BESD)⁴⁷, continual, cumulative cultural

⁴⁶ Founded in 1975, El Sistema oversees Venezuela's 100+ youth orchestras and instrumental training programmes aimed at engaging students from poor socio-economic backgrounds. The programme is known for diverting and rescuing children from circumstances such as criminal behaviour and drug abuse. In England, the Arts Council is promoting the El Sistema approach through its national In Harmony programme which aims to inspire and transform the lives of children in deprived communities, using the power and disciplines of community-based orchestral music-making.

⁴⁷ BESD is a term used for children and young people who have a variety of special educational needs including emotional, conduct or hyperkinetic disorders (Priory, 2012)

experiences, embedded in the curriculum are important to their young people's development and had the added benefit of raising the school's profile.

Vignette 8: School H: Cumulative cultural experiences for young people

Situated in an outer London borough, this small secondary school for students with BESD finds that engaging with the cultural sector is important for the educational and social development of its young people – providing them with new ways of learning, and of interacting with others. The school was involved in a project called 'Imagine', developing a performance piece based around a Persian poem called 'Conference of the birds'. The project has seven stages and has been linked to the Olympic values in 2012. It involved another school and also three community groups ('Apples and Snakes' which concentrates on music activities, 'Spread the word' which works with the written word and 'Weave', a local art group). The project has led to a further cross-curricular project around birds which involved music, arts and dance work. The school will be involved in a concert in the Autumn based on the project and hopes to continue working on the project throughout the next academic year.

One of the challenges for this school is that students with BESD can be wary of new things. However, the continual and cumulative experiences of cultural activities at the school mean the students are more comfortable taking part. The success of this project has encouraged the school to keep looking for other opportunities for cultural engagement. Staff also noted that the school's involvement in cultural projects raises the school's profile in the community, which is particularly important for a BESD school.

Many of the examples provided above highlight the importance of keeping activities **relevant to young people and to the curriculum**. One school we spoke to specifically focused on the relevance of cultural engagement to establishing pupils' connection to their local area.

Vignette 9: School I: Focusing on local cultural history

Situated in an inner London borough, this primary school has high levels of free school meals (32 per cent). It has achieved the Artsmark Award and devotes a significant proportion of time to cultural learning and activities throughout each Key Stage. This school engages with the cultural sector in order to develop pupils' attitudes towards arts and culture and to enhance specific learning in these areas. Staff are keen to engage parents and carers with the school and their children's cultural experiences.

Linking with local culture and history is an important way of achieving these goals. Due to Greenwich becoming a Royal Borough in February 2012, there has been a focus on visiting historical cultural sites in the borough including the Cutty Sark, Eltham Palace and the Naval College as well as local parks and woods. All classes have been involved in these visits, with classroom teaching and learning linked in as an integral part of these visits, and the children's creative work has been displayed

for parents.

Several schools choose to focus on celebrating the cultural heritage of local communities. School J has a high proportion of students from ethnic minority backgrounds and prioritises opportunities for young people learn about and embrace a range of cultures.

Vignette 10: School J: Inclusivity and the celebration of cultural difference

This secondary academy was set up with the importance of the cultural sector integral to its ethos, as the headteacher said: '*We are keen to put creativity at the heart of our school*'. Situated in an inner London borough, this school has a high proportion of students from an ethnic minority. They have received the Artsmark Gold Award. Staff are keen to engage with all aspects of the arts and cultural sector and are proactive about finding new opportunities as well as maintaining links with existing contacts.

The school monitors who attends events and trips to make sure it is inclusive of everyone. The school director reports that children's eyes are opened to the experiences that are possible and given the inspiration to continue working in these areas in the future. Children are supportive of each other's work and performances and respectful of art work and displays.

The school's full and varied cultural offer includes an annual celebration of it's cultural diversity with a series of events and week of lunchtime and after school cultural activities. For example, they have African drummers and dancing, music groups playing traditional African instruments, and display artwork and flags representing the different cultures of the school. They also offer food from other cultures. The school has had links with a school in Shanghai for the last four years and a school in Ghana for the last six years and the students are in contact by email.

3.3 Key learning from schools to share with others

We asked the school representatives to share with us any key learning and 'top tips' they may have for other schools wishing to engage with the cultural sector. Their recommendations can be summarised as follows:

- **be proactive in seeking out cultural opportunities and engaging with the cultural sector** – lack of information on available activities was cited as a barrier by a large proportion of survey respondents and this suggests that schools with a proactive approach will be more successful in securing and developing partnerships within the sector
- **network with other schools to boost contacts** and awareness – potentially leading to some synergy or, at least, time and cost savings if working together. A specific piece of advice shared by one interviewee was that schools could get

information from their local authority about who has an Artsmark Award in their area and then contact those schools for advice about engaging with local artists and cultural organisations. Another interviewee advised other schools to identify venues in their local area which could be used to host activities

- **start 'local'** – prioritising local activities, and inviting local practitioners into the school – as a way of reducing costs, enhancing relevance (e.g. to the local area), and raising the school's profile with the local community
- seek **out a range of funding opportunities** – examples in our consultations included LA funding for extended schools, a borough-wide music trust, a group of schools co-funding artists in residence, governors agreeing to subsidise instrumental music tuition, prioritising local activities and getting practitioners to visit the school (rather than trips out), negotiating reduced rates, on the basis that the school served a deprived population, staff volunteering and giving up their own time, and a school drawing on alumni and music college graduates
- have a clear **vision and ethos around cultural engagement** – in particular, a supportive senior leadership team, and enthused staff to maintain the momentum of engagement
- be **strategic in choosing cultural engagement opportunities** – our consultees were quite discerning in their decisions; some spent dedicated time each week looking through flyers and adverts; others monitored their cultural engagement activity and the benefits (or otherwise) this has on their pupils and school ...
- ... balanced with being **open to opportunities**, and flexible – allowing new opportunities to refresh the pupils' experiences and shape the school's cultural offer. One school suggested that it was not only cultural organisations that need to be flexible in their approach, but that schools also need to be prepared to be flexible, for example, to disturb the timetable on occasion.

