

**Labour's
Policy
Review**

Young People and the Arts: a consultation

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Foreword - by Harriet Harman

This consultation paper concerns two issues which are of central importance

- arts and culture; and
- equality.

Arts and culture are important for the development of the human potential of each and every individual. It is every child's right to explore their artistic and creative potential. Some may find they have a talent and want to pursue a career in the arts or creative industries. For others, it gives them the opportunity to learn to enjoy and understand the great richness of our artistic and cultural life, creates audiences for the future and ultimately helps them develop into the best person they can be.

That's why a decent cultural education is essential. Taking part in music is important not just for its own sake but for its wider benefits in helping improve maths and early literacy. Students from low income families who take part in arts activities at school are three times more likely to get a degree.

Arts and culture are key to communities and to the sense of identity of place. As one council leader put it - without art and culture, our cities and towns would be deserts. We need to ensure that all young people in all communities throughout this country have the opportunity to participate in arts and culture and experience its excellence - that must be the cultural entitlement of every child no matter what kind of family he or she is born into and whatever community in whichever part of the country they live.

And this is important for our economy, for jobs and economic growth and to earn foreign currency for this country. The creative economy accounts for over 2.5 million jobs and contributes over £70 billion a year to the UK's economy and £15.5 billion of exports. Creative industries are growing faster than any other sector.

This country excels in the arts and culture in all its forms. We're a country which produces some of the greatest creativity on the planet - whether it's music, fashion, film, theatre, broadcasting, design art, our libraries, our museums - our cultural creativity is admired and envied around the world.

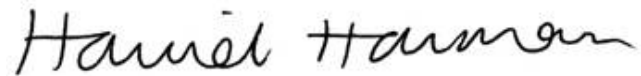
The artistic and creative success which is so evident today is built on years of investment and on the creative talent of people from all walks of life in all parts of this country because arts and culture thrives on the widest pool of talent. Our creativity in the future will be diminished if it becomes increasingly restricted to those who come from families who have the means to pay for it in communities where it is the norm.

That's why we focussed on the right of all young people to arts and creativity when we were in government. But under the Coalition, cultural learning is in decline. There is now a marked fall in participation in primary and secondary school level.

The commitment to the arts - which Labour built up and which the Coalition government has rowed back on - must ensure that excellent arts are accessible for all children in all regions, and all communities. This is central to what we want to do in a future Labour government.

I hope that we can have the widest contribution possible to this consultation on our proposals on how every young person can experience and participate in artistic excellence from primary school to higher education, from school through to internships and apprenticeships.

This is a challenge to be taken forward for many institutions - from schools to the BBC, for local as well as central government. Where public money is invested, the public have a right to know the benefits are for everyone.

A handwritten signature in black ink that reads "Harriet Harman". The signature is written in a cursive, flowing style.

Harriet Harman MP, Shadow Secretary of State for Culture, Media and Sport

Foreword - by Tristram Hunt

The creative industries are one of this country's greatest assets; a unique combination of hard economic muscle and soft power conduit.

Danny Boyle, J. K Rowling, Adele, EL James, Stella McCartney, Steve McQueen - the amount of internationally famous, home grown superstars we produce is a testament to the remarkable reservoirs of creativity within our national DNA.

But beyond the basic economic argument for inculcating creative, enquiring young learners, there is also a more subtle one.

The digital revolution has made the entire history of human achievement available with little more than a finger-swipe and this globalisation of knowledge is set to offer us enormous possibilities for encouraging creativity and innovation, both economically and educationally.


Indeed, research shows that it is already beginning to change the way we work with demand for non-routine analytic and interactive skills increasing. Employers frequently report that they need people who think differently and are flexible, creative team-players.

As Andreas Schleicher, Director of Education and Skills at the OECD has said: "Because of rapid economic and social change, schools have to prepare students for jobs that have not yet been created, technologies that have not yet been invented and problems that we don't yet know will arise."

Preparing our children for the jobs of the future therefore, will become an ever more daunting challenge. That is why practically every other OECD country is drawing up broad educational frameworks with a stronger emphasis upon creativity, innovation and other "twenty-first century skills" alongside academic basics such as numeracy and literacy. With its narrowing of the curriculum assessment criteria, its devaluing of creative subjects within the performance criteria, and its inability to provide a meaningful cultural offer, the Coalition Government risks allowing our children to fall behind the rest of the world. In the face of increasing competition, where the value of a culturally rich education will become more not less pronounced, that is a gross dereliction of duty.

More than that however, it threatens to strangle the purpose of education and schooling itself. The Labour Party has always known that a rich and varied school experience is crucial in giving young people the freedom necessary to know their own mind and choose how they want to live their life. As Clement Attlee's first Education Minister, Ellen Wilkinson said: "It is important not to make plans that are too rigid. Schools must have freedom to experiment, and we need variety for the sake of freshness. We want laughter in the classroom, self-confidence growing every day, eager interest instead of bored uniformity."