4. School segmentation analysis: which schools and which types of engagement?

Section 2 of this report discussed the overall picture of the *extent* of cultural engagement in London schools, according to survey responses. It presented the overall factors which motivate schools to engage, and the main barriers they face in cultural engagement. Differences by inner and outer London schools were evident, as were differences in the responses of special schools and independent schools.

Section 3 included some examples of *how* schools approach cultural engagement, *how* they have overcome barriers, and *what* their cultural engagement practice entails to support pupils' learning, teachers' practice, parents' engagement, and schools' development.

This Section now explores the *what, how and why* of cultural engagement, and whether there are particular approaches to cultural engagement that define certain schools. We have attempted to identify 'market segments' through a statistical approach called latent class analysis. The main purpose of this is to help identify the range of needs and interests shared by groups of schools, in order to help A New Direction and the cultural sector to tailor an offer to groups of schools⁴⁸. (Further information on this analysis is provided in Appendix 2.)

4.1 School segments: which schools?

We identified four groups of schools through latent class analysis – as shown in Figure 7. These are:

- **the cultural commissioners** – (98 of our schools; 27 per cent of the sample), with higher self-professed cultural engagement and higher levels of motivation for

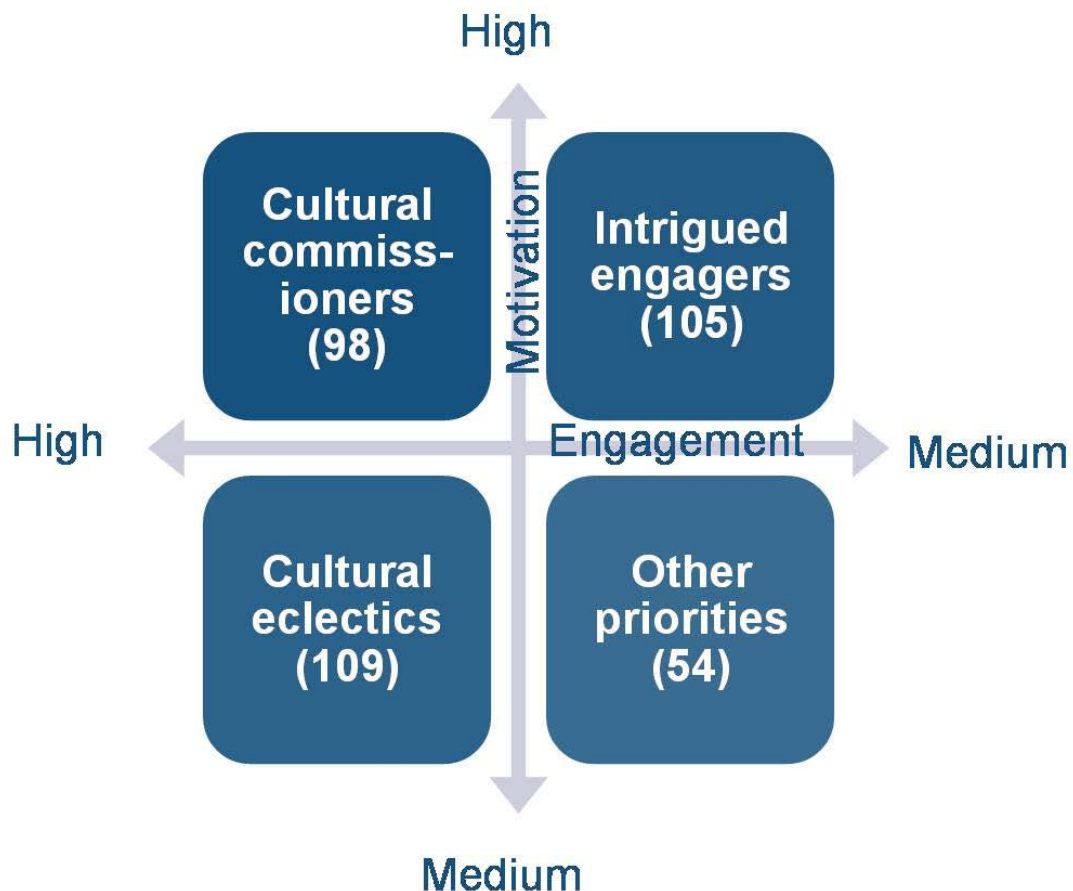
⁴⁸ Schools themselves may also wish to consider which 'market segment' best describes their practice, in order to understand their needs and interests further. Schools may well move from one segment to another as circumstances change (e.g. school priorities, policy changes, staffing changes, etc), or indeed as a result of strategic planning to change their approach to cultural engagement. Note however that this was not the main purpose of conducting this analysis.

Arts Council England has developed an arts-based segmentation of English adults to provide insights into the levels and patterns of arts engagement in today's society. 'Arts audiences: insight 2011' (Arts Council, 2011) was helpful to our thinking around the school market segmentation analysis we have undertaken here. The CASE review (Cultural and Sport Evidence Programme) also employed a scale for considering organisations' and/or individuals' extent of cultural/sporting engagement: from unaware, aware, interested, effective demand, to engagers (Bunting, 2010). They found that a key challenge was to move people from 'aware' to 'interested'.

engaging with cultural providers, these schools can be found across all school types (although not many independent schools seem to fall into this category), in both inner and outer London boroughs, and across all levels of disadvantage and achievement

- **the intrigued engagers** – (105 of our schools; 29 per cent), with reasonably low levels of cultural engagement but with the desire and motivation to engage more, these schools tend to be primary schools, and indeed lower performing primary schools, as well as a fair proportion of academies; they tend to be in outer London boroughs more so than inner London
- **the cultural eclectic**s - (109 of our schools; 30 per cent), with reasonably high levels of self-professed cultural engagement but lower levels of motivation, these schools tend to be secondary schools, and those from the independent sector. They are more likely to be found in inner London, to be less disadvantaged than other schools, and indeed to be the higher performing secondary schools
- those with **other priorities** (54 of our schools; 15 per cent), with reasonably low levels of engagement and motivations relating to the cultural sector, these schools can be found across all school types (although not many secondary schools fall into this category); and neither 'disadvantage' nor being 'well off' necessarily means that the school has 'other priorities' (i.e. these schools are not especially common in the lowest or highest free school meals areas).

Figure 7: School types



4.2 School segments: which types of engagement?

The key features describing these schools' approaches to cultural engagement and the opportunities to enhance their engagement further (or otherwise) are outlined below.

Cultural commissioners

These schools offer a wide range of cultural opportunities to their pupils. They are confident to commission cultural provision, and experience two-way engagement in seeking out and being offered opportunities. They regularly engage with their parents around cultural opportunities, and develop their staff creatively. They are equally motivated by pupil, staff and school level outcomes. There are no particular barriers to their engagement, aside from transport and funding – the usual barriers for all schools.

There are many opportunities for further engagement with these schools as they are highly interested in developing their cultural work further. Given their focus on developing their staff, these schools could be paired up with less engaged schools to enable their cultural engagement, or act as champions for cultural engagement within their local areas.

Intrigued engagers

These schools feel they have a limited cultural offer. However, they are highly motivated and actively want to increase their participation. They want to understand more about the opportunities available and how these can benefit their staff and pupils, including London-specific learning and developing relationships with London's cultural sector. They are particularly interested in seeing the relevance of cultural providers' activities to the curriculum, and are influenced by recommendations from colleagues in other schools. Lack of information is a key barrier to these schools.

Given their high levels of motivation to engage further, particularly around London-specific and curriculum-relevant learning, there are ripe opportunities for cultural providers to engage these schools further through bespoke and specific offers. In addition, these schools may benefit from collaborations with cultural commissioners – who can make recommendations about cultural provision.

Cultural eclectics

These schools offer a range of cultural opportunities. They wish to enhance young people's life chances and learning through arts opportunities, but are not particularly motivated by staff development or school-wide outcomes. There are no particular barriers to their cultural engagement, apart perhaps from fitting activities into their school timetable.

These schools may or may not engage further, or may or may not engage in specific cultural provision. They are likely to pick and choose the experiences and activities they wish to get involved with, according to the appeal of each. They are, however, engaged in cultural activities, and may have useful experiences to share with others.

Other priorities

Staff priorities in these schools lie elsewhere than in arts and cultural education. These schools are not motivated to engage in staff development relating to the arts and culture, or by parental engagement or school-level outcomes. Their pupils come from families who are not particularly involved in the arts and culture. They are moderately interested in finding out more about the cultural opportunities available to their school, but less so in developing longer-term relationships with the cultural sector.

Opportunities for further engagement may be on an individual basis. If these schools see an opportunity for cultural engagement to enhance their other priorities, this could represent an opportunity for arts and cultural organisations to engage them around specific themes, specific cultural sectors, or specific target groups.

5. Conclusions and implications

This study set out to investigate cultural education in London schools and in particular their **engagement with the cultural sector**, so that A New Direction and cultural organisations can better work with schools in the future. It aimed to establish the extent of cultural engagement in London schools and to identify areas for encouraging schools to work in partnership with the arts and cultural sectors.

The study found a reasonably **high level of cultural engagement** among the schools responding to the survey, although it is possible that schools with low engagement were less likely to respond. It suggests that London schools are generally motivated to take part in cultural opportunities because they recognise the **intrinsic contribution to pupils' education and life chances**. Schools want activities that are relevant to the curriculum, that meet their needs, and that are high quality in terms of planning and communication as well as delivery. However, it also found that schools have different priorities and interests, which means **that cultural organisations need to tailor** their offer to help schools achieve their individual goals in a cost-effective way. Best practice from schools highlights the importance of accessing local cultural provision, incorporating teacher development into activities, school-school collaborations, and leveraging funding from various sources.

Building on the findings from this research and the good practice we identified, we highlight the following implications for A New Direction, for London's cultural sector, and for schools, to help take forward London schools' cultural engagement.

For A New Direction and its commissioning partners

- **increase engagement** – consider prioritising strategies to reach the 'intrigued engagers group as these schools have an appetite to do more
- **help cultural organisations build teacher skill development into their offer** – especially for cultural commissioners and intrigued engagers
- **encourage school-to-school support** for cultural engagement – especially between cultural commissioners and intrigued engagers who appreciate a recommendation from a colleague – and for sharing practice between schools
- **encourage schools to access local opportunities**
- **help outer London schools to raise their profile as regards arts and culture** – and importantly to be more visible to the cultural sector
- **join** things up and create strong partnerships
- be mindful of **schools' budgets for arts and cultural learning** – given that the Arts Award has a cost, and that Artsmark will in future incur a fee
- **help schools to leverage funding and facilities** – help schools to collaborate on commissioning, sharing transport and facilities, and make schools aware of the facilities available to them locally.

For London's cultural sector

- **tailor the offer and approach to schools** – different schools have varying priorities, motivations and barriers. Consult schools (and possibly students too) on what it is they want to achieve, establish whether there is a target group and tailor the offer to their age group or level of ability
- **strengthen how cultural organisations' offer is communicated** – reach out to schools, meet staff face to face where possible, be clear and specific about how your scheme can contribute to their aims, be clear about your own agenda if you have one so that schools can meet you half way
- **help schools to identify ways to engage parents** (if this is their aim) – offering cultural opportunities to pupils *and* parents and families seems effective in reaping even greater benefits for young people
- be willing to **travel to and host activities** in facilities local to the school – to help to overcome some of the barriers that schools face in respect to travel costs and logistics (particularly for those in outer London)
- develop an offer for children and young people with **special educational needs**.

For schools

- **become aware of and access opportunities** – be proactive, free up staff time to seek out opportunities and to develop partnerships, draw upon the capacity of support staff and parent volunteers, establish key roles amongst staff or allocate the role to your school's art or music coordinator
- **enable pupils from disadvantaged backgrounds to experience**, enjoy and feel comfortable in accessing the richness of London's cultural resources
- **start local**, network with other schools to boost contacts and share resources
- **strategically seek out funding opportunities** – free staff time to seek out funding opportunities, work with organisations that pursue funding themselves or collaborate with other schools to maximise value, draw on resources and facilities available to you locally
- **develop and maintain momentum through a whole school approach** – keep cultural engagement on the agenda by including it in your school development plan and championing it through the School Leadership Team, develop a vision for cultural engagement and establish a strategic approach to delivery.