We know we need to be nurturing curious young citizens as well as equipping our young people with excellent qualifications because that, writ large, is what leads to a vibrant, more democratic society. Instilling a sense of cultural literacy and reflection is absolutely essential to achieving that, so all our young people need to participate in as wide a variety of excellent artistic, creative and cultural experiences as possible. Therefore, I welcome your contributions to this consultation.



Tristram Hunt MP, Shadow Secretary of State for Education

Introduction

We are seeking your views on a number of questions in order to craft a good offer for young people and the arts in every part of the country.

All of these questions need to be considered in the expectation that the spending settlements we will need to make following the general election will be the toughest faced by an incoming Labour government for a generation.

We are also mindful of striking the right balance between delivering high standards across the board without creating extra bureaucracy, or too much prescription.

With this in mind, we have arrived at these questions in discussion with stakeholders across the country. We welcome submissions on the following issues:

Education

A decent cultural education helps young people be the best they can be. If children do not receive good cultural experiences through their family or community, the school must be there to provide for every child. The offer that we would like to put forward is that all young people in all communities throughout this country have the opportunity to participate in arts activity and experience culture at its best.

1. How can we ensure that every child has opportunities to experience the arts and culture with visits to cultural organisations and artists?
 - For example, should every child learn an instrument, participate in drama, dance, and so on?
2. How can every child have opportunities to participate in the arts and culture provided by workshops and other events in partnerships with cultural organisations and artists?
 - For example, should they visit a theatre/gallery/museum in their local area at least once every academic year or term?
3. How can schools make the most of local and specialist cultural opportunities? How can technology be used to support pupils' arts and creative learning, in schools, through cinemas and local community venues?
4. How can we ensure high standards for all children?
 - What role might Ofsted play in ensuring high standards in schools' creative learning activity?
 - Should a school be rated outstanding if it doesn't provide an outstanding cultural education?
 - How can we ensure information is available for parents and pupils?
 - What role might Artsmark (indicating school achievement) and Arts Award (given for individual achievement) play?
 - How can weaker schools learn from the best on good arts and creative learning?
5. Labour has announced plans to guarantee access to before- and after-school childcare, for primary school children. How can after-school clubs use arts and culture activities that offer quality, choice and affordability?
6. How can we ensure that all young people, whatever their background, have opportunities to progress their arts and creative learning post-16?
7. How do we improve careers guidance to ensure young people understand the full range of careers in the arts and heritage sectors, and the kinds of qualifications and experiences involved in pursuing them?
 - Should careers guidance advisors provide more information and education about careers in the arts and creative industries?

- Should young people have the opportunity to learn about practical issues, such as copyright, at school?
8. How can we ensure that specialist arts further and higher education schools and courses draw on the widest pool of talent?
- Should every major higher education institution offer a certain number of bursaries to local young people from disadvantaged backgrounds?
 - What other coordinated measures might help young people in disadvantaged areas engage with the arts in higher education?

Local authorities

Local government is one of the biggest funders of the arts and culture, especially outside London, but this funding is under pressure. Local government does excellent work with children and young people, using their arts funding of organisations, individuals and activities, direct links to community schools and to other non-local authority schools, and most importantly their leadership to broker opportunities in their communities. We would like to build on this best practice.

9. How can local authorities use their leadership role to support young people and the arts?
- Should every local authority lead on developing a strategy for local arts and culture with a particular focus on the inclusion of young people?
 - Should there be a network of creative councillors?
10. How can local authorities encourage organisations to widen access to the arts and cultural activities in schools?
- Should every young person on their 16th birthday receive a cultural experience for free?
11. How local authorities widen access for young people to the arts and cultural activity that they support through their cultural, and local development roles, including making best use of libraries and cultural spaces, and empty premises?

Arts and cultural organisations and public money

In a time of financial restrictions, a more limited pot of money will have to be spend on a smaller number of priorities. The arts, to win public support, must be, and must demonstrate that they are for everyone, not just an elite. People need to feel that their children and grandchildren have a stake in our art and culture. Most arts and cultural organisations engage actively with young people and we want to build on this good practice.

12. What responsibilities should be placed on organisations receiving public money?
- Should it be a clear condition for organisations receiving Arts Council funding to demonstrate how they will extend opportunities to young people and publish progress towards these objectives year on year?
 - What more could be done to ensure these opportunities to engage with young people are spread across the country?
 - Should every arts organisation of national importance which receives public money offer a certain number of paid internships for local young people from disadvantaged backgrounds?
13. As a leading cultural organisation, how could the BBC do more to create links with schools and inspire a new generation to experience and participate in the arts and culture?
- Should the BBC ensure that in all aspects of their work they have a targeted and specific focus on inclusion of young people in all regions?
 - Should there be a nationwide youth arts festival every year which brings together local schools and arts organisations which the BBC could support and cover?
 - Could some of the country's most prestigious cultural awards offer a youth version - Young Turner, Young Booker, etc., which the BBC could support and cover?

14. How can all our highly successful arts festivals demonstrably include all the school children in their area?
15. How can the audiences of organisations in receipt of public money best be made aware of the work that they do with young people?
16. How can trustees/board membership structures support arts and cultural learning?
17. How can we build on best practice in arts and cultural heritage organisations to ensure every child from all backgrounds and from across the country has the opportunity to be inspired by the full range of excellent art forms and cultural experiences?
18. How can we build on best practice in arts and cultural heritage organisations to ensure every child from all backgrounds and abilities and from across the country has the opportunity to participate in excellent arts and cultural projects?
19. How we might encourage employers in the arts and culture sectors to provide more training opportunities, apprenticeships and improve work experiences for young people?
 - How can we ensure greater openness in offering arts and culture internships?
 - How can we support the transition from training through to employment, including ensuring that opportunities are fair and open, regardless of background or connections?

Responding to this consultation

Whether you're a Labour Party member, or not, we want to hear your ideas on how the next Labour Government should tackle the challenges that face Britain today. To respond to this consultation, please email yourbritain@labour.org.uk by 17 July 2014. Your views will be fed into the Labour Party policy making process which will ultimately form Labour's policy programme.

For information on the Labour Party please visit labour.org.uk.

If you want to send us a letter our postal address is:

Rt. Hon. Harriet Harman MP, Shadow Secretary of State for Culture, Media and Sport
House of Commons
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You can also call the Labour Party on 0845 092 2299.

Every child a creative citizen, participating and experiencing excellence in the arts

Every child should have the opportunity to engage in the arts. Experiencing excellent arts performance plus participating in arts projects helps children understand their culture and heritage and helps them express themselves as individuals. It engenders confidence, creativity and imagination and it contributes to individual and collective health, happiness and wellbeing.

Creative and cultural learning supports attainment in all subjects. It is particularly important that children from lower income families do not miss out: taking part in arts activities at school can make up for early disadvantage in terms of the likelihood to progress to further education, employment outcomes and participating in society through volunteering and voting.

The evidence on the positive impact of the arts on young people is overwhelming:

- Creative subjects have a positive impact on young people's overall development and boost attainment across the board. Participating in structured arts activities led to increases in transferrable skills (including confidence and communication) of between 10-17 per cent and could increase children's cognitive abilities test (CAT) scores by 16% and 19%¹.
- Taking part in arts activities increases student attainment in maths and literacy. At age 16, 41% of students from low income families who engage in the arts, score above average in their SATS compared with 25% of students from the same backgrounds who do not².
- Participation in the arts is associated with a 14% increase in the likelihood of a 16-18 year old reporting they are 'very likely' to go on to further education³. Students from low income families who take part in arts activities at school are three times more likely to get a degree⁴.

Other findings include:

- The imagination and visualisation skills inherent in drawing, painting and the visual arts help writing skills and the interpretation of texts
- Music improves spatial reasoning and has long been linked to improved maths understanding
- Art and music therapy offer recognised benefits for troubled children and those with special needs.

When children from disadvantaged backgrounds experience excellent art and culture and participate in arts projects along with their peers at school, research shows that this supports closing the gap in educational outcomes. Yet over the last few years, the numbers of primary school children participating in dance, music, theatre and drama activities and those visiting a heritage site has gone down. Ofsted has reported that music delivery in schools faces particular problems in large county areas. Local authority resources have been particularly hard pressed in areas of the most disadvantage. There is a threat that children are increasingly divided into those with opportunities to learn about, talk about, take part and work in culture and those who have been denied those opportunities.

¹ Culture and Sport Evidence Programme (CASE), Understanding the impact of engagement in Culture culture and sport (DCMS, 2010), 29. [http://www.culture.gov.uk/images/research/CASEsystematic-culture and sport \(DCMS, 2010\), 29. http://www.culture.gov.uk/images/research/CASEsystematic-review-july10.pdf](http://www.culture.gov.uk/images/research/CASEsystematic-culture%20and%20sport%20(DCMS,%202010),%2029.%20http://www.culture.gov.uk/images/research/CASEsystematic-review-july10.pdf)

² James Catterall, Doing Well and Doing Good by Doing Art (I-Group Books, 2009)

³ Quantifying the Social Impacts of Culture and Sport, (DCMS 2014) https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/304896/Quantifying_the_Social_Impacts_of_Culture_and_Sport.pdf

⁴ James Catterall, ibid

Creativity must flourish in schools - including the practical elements essential to overall development and to nurturing the next generation of young actors, artists, musicians, creators and directors.

For its long term future, creativity and innovation has to draw on the widest pool of talent, commitment and ability. It can't flourish if it is narrow and exclusive. Creativity cannot thrive if it is overwhelmingly male, middle class, metropolitan and white.