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Appendices

Appendix 1: About the Rapid Evidence Assessment

Purpose

In April 2012, we undertook a rapid evidence assessment⁴⁹ to identify and summarise evidence relating to the cultural offer⁵⁰ in London schools, identifying the extent of and opportunities for engagement, school/teacher motivations for cultural engagement, barriers to schools' cultural engagement, and examples of innovative practice – particularly where barriers had been overcome or low engagement increased.

Key research questions/lines of enquiry

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

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

Type of literature

We focused on the following types of literature:

- official research publications, arts/cultural trend data/reports and key policy documents, especially where these were readily available
- published between 2004 and end of March 2012; prioritising the most recent publications
- relevant to London, the wider UK, but including some international literature of particular relevance to the review questions.

⁴⁹ A rapid evidence assessment (REA) reviews a range of evidence readily available in a timely manner. It takes the core elements of a systematic review but operationalises them through a lighter touch approach. The review for this project was completed within a month (during April 2012).

⁵⁰ For the purposes of this study, we define the cultural offer as the learning opportunities which a school offers its young people through engaging with cultural organisations, services and providers. We recognise the Review of Cultural Education (Henley, 2012) as an important and timely publication. Hence we included 'cultural education' as a key search term, but broadened this to 'cultural offer' to avoid the risk of focusing exclusively on arts and cultural lessons.

Identifying sources

We adopted three main strategies to locate relevant literature:

1. Seeking out 'what we already know' through NFER and A New Direction's work
2. Searching websites of key organisations and subject gateways⁵¹
3. Sending an email request for publications and weblinks to members of the advisory group, commissioning partners and recommended experts in the field.

Reviewing sources

In this REA we audited the range of evidence readily available through web searches and via recommendations (56 items in total). We appraised each item in terms of conforming to the search parameters, relevance to the research questions, and research quality⁵². We then extracted further detail by research question/theme from the most relevant items (23 in detail). In total we audited 56 items, and reviewed 23 in greater detail.

Review search terms

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

- Arts
- Culture
- Creativity

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

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

Websites searched

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

⁵¹ A list of websites is provided in Appendix A

⁵² Here we used a 'best evidence' approach (i.e. noting appropriateness of methodology, scale and scope of study, its rigour in conduct, and credibility in its claims). We excluded any seriously flawed research.

A New Direction	http://www.anewdirection.org.uk/
Arts Award (for up-to-date uptake information)	http://www.artsaward.org.uk/
Arts Council England	http://www.artscouncil.org.uk
Arts Council of Wales	http://www.artswales.org.uk/
Artsmark (for up-to-date uptake information)	http://www.artsmark.org.uk/
Artswork	http://www.artswork.org.uk/home
Creative and Cultural Skills	http://www.ccskills.org.uk/
Creative Scotland	http://www.creativescotland.com/
Creativity, Culture and Education	http://www.creativitycultureeducation.org/
Cultural Learning Alliance	http://www.culturallearningalliance.org.uk/
Department for Education	http://www.education.gov.uk/
Find Your Talent Programme (as part of CCE web searches)	http://www.creativitycultureeducation.org/find-your-talent
Greater London Authority (including the London Cultural Strategy Group and reports from the Mayor's Inquiry into London Schools)	http://www.london.gov.uk/ http://www.london.gov.uk/lcsg
London Cultural Improvement Council	http://www.londoncouncils.gov.uk/policylobbying/culturetourismand2012/lcip/
LONSAS (London Schools Arts Service)	http://www.lonsas.org.uk/
Music Hubs	http://www.artscouncil.org.uk/news/arts-council-news/arts-council-england-create-music-education-hubs/

Publication

A full report on the rapid review of evidence is published separately (Lord *et al.*, 2012). We draw on it throughout this report to highlight key findings and policy.

Appendix 2: About the survey: sample and analysis

Purpose

The second strand of this project involved a questionnaire survey investigating cultural education in London Schools, and to identify different levels and types of cultural engagement.

About the sample

The sample comprised all 2,898 London schools (including independent schools, special schools and PRUs). Emails were sent to all London Local Authorities informing them of the research, after which eight schools were removed from the sample at the Local Authorities' request. The reasons provided by the Local Authority for their removal were due to the schools either being in special measures or currently experiencing difficulties.

The remaining 2,890 schools were sent a letter describing the research, a copy of the questionnaire and a pre-paid reply envelope. The questionnaire was designed to be answered by a senior member of staff in the school who had overall responsibility for cultural education (e.g. headteacher, deputy headteacher, senior leader with responsibility for arts and cultural education). Schools were asked to complete the survey, either on paper, or online. It was estimated to take approximately 20 minutes.

Questionnaire responses were monitored throughout the survey period. Initial reminder strategies included reminder letters and replacement questionnaires and envelopes sent to schools four weeks into the survey period. As the survey period progressed it became apparent that the response rate for this project was slightly lower than anticipated. As a result of this a number of additional strategies were implemented to supplement the reminder strategies which had been scheduled in the timetable. These included:

- extending the survey end date from the 6th July until the 23rd July
- sending out a bulk email with a link to the online version of the questionnaire to all non-responding schools
- targeted telephone reminding to schools in Local Authorities with particularly low rates of response (under 5%). Where possible email addresses of key cultural education contacts in the school, for example the head of drama or curriculum leader in performing arts were ascertained when telephoning schools to remind them about the survey. Follow up emails were sent to these individuals with a link to the online version of the questionnaire.

The following tables provide details of the overall responses to the survey.

Table A1: Overall school response

Stage	Number of schools	% of sample
Drawn in sample	2,898	100.00
Withdrawn by LA	8	0.28
Invited to participate	2,890	99.72
Completed the questionnaire	366	12.63

Table A2: Response by questionnaire format

Questionnaire Format	Number of responses	% of total responses
Paper	312	85.2
Online	54	14.8

About the respondents: staff and schools

As shown in Figure A1, the majority of respondents were headteachers (67 per cent), followed by deputy and assistant heads (15 and seven per cent respectively). The majority of respondents had strategic school-wide responsibilities for cultural education (91 per cent), although fewer had specific curriculum responsibilities (43 per cent) or extra-curricular responsibilities (29 per cent) (see Appendix 4: Questions 1 and 2).

As shown in Figure A2, respondents were from a range of school types, fairly representative in terms of proportions of the overall numbers of primary/secondary schools across London. That said, independent schools were slightly under-represented in our sample, and special schools slightly over-represented.