Ensuring access and opportunities is a challenge for the creative industries themselves. And one which we want to see pursued actively. But it is also the responsibility of government. Our creative strategy will embrace creativity in education and opportunities for young people from all backgrounds and from all regions.

Young people are avid consumers of culture. All young people need the opportunity to enjoy a wide range of art forms, develop their abilities and to draw inspiration from them.

Many young people want to work in creative jobs. The creative economy accounts for over 2.5 million jobs and contributed over £70 billion a year to the UK's economy and £15.5 billion of exports. Creative businesses and arts organisations support healthy high streets and a thriving town centre. Creative industries are growing faster than any other sector, however creative subjects at school have been devalued and creative vocational skills are threatened by the lack of quality apprenticeships. The burdens created by student debt and cuts that have hit creative courses hardest, have undermined the opportunities available to young people across the country.

A National Plan for Cultural Learning

Labour has always enjoyed a strong relationship with the arts and cultural community, based on a partnership and free exchange of ideas. We commissioned All our Futures: Creativity, Culture and Education⁵ which brought together experts from across the arts to put the case for a national strategy. Going forward, with this consultation, and in our overall approach, we intend to build on this relationship.

Labour will come forward with practical policy options to support children and young people's equality of access and opportunity in the arts. We will take particular note of the regional divide, the class divide and the ethnicity divide in access to the arts.

In Government, Labour will publish a National Plan for Cultural Learning. Governments must be accountable, and so we need transparency about our plans and how we will measure our progress. Your response to this consultation will help us formulate our ideas for this plan.

⁵National Advisory Committee on Creative and Cultural Education, All our Futures: Creativity, Culture and Education (DfEE, 1999)

Labour's record in Government

Labour supported the arts when we were in Government and understood how important the arts are to children's learning. We:

- Introduced free entrance to museums and galleries, leading to a third more visits by the under-16s
- Supported creativity in education, including commissioning *All our Futures: Creativity, Culture and Education*⁶ which put the case for a national strategy and was the foundation for the development of Creative Partnerships. One million children across 5000 schools benefited from Creative Partnerships in nine years, and Labour piloted 'Find Your Talent' to provide high quality cultural experiences.
- Developed Artsmark which identifies a school or other setting offering a well planned, quality arts education and that supports the cultural development of all students, and Arts Award, which recognises children's and young people's achievements in creativity and the arts.
- Put more money into the arts. Young people were given more creative opportunities through Labour's trebling of Arts Council funding, providing funding for local government and supporting regeneration projects.
- Introduced the Future Jobs Fund, creating over 100,000 jobs for long-term unemployed young people, including thousands of jobs in the cultural sector
- Supported the EU's Erasmus programme. Thousands of students are given the chance to spend a year studying abroad in Europe through this programme, which Labour MEPs and the Labour Government helped extend.
- Introduced AimHigher. Recognising that early intervention was key to achieving social mobility at University, we helped young people in disadvantaged areas engage with Higher Education and the arts through a series of local, targeted events.

⁶National Advisory Committee on Creative and Cultural Education, *All our Futures: Creativity, Culture and Education* (DfEE, 1999)

The Tory-Lib Dem record

The policies adopted by the Government do not reflect an understanding of the importance of the arts to our society. While Labour promoted cultural and artistic opportunities for all, the Government has devalued creative education. Because of the Government's policies, fewer young people across the country will be able to fulfil their creative potential, and our creative industries will lose the opportunity to employ talented and skilled young people from all backgrounds.

According to the Government's own figures⁷, the number of primary school children taking part in cultural and arts activities has declined between the election and 2012/13 by around a third: those taking part in dance activities has gone down from 45% before the election to 29% in 2012/13; in music activities from 55% to 36%; in theatre and drama activities from 49% to 33% and those visiting a heritage site has declined from 79% to 73%.

The government has side-lined the arts:

- Reduced funding for the Arts Council by more than 35% since 2010
- The Government has imposed the biggest funding reductions in the public sector on local councils and has done this in an unfair way. Between 2010-11 and 2015-16, the ten most deprived areas will have had their spending power cut by ten times the amount of the ten least deprived areas, threatening smaller community arts organisations.
- Devalued creative education through the EBacc
- Reduced the number of arts teacher training places by 35% in 2012, resulting in fewer specialist arts teachers and fewer hours taught.
- Removed Film from the National Curriculum and cut back on the content of arts subjects
- Abolished Creative Partnerships, jeopardising benefits to pupils' confidence, communication skills and motivation, and benefits to the economy of around £4 billion
- Raised tuition fees and axed AimHigher, making it harder for people from all backgrounds to study at university including the creative arts
- Abolished the Future Jobs Fund which gave work to unemployed young people, including in the creative industries
- Downgraded the apprenticeship programme, leading to a lack of good quality apprenticeship schemes, including within the arts and creative industries

Arts - central to the school curriculum

All young people should have the opportunity to engage in the arts. Firstly, they need to experience the arts: to see theatre and dance productions, to hear music of a wide variety, to visit museums and galleries, to break down pre-conceptions and develop critical skills so no one grows up feeling intimidated by the idea of watching a play, hearing live music or discussing an exhibition that they have been to.