The proportion of responses from those in schools in inner and outer London boroughs was representative of the overall proportions of inner/outer London schools, as shown in Figure A3.

Figure A1: Breakdown of respondents by staff type

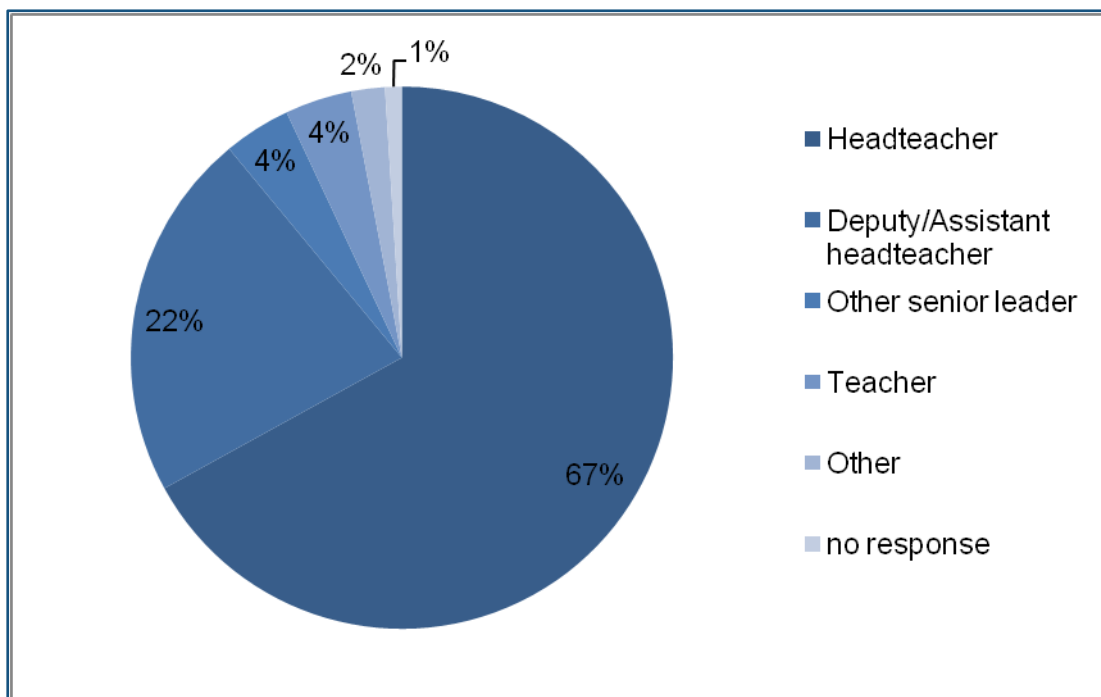


Figure A2: Breakdown of schools by school type

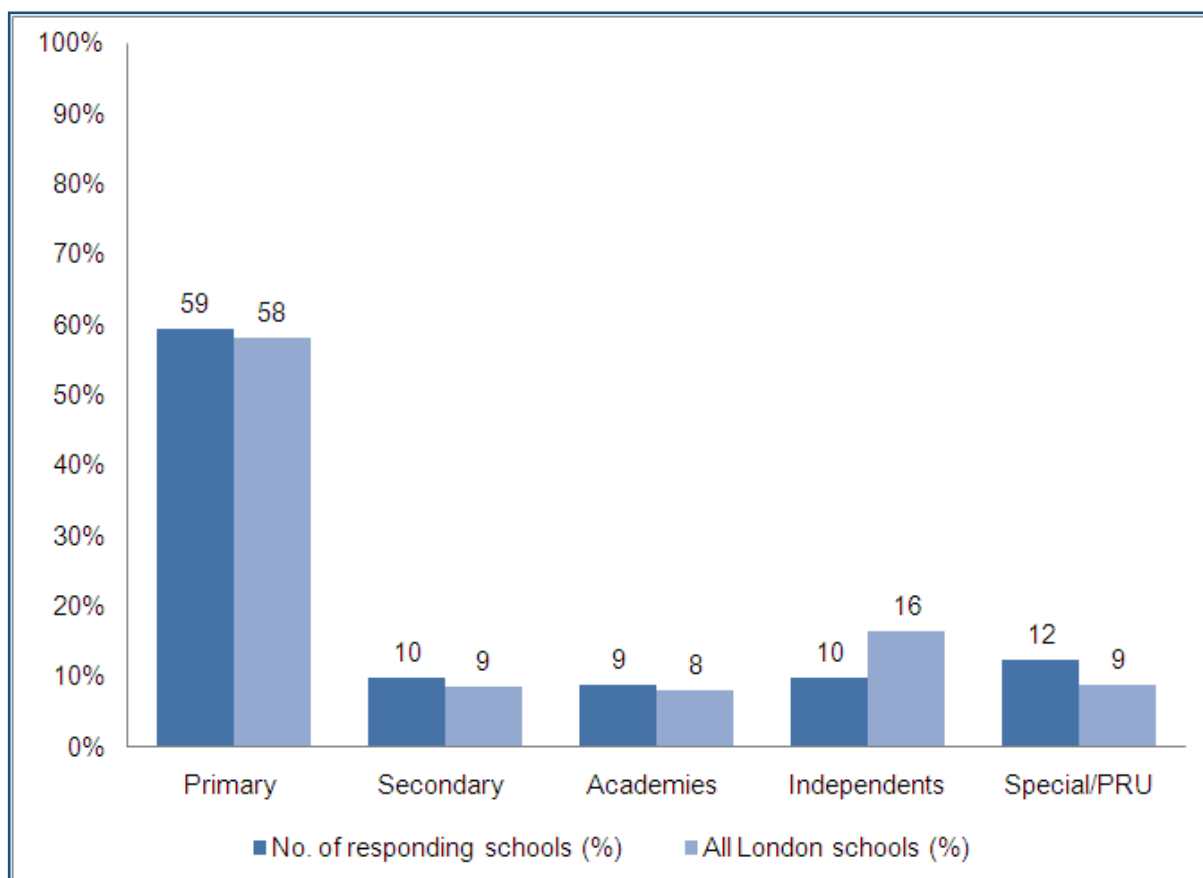
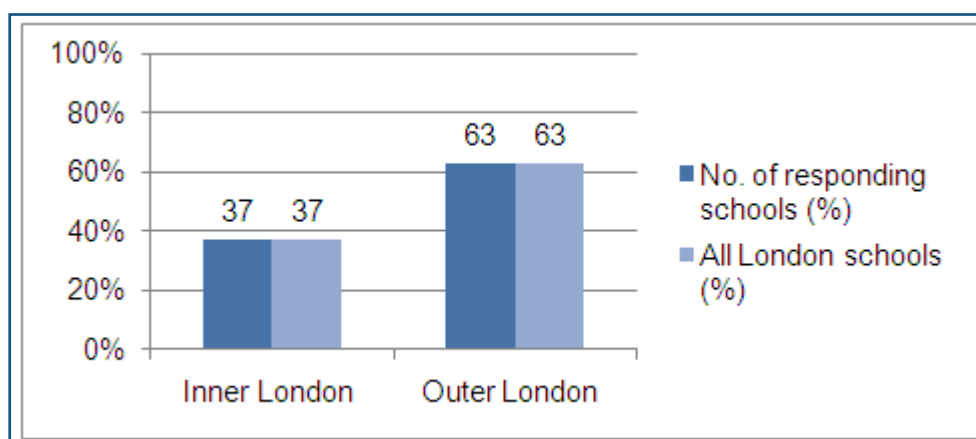