Secondly, taking part in art, dance, music and drama is important for all children to learn how to express themselves. Young people need to take part in the arts - to perform on a stage, to learn how to create their own art. Confidence, creativity and innovation are critical 21st century skills.

- Creative subjects have a positive impact on young people's overall development and boost attainment across the board

⁷ Taking Part 2012/13: Annual Child Report Tables: Final (DCMS, 2013)

- The imagination and visualisation skills inherent in drawing, painting and the visual arts help writing skills and the interpretation of texts
- Music improves spatial reasoning and has long been linked to improved maths understanding
- Participation in the arts is associated with a 14% increase in the likelihood of a 16-18 year old reporting they are 'very likely' to go on to further education
- Art and music therapy offer recognised benefits for troubled children and those with special needs.

Yet children are missing out at school. The number of primary school children taking part in cultural and arts activities has declined between the election and 2012/13 by around a third.

Some arts and cultural organisations have sought new audiences, including of young people, through broadcast via cinemas and the internet. We would like to hear about barriers to cultural and arts activities and examples of best practice in overcoming barriers.

The Government introduced the English Baccalaureate which bench-marked schools on a narrow curriculum of five subjects, excluding the arts. This undermined the incentives to study the arts at school. The number sitting GCSE art and design is down 3%, music is down 9%, drama down 14%.

Because of the EBacc, school children have less choice in arts subjects, as schools have removed arts courses. In 2012, 15% of secondary schools surveyed reported that they had cut an arts subject because of the EBacc. 21% of schools with a high proportion of free school meals reported withdrawing an arts subject. This built on cuts the previous year. Courses withdrawn over the two years include music, performing arts, art and textiles⁸. This is now feeding through into 'A' levels. In the last year alone, the number of students sitting 'A' level music is down 6%, drama is down 8% and design is down 10%⁹.

Teacher training in arts education was cut by 35% in 2012 adding to this downwards spiral¹⁰. Since 2010, the numbers of design and technology teachers has gone down by 11%, the numbers of drama teachers has declined by 8%, art and design teachers have reduced by 4% and music teachers by 3%. This is also reflected in the number of hours taught, with design and technology hours taught reduced by 11%, art and design by 6%, drama by 4% and music by 2%¹¹.

After pressure from Labour and others, the government has moved away from the EBacc to a broader "Best Eight" GCSE bench-mark. This is a step in the right direction, however issues remain around the signals that the EBacc continues to send, the government's focus on theoretical over the practical and creative in its curriculum reforms and the relative weight given to arts subjects in inspections, assessments and the accountability framework.

⁸ Helen Greevy, Anastasia Knox, Fay Nunney & Julia Pye, Ipsos Mori The effects of the English Baccalaureate (Department for Education, 2012)

⁹ Based on Key Stage 5 attainment data

¹⁰ Initial Teacher Training Places by Subject, Department for Education

¹¹ Cultural Learning Alliance using data from the Department for Education School Workforce in England and Schools, pupils and their characteristics: January 2013 statistics.

Music hubs

The Government's Plan for Music Education¹² set out that children from all backgrounds and in every part of England should have the opportunity to learn a musical instrument through whole-class ensemble teaching and to ensure clear affordable progression routes. All schools were to provide high quality music education and new music hubs would take forward the work of local authority music services from September 2012, to meet the aims of the National Plan. However at the same time, their budget was reduced.

Unsurprisingly, Ofsted found few examples of good practice in Music Hubs: their essential work reached only a minority of pupils. This seemed to be a particular problem in large county areas. Despite this, the Government is now proposing to scrap local authority funding which provided around 12 per cent of music services funding in 2012-13.

- The most recent Arts Council statistics suggest that just 12 per cent of primary school children and 0.4 per cent of secondary school children were receiving whole-class ensemble teaching.
- DCMS figures suggest that the number of primary school children practising or rehearsing a musical instrument have declined from 19.6% in 2010/11 to 17.7% in 2012/13.
- The numbers sitting music GCSE and A level continue to decline, with music GCSE down 9% and music 'A' level down 6% since the election.

In Wales and Scotland, local hubs deliver a range of creative learning support, enabling best practice to be shared between different arts disciplines.

We would like to hear views on how music education can best be supported locally, including views on the future of music hubs.

Cultural learning entitlement

Labour will extend to all schools the freedoms academies can use to innovate and raise standards, such as freedom over the curriculum, trusting teachers in all schools to get on with the job. One advantage will be that schools can focus on the interests and talents of their pupils - as well as the expectations of parents. We will also empower local communities to have a greater say about education in their area, including how they meet the arts and cultural expectations of local parents. We are also interested in local examples of best practice of engaging young people in decisions about arts and cultural education in their area. There will be a greater focus on ensuring all schools, regardless of type, collaborate to meet the needs of children and parents.

In his review of cultural education, "Cultural Education in England", Darren Henley proposed a minimum level of cultural education that a child should expect to receive during his or her schooling. This covered a wide range of arts and cultural learning, for example learning a musical instrument, arts and heritage visits, and taking part in dramatic performances. Despite all the evidence on the positive benefits of cultural learning, the Government has not progressed this minimum entitlement, leaving this aspect of cultural education as something that schools "may find helpful to consider". Data is not kept on the number of schools providing this entitlement, nor on the proportion of pupils receiving it¹³.

¹²Department for Education and the Department for Culture, Media and Sport 'The Importance of Music - A National Plan for Music Education', November 2011

¹³ HC Deb, 7 May 2014, col 170W

We think that it is important for all parents and children to know what to expect from cultural education at school. We would like to hear views on how best to ensure that every child takes part in excellent art and culture learning and participates in high quality experiences within the curriculum.

When reporting, Ofsted inspectors must consider the spiritual, moral, social and cultural development of pupils at the school. In practice, reports focus on issues of cultural diversity and respect - important thought they are - rather than wider arts and cultural learning in the school. Schools do not need to provide outstanding cultural development in order to get an overall outstanding rating.

Ofsted will retain a critical role in maintaining standards in schools. It will be a requirement for all schools to partner with weaker schools as a condition for attaining an 'outstanding' rating by Ofsted. We would like to hear views about how best to maintain standards on cultural education and learning opportunities at school.

Opportunities outside of the curriculum

The DCMS Taking Part surveys found that a third of secondary school boys and a fifth of girls do not participate in arts outside of school. But it's not just within the formal curriculum that schools can link with the arts to provide opportunities for young people. Schools have a vital role to play in organising visits to local cultural venues both linked to the curriculum and extra-curricular. It is important that schools and clusters of schools are encouraged to welcome experts in arts fields to run workshops and short courses, for children to experience, take part in and develop critical thinking in relation to the arts - and many do.

Artsmark and Arts Award

The Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision. It was developed in 2000. Any school, college or youth justice organisation in England can apply for Artsmark which is nationally recognised as demonstrating your school's excellence in arts and cultural provision to current prospective students, their families and across the wider community. Artsmark is intended to contribute to the cultural aspect of Ofsted's requirement that a school promotes students' spiritual, moral, social and cultural development.

Arts Award are a set of qualifications developed since 2005 to support young people to develop as artists and arts leaders, managed by Trinity College London in association with Arts Council England working with ten regional Bridge organisations. It is open to anyone aged 5 to 25, and has five levels. The programme develops creativity, leadership and communication skills. Young people can achieve an award through any arts, media or cultural activity, such as music, literature, film-making or drama, and through technical and support roles such as arts marketing, stage lighting and web design.

What role might Artsmark and Arts Award play in ensuring high standards for all children in arts and cultural learning?

With schools being given the freedom to extend hours and after school care, there is more time for more opportunities to complement and enhance the curriculum with arts activities. Labour has announced that we will

- Introduce a 'primary childcare guarantee' giving all parents of primary school children the guarantee of childcare availability through their school from 8am-6pm.
- Expand free childcare for 3 & 4 year olds from 15 to 25 hours per week for working parents - an increase in childcare support worth over £1,500 per child.

Labour's commitment to enhancing childcare is not just about extending the hours. We are also looking at how the quality of this childcare can be enhanced by offering extra-curricular clubs and classes in a wide variety of arts.

We are considering how to encourage children from all backgrounds to take up non-compulsory opportunities.

- Professional parents are more than twice as likely to pay for music, drama or sports lessons
- Children from lower socio-economic backgrounds have less access to arts than children from wealthier families.

We would like to learn from leading organisations which spot and nurture talent, to help spread additional intensive support across the country to children have been identified as gifted and talented in the arts and to children of all backgrounds.

We would also like to hear evidence of best practice and views on the role that the arts can play to enhance support to those with special needs, both through formal art or music therapy but also as part of an inclusive cultural offer to all children.

We would like to hear views on how creative subjects and arts experiences could best be embedded into all young people's school days.

Arts Apprenticeships and Higher education

The arts could not function without a skilled workforce who have had the opportunity to learn from higher education, vocational qualifications and work experience. This must always be accessible, regardless of social strata and other attributes.

Youth unemployment currently stands at over 900,000, but young people are ever keener to work in the arts. Arts and cultural employers require a breadth of skills, including a range of management skills, a variety of technical and related skills as well as the core artistic skills.

Under the current Government, tuition fees have trebled to £9,000 a year, creating significant burdens for young people and shaping the role of education into a purely instrumental one. Students no longer ask 'What will I learn?' but rather 'How much will I earn?'. The Government's cuts to effective access programmes such as AimHigher, demonstrates that it is unwilling to make a concerted effort on getting state school pupils into the best universities.