Figure A3: School breakdown by inner / outer London



Analysis

Survey responses were analysed using SPSS, in terms of frequencies of responses. Open response questions were coded and analysed. A number of cross-tabulations were undertaken including:

- responses broken down by school type (primary state sector, secondary state sector, academies, special schools/PRUs, and schools in the independent sector)
- responses broken down by location according to inner/outer London borough.

Tests were run to ascertain whether there were any statistically significant differences by these groupings.

A number of questions were then selected for **latent class analysis**, to explore whether responding schools could be grouped into categories with 'likely behaviours' or 'similar responses'. Four classes or groups of schools were identified. Further analysis was then applied to explore the extent to which responses from these four groups of schools correlated (or otherwise) with responses to the full range of survey questions, to test the robustness of the categories identified, and help provide further descriptive accounts of each of the four school types.

Appendix 3: About the consultations: sample and approach

Purpose

The third strand of this research involved consultations with ten schools, to provide further details of innovative and successful practice as regards engaging with the cultural sector, and produce examples of their practice to share with other schools.

School selection

The consultations schools were selected to include examples from the range of themes arising from survey (especially to Question 19 – see Appendix 4), and their willingness to participate in short interview(s) (respondents were asked to indicate this on the survey, and if willing, to provide their contact details).

We explored over 130 ‘willing’ survey responses to Question 19, to establish and categorise the range of practice being exemplified by London schools (see Section 3.1 for the types of practice identified). We then undertook to include examples from across the range of types of practice identified, and to also include a range of primary, secondary and special schools, as well as those one or two from independent sector and/or academies. Reserve schools were also identified.

Participating schools

We spoke to up to two members of staff in each of the ten participating schools (e.g. headteacher, deputy headteacher, teacher with responsibility for engaging with the cultural sector). The participating schools included:

- 6 primary schools (including an infant school)
- 1 secondary school
- 2 special schools (both covering the primary and secondary age ranges)
- 1 academy

Participating schools’ approaches to cultural engagement included:

- long-term, established relationships with the cultural sector
- explicitly enhancing the curriculum through cultural engagement
- developing teacher CPD programmes with cultural providers
- supporting SEN/inclusion through cultural engagement
- a primary-secondary transition project with the cultural sector
- involving parents/parent champions for arts/culture/visits
- making links to London’s local culture and history
- celebrating cultural differences.

School practice profiles

In conjunction with the main consultee for each school we produced a profile of their cultural engagement practices. This was set out in a standard format to cover:

- why the school engages with the cultural sector
- about the school and its cultural offer
- about the example/approach identified (how it strengthens the school's cultural offer, what makes it work, what difference it makes to pupils, and how the school has tackled and/or overcome any challenges in this work)
- any key learning to share with other schools embarking on engagement with the cultural sector.

We confirmed the information and views provided with each school; and have drawn on them to provide insights and vignettes in this report.

Appendix 4: Questionnaire results

The following pages provide the basic frequencies and responses to the questionnaire survey.



Cultural Education in London Schools Senior leader questionnaire

A New Direction is London’s lead agency for connecting schools and young people with arts and culture. In partnership with the Mayor of London and Arts Council England, they have asked the National Foundation for Educational Research (NFER) to undertake research investigating cultural education in London Schools. **The project aims to gain insights into schools’ cultural offer and an understanding of the possible barriers to cultural engagement encountered by schools.**

For the purposes of this study, we define **cultural education** as the cultural learning opportunities which a school offers its young people through curricular, extra-curricular, and out of hours activities. **Cultural engagement** is your work with cultural organisations, services and providers for example arts organisations, heritage sites, museums, galleries, libraries, theatres, film studios, music services, local authority arts services, youth arts services and Sure Start or early years arts projects.

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

Please note that your answers will be treated in the strictest confidence. All findings will be reported anonymously and we will not share your details with any other agencies.

This questionnaire should be completed by the **headteacher or senior leader with school-wide responsibilities for cultural education**. It will take approximately 20 minutes to complete. Please use **black ink** if possible. We would be grateful if you could complete the questionnaire by **XXX** and return it in the envelope provided. If you have any queries, please contact **XXX** on **XXX** or **e-mail XXX**.