Opportunities for apprenticeships in the arts have also diminished alongside a general decline in quality apprenticeships under this government.

- There are now 5,000 fewer young people (under 19s) starting an apprenticeship than in 2009-10
- The number of apprentices not receiving the legal apprentice minimum wage has increased by 45% (from 20 to 29 percent)
- One in five apprenticeships lasts for less than six months. And one in five apprentices report receiving neither on nor off the job training as part of their apprenticeship
- Just 6% of apprentices are educated to degree level, compared to 30% in many of our European counterparts

Britain is home to some of the most prestigious drama schools, conservatoires and dance and other specialist schools in the world. Alongside renowned higher education courses within our universities, there are opportunities for students to take forward their chosen specialism within excellent learning environments. However, despite the various additional funding bursaries, it can be very expensive to pursue a career in the arts. Children from disadvantage backgrounds who wish to pursue further

training in the arts, need to know about and aspire to the range of educational opportunities available. Places must be awarded from the widest pool of talent.

Labour's vision is one of a high aspiration for all, in which every young person at 18 has real choice. They can choose to go into higher education or into a high quality apprenticeship and still enjoy good rewards and opportunities. These choices - including the opportunity to take forward arts and creative study - must be right for the individual. This means that all children must have the opportunity to experience excellent arts education at school.

Young people must see clear routes through to their chosen path, whether in higher or further education. Labour's vision does not include students graduating with over £40,000 of debt.

Building on the work of our independent Skills Taskforce, Labour will create a new universal standard for apprenticeships so they are qualifications that employers and young people can trust. We've also said that we would require all companies bidding for large public procurement contracts to offer apprenticeships.

The Creative Employment Programme, delivered by the National Skills Academy for the Arts Council, supports apprenticeships, pre-apprenticeships and paid internships (graduate and non-graduate) for young unemployed people across the arts and cultural sector, with a focus on music, dance, theatre, literature, visual arts, contemporary craft, combined arts, galleries, circus, carnival arts, museums and libraries. By ensuring that these apprenticeships are up to standard and working with the Arts Council and National Skills Academy, we would like to explore how we might encourage employers in the arts and culture sectors to employ apprentices and provide other training opportunities.

We would like to hear views on how to ensure that all young people, whatever their background, have opportunities to progress their arts and creative learning post-16.

Local authorities

One of our big concerns, and future threats to the creative industries, is the narrowing of the access not just because of Gove's short-sighted schools policy but because of huge inequalities between places. Despite the effort of the Arts Council and valiant efforts by local councils, it is very hard to protect local arts in deprived areas when these areas are being hardest hit by cuts.

The Government has imposed the biggest funding reductions in the public sector on local councils and has done this in an unfair way. The most recent Local Government Financial Settlement means that over this Parliament - between 2010-11 and 2015-16 - the ten most deprived areas will have had their spending power cut by ten times the amount of the ten least deprived areas. This threatens the smaller arts organisations in particular, though these can best support local communities.

The next Labour government will not be able to stop the cuts or turn back the clock. We will start by putting fairness at the heart of the relationship between central and local government and our approach to local government finance. We will respect the decisions councils make at a local level about how to use resources.

Local Authorities have responsibility for nurturing young people in their area and are directly responsible for a large proportion of local schools. There are many examples of best practice where local authorities have led local initiatives, for example to ensure young people receive music tuition or to support creative learning in local schools in partnership with national and local arts and cultural organisations or local creative employers. Often, this activity has started with a local arts strategy.

In the face of the cuts, some local authorities have built local arts hubs, because they strengthen local culture, jobs and attractions. Some have thought creatively about how best to diversify libraries and other cultural spaces and empty premises, including on the high street, to support young people's access to the arts and culture - including making best use of the studio, theatre and other resources available in schools. Many support local arts festivals, which provide activities for local and visiting children and families. In some areas, smaller arts and cultural organisations have fought back, by banding together to pool resources and maintain services.

Creative Councillors Network

Labour has established a Creative Councillors Network with the support of the Local Government Association to bring together, brainstorm and lend support to Labour councils and councillors to ensure that whilst facing the biggest cuts to local government in a generation they are able to continue to sustain the foundations for the arts in their area.

Our councillors in local government across the country have already shared some of their innovative ways of supporting the arts when there is less money available:

- Using the grant of planning permission to leverage investment into the arts
- Using public spaces, buildings, parks, and empty shops for the arts
- Allowing their capital assets to be used as security for loans
- Sharing their back office facilities with arts organisations
- Bending over backwards to grant licenses for the performing arts
- Offering market stalls at peppercorn rents
- Establishing cultural funds and endowments
- Forming organisations to promote and support public, private and voluntary sector partnerships working in the arts.