A. Background information

1. ^{1,2,3,4} **Which of the following best describes your position at the school?** (Please tick one box only)

	%
Headteacher	67
Deputy headteacher	15
Assistant headteacher	7
Other senior management/leadership team member	4
Teacher	4
Other (please specify)	2
No response	1

A total of 318 respondents gave at least one response to this question

2.^{1,4} **What are your key responsibilities in relation to cultural education?** (Please tick all that apply)

	%
Strategic responsibilities/school-wide planning	91
Curriculum responsibilities	43
Extra curricular responsibilities	29
No response	1

A total of 363 respondents answered at least one item in this question

B. Your school's cultural offer

3a.^{1,2} **Does your school development plan include objective(s) on cultural education or your school's cultural offer?**

Yes	66%	No	29%	Not sure	4%	No response	1%
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3b.^{1,2} **If yes, does this include specific reference to cultural engagement – i.e. opportunities with external cultural providers?**

Yes	71%	No	24%	Not sure	4%	No response	1%
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N= 243

4a.^{1,2} **Does your school have a member of the governing body with designated responsibilities for cultural education/offer?**

Yes	14%	No	78%	Not sure	7%	No response	1%
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4b.^{1,2} **If yes, does this person also oversee partnerships and commissioning with the cultural sector?**

Yes	34%	No	50%	Not sure	8%	No response	8%
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N= 50

5.^{1,2} **To what extent does your school's cultural offer include the following?** (*Please tick one box per statement*)

	Not at all	To a small extent	To some extent	To a great extent	Don't know	No response
	%	%	%	%	%	%
Our school commissions cultural providers to work with us	7	19	42	29	1	2
Cultural providers regularly initiate engagement with us	10	27	37	23	1	1
Our school proactively seeks out cultural opportunities in London	2	10	34	53	0	1
We involve our young people's parents carers/families/families in our school's cultural activities	2	9	36	52	0	1
We distribute information about our school's cultural offer to parents/carers/families	3	8	42	46	0	1
We provide information to pupils about cultural activities and resources available in the local area	2	20	43	32	0	2
Our arts teachers/arts curriculum leaders have opportunities to develop their creative practice with cultural providers	5	16	36	41	1	1
KS3-5 only: We provide information, guidance and advice for pupils about careers in the creative/cultural industries	4	5	12	13	1	65

A total of 364 respondents gave at least one response to these questions

6.^{1,2} **Overall, what proportion of your school's total annual budget is spent on cultural education (i.e. your whole cultural offer)?** (*i.e. total costs for curricular, extra-curricular, and out of hours arts and cultural activities*)

21%+	1%	11-20%	6%	6-10%	13%	0-5%	39%	Not sure	36%	No response	4%
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7.^{1,2} **What proportion of your school's curriculum time is spent on arts and cultural learning/activities?** (*please respond in relation to each key stage that is relevant to your school*)

	16-20%+	11-15%	6-10%	0-5%	Not sure	No response
	%	%	%	%	%	%
Early Years Foundation Stage	25	18	12	5	5	35
Key Stage 1	17	24	16	6	5	31

Key Stage 2	16	23	20	8	4	30
Key Stage 3	7	12	10	4	1	67

A total of 353 respondents gave at least one response to these questions.

- 8a.^{1,2} **Are you aware of Artsmark** (Arts Council England's national award that enables schools, colleges and youth justice settings to evaluate, celebrate and strengthen a quality arts offer)?

Yes	89%	No	10%	Not sure	1%	No response	1%
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- 8b.^{1,2} (If 'yes') **On a scale of 1 to 5 (where 1 is less valuable and 5 is more valuable) do you think Artsmark is valuable in comparison to other awards available to schools (e.g. Investors in People, Healthy Schools)?** (Please tick one box)

I think Artsmark is ...

less valuable 1	2	as valuable 3	4	more valuable 5	no response
3%	6%	61%	18%	9%	2%

N=324

... in comparison to other school awards.

- 8c. **Please explain your answer:**

Responses included:

As valuable/more valuable: Artsmark: provides recognition for the schools' achievements; helps the school plan how to take the arts forwards; recognises non-academic achievement; helps us raise standards

Less valuable: Artsmark: takes (too much) time and energy to achieve; we are not sure of the value of any awards

- 9.^{1,2} **To what extent do you proactively encourage your students to take the Arts Award** (Arts Council England's national qualification which supports young people to develop as artists and arts leaders)?

Not at all	To a small extent	To some extent	To a great extent	I am not aware of Arts Award	No response
42%	9%	10%	8%	27%	5%

10. **(Secondary only): What percentage of your GCSE students achieved at least one A*-C grade in an arts subject, such as art, music and performing arts (not English or history) at GCSE in 2011?** (Please estimate if exact numbers are not known)

C. Your school's approach to cultural engagement

- 11.^{1,2} **On a scale of 1 to 5 (where 1 is low and 5 is high), how would you rate your school's current extent of cultural engagement?** (i.e. working with cultural providers to deliver cultural opportunities for your pupils)

little/no cultural engagement 1	2	3	4	high level of cultural engagement 5	No response
2%	15%	32%	32%	17%	2%

12.^{1,2} Please describe the nature of your school's relationship with the following organisations in order to provide cultural services: *(Please tick one box per row)*

	No relationship	Developing relationship (a year or less)	Sustained relationship (one to two years)	Embedded relationship (three or more years)	Don't know	No response
	%	%	%	%	%	%
Local authority arts/cultural advisors or services	30	15	21	29	3	2
Strategic pan-London arts organisations, e.g. A New Direction, Sound Connections	61	11	12	6	7	3
Local arts/culture and education networks or consortia	24	26	19	24	4	2
Local music services/music hubs	11	15	17	53	2	2
Library services	16	13	16	51	3	1
Youth arts/cultural services	41	18	15	15	8	3
Sure Start or early years arts/cultural projects	48	17	9	12	8	6
Museums, galleries and arts centres	7	13	20	58	1	1
Theatres, theatre/dance companies	7	11	25	53	3	1
Orchestras/music groups/ music organisations	11	17	23	43	3	2
Creative industries such as graphics/digital arts/media/broadcasting	45	23	11	15	5	1
Individual artists/cultural practitioners	15	25	24	33	2	1

A total of 365 respondents gave at least one response to these questions.

13.^{1,2} To what extent does your school engage with cultural providers to help deliver the following? (Please tick one box per row)

	Not at all	To a small extent	To some extent	To a great extent	Don't know	No response
	%	%	%	%	%	%
Arts curriculum/subjects/lessons	9	25	42	22	0	1
Cross-curricular activities	7	19	48	23	0	2
Extra-curricular activities	10	17	42	28	1	2
School arts/cultural weeks or events	9	19	39	32	1	1

A total of 365 respondents gave at least one response to these questions.

14.^{1,2} To what extent does your school's cultural engagement (i.e. opportunities with cultural providers) focus on the following: (Please tick one box per row)

	Not at all	To a small extent	To some extent	To a great extent	Don't know	No response
	%	%	%	%	%	%
school visits e.g. to museums, theatres, galleries, heritage sites, archives	1	5	23	71	0	0
musical activities (including learning musical instruments/voice coaching, musical ensembles)	2	8	27	62	0	1
dance activities	7	18	40	32	0	3
drama/theatre/performing arts (including live performance)	3	12	36	48	0	0
art activities (including textiles, digital arts, photography, design and technology and craft)	5	22	41	32	0	0
activities based around archaeology, architecture and the built environment	36	40	17	5	1	1
activities based around film and cinema	20	35	33	11	0	0
activities based around literature (including poetry)	5	17	34	45	0	0

D. Motivations and enabling conditions for cultural engagement

15.^{1,2} To what extent are the following factors important in making a decision to work with particular cultural providers, on a scale of 1–5? (Please tick one box per row)

	Not at all important		Quite Important		Very important	No response
	1 %	2 %	3 %	4 %	5 %	
proven track record of the cultural organisation/artist(s)	0	4	34	25	37	0
existing relationship/previous work with the organisation	3	10	30	30	27	0
flexibility of the cultural organisation/artist(s) to meet schools' needs	0	1	18	31	49	1
quality of organisation's communication and planning	0	4	20	31	45	0
relevance of the activity to the curriculum	0	2	15	28	54	0
personal recommendation from a colleague or peer in another school	1	10	36	31	22	1
the activity fits with the school timetable	6	16	26	27	25	0
school senior leadership support	1	6	24	34	34	1
parental support	5	20	38	23	14	0

Other (please specify): Four 'other' responses included: cost, links to school improvement plans, cultural provider can support school's pupils

16.^{1,2} What methods of communication from the cultural sector work best for your school? (Please tick all that apply)

letters	53%	emails	85%
phone calls	16%	Facebook	1%
face-to-face appointments	32%	invitations to cultural events	59%
Other (please specify):	0%	No response	0%

A total of 365 respondents answered at least one item in this question

17.^{1,2} When making decisions about which cultural activities your school should engage with, how motivating are the following outcomes, on a scale of 1–5?

(Please tick one box per row)

	Not at all motivating 1 %	2 %	Quite Motivating 3 %	4 %	Very motivating 5 %	No response %
developing pupils' arts/culture specific learning	0	2	19	35	43	1
enhancing pupils' learning about the cultural wealth and history of London	1	9	23	33	34	0
developing pupils' positive attitudes towards arts and culture	0	3	13	30	54	0
improving children and young people's life chances and raising their aspirations	0	2	8	30	60	0
impacting on children and young people's future careers	1	9	23	30	37	0
developing staff confidence in creative/cultural education	1	6	29	38	26	0
developing teachers' culture-specific skills and knowledge	1	7	29	37	26	1
enhancing parents'/carers' engagement with the school and their child's cultural experiences	2	8	30	33	27	1
raising the profile of the school	5	9	31	25	30	0

Other (please specify) Responses included: intellectual stimulation, relevance to SEN, raising children's self-esteem, a collaborative working opportunity (unclear if this is collaboration between schools, or a collaborative opportunity for pupils)

A total of 365 respondents answered at least one item in this question

E. Barriers to cultural engagement

18.^{1,2} Which of the following do you consider to be **barriers to engaging with the cultural sector** to provide a varied cultural offer in your school? (Please tick one box per row)

	Not a barrier %	A slight barrier %	A strong barrier %	No response %
lack of information on activities available	13	52	34	1
the time involved in arranging activities/partnership working	17	53	28	1
lack of time for extra activities in the school timetable	28	39	32	1
getting cover for teachers	28	40	30	1
lack of support/interest from parents/carers	51	38	9	2
lack of funding/cost of activities	11	34	54	2
transport issues including distance pupils would need to travel from the school	19	42	38	1
uncertainty about the benefits of engaging in cultural activity	69	24	5	1
lack of confidence and skills in arts/cultural teaching	60	33	5	2
Secondary only: English Baccalaureate (E-Bacc)	18	4	5	73

Other (please specify): Two 'other' responses included: children with special educational needs, and short notice from cultural organisations

A total of 364 respondents answered at least one item in this question

F. Innovative practice

19. Please describe an example of interesting, successful or innovative practice in cultural engagement in your school, and why it has been successful.

Examples included: school-wide cultural projects; involving parents as champions for the arts and culture; teacher development activities which then evolve into further activities for children; groups of primary schools joining together to create a local orchestra; Diamond Jubilee and Olympics related activities; and examples of long-term established cultural relationships and activities with cultural providers

G. Further support – your views

- 20.^{1,2} The DfE and DCMS have recently published both the Henley Review of Cultural Education (2012) and *The Importance of Music – a National Plan for Music Education* (2011). Both of these emphasise the importance of a broad, high quality cultural offer for every child and young person, in which schools, arts and education organisations work together.

To what extent do you agree with the following statements? (*Please tick one box per statement*)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree	No response
	%	%	%	%	%	%
My school ensures all pupils have access to a wide range of cultural experiences	1	2	10	46	40	1
Our pupils' families involve their children in a wide range of cultural activities	8	30	27	23	11	1
I would be interested to find out more about the cultural opportunities available to my school	1	0	10	42	47	0
I would like to develop relationships with London's cultural sector further for my school	1	1	10	44	44	1

A total of 365 respondents answered at least one item in this question

We would like to follow up this survey by exploring interesting examples of practice further, through short telephone interviews with a member of staff. If you would be willing to share further details of your school's cultural engagement practice, please provide a contact. This information will be kept confidential and will only be used for the purposes of this study.

Name: _____ **Tel:** _____

E-mail : _____

Thank you very much for taking part in this study.

Please return to the NFER by XXX using the envelope provided to:
 Research Operations, the National Foundation for Educational Research,
 The Mere, Upton Park, Slough, SL1 2DQ.

¹ Source: NFER School Senior Leader Survey for A New Direction, June-July 2012

² Due to rounding, percentages may not sum to 100

³ A total number of 366 respondents responded to each question, or gave at least one response to questions where multiple responses could be given, unless otherwise stated.

⁴ More than one answer could be given so percentages may sum to more than 100

Providing independent evidence to improve education and learning.

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