The next Labour government will, of course, want councils to meet the needs of communities, whether in encouraging jobs and growth in arts and creative industries or raising educational standards, and our approach will be one of partnership, underpinned by fair funding.

We would like to hear views on how local approaches to the arts and culture can support the experiences of local young people through strong leadership, educational coordination and development of community facilities and events.

Arts and cultural organisations

There are many examples of arts providers, large and small, working with young people in schools and outside schools across the regions. Large and publicly funded institutions are important and should be playing an exemplary role. Some have made great efforts to reach children through free tickets, offering workshops in schools or on-site to local communities including communities facing disadvantage. Regional and collaborative touring extends opportunities to children in more areas. Opportunities to include more school children are enabled by new digital platforms which reach new audiences for the live arts, including within schools.

At the same time, central and local government cuts have hit arts organisations hard. A survey by the Museums Association¹⁴ found that nearly a third saw a decrease in the number of school visits. Some respondents were concerned that the most disadvantaged among their audience would be the most impacted.

¹⁴ Cuts Survey, Gina Evan, Museums Association, 2013

Small local arts and cultural organisations are the bedrock of local communities. Many children find local and accessible arts and cultural organisations a more welcoming and inclusive way of participating in the arts. Local arts groups regularly involve millions of people across the UK, participating voluntarily in creative cultural activities. These help cement local communities as well as inspire local children and their families. Collaborative relationships between larger institutions and smaller, grassroots organisations help to exchange ideas, pool resources and reach new young audiences in local communities.

We need to hear views on how best to ensure that all children have opportunities both to experience excellent arts performance and participate in artistic projects.

The BBC

The BBC is a major commissioner of the arts and has a special place in our culture, operating in all parts of the UK. The BBC makes a major contribution to the opportunities of young people to experience and participate in the arts through a wide range of programming including competitions which inspire children and young people to excel in the arts, such as Young Musician of the Year and the Young Composers' Competition, 500 Words (short story-writing) and Young Dancer. Its collaborations with other arts organisations create opportunities for children to participate in drama, dance and music, including outreach by the six BBC music Performing Groups which work with local schools in partnership with regional music schools.

The BBC is justifiably renowned for its inspirational educational resources for schools, most recently supporting digital creativity and with a new set of resources on film to support a new CBBC show 'Movie Maniacs' about films and film-making. In the last year, 31,708 school pupils, students and teachers visited BBC buildings across the UK, including Birmingham, Bristol, Salford, Glasgow, Cardiff, Newcastle, Northern Ireland and London. How could the BBC do more to create links with schools across the regions and inspire a new generation to participate in the arts and culture?

We welcome the fact that the Arts Council England has, as one of its five goals, that every child and young person has the opportunity to experience the richness of the arts, museums and libraries, because it recognises that if this succeeds, they will continue their engagement as adults, either as audiences experiencing and being inspired by the arts, or as potential practitioners. When Arts Council England funds organisations it asks them to attain two of five goals, so an organisation could receive funding without supporting opportunities for children. At present just two thirds of National Portfolio Organisations which receive core grant-in-aid funding from the Arts Council England have agreements to deliver against their "young people" goal. We think that proportion should be higher.

We want to hear how this goal has fed through in practice into funding and outcomes for our young people from all backgrounds. We want to hear views on whether more public funding, from the Arts Council and DCMS and public funded bodies including for the BBC, could depend on supporting opportunities for children, and whether more could be done to coordinate opportunities to reach all children across all parts of the country.

Many arts and cultural institutions have board or trustee members with specific experience of learning or links with education. We want to hear evidence on the impact this can have. We also want to hear views on how institutions can support children from all backgrounds who have been identified as gifted and talented in the arts and those with special needs. We also want to hear about how arts and cultural institutions can best showcase how public funding has produced practical outcomes for young people across our regions.

Some of the most satisfying working experiences exist in the arts and cultural sectors, because the jobs are interesting, creative and imaginative. As our economy starts to recover and grow, we want Britain to be a great place to work and live. We want a vibrant, expressive and questioning society. Strong arts and cultural fabric is an integral part of Labour's vision for our communities.

Careers guidance has suffered a worrying deterioration in the overall level of provision since it was transferred to schools by the coalition Government, according to the Education Select Committee. They had concerns about its overall consistency, quality, independence and impartiality¹⁵. Labour recognises that we need to strengthen careers guidance and education for young people so that it can help children and young people understand the full range of careers opportunities, including in the arts and cultural organisations, and the skills that are helpful in achieving their chosen careers.

However getting into an arts and culture job can be difficult. Many employers look for experience from all job applicants knowing that there are many young people desperate to get a foot in the door of a very desirable industry. Someone setting out in their career may well conclude that the only way to get the experience is to work in the industry for nothing and not everyone can afford to do this. Even getting into unpaid employment is not easy and may be more about who you know than what you know.

Many successful people started as unpaid interns. Internship programmes can give young people a great experience and raise their aspirations as well as their ability to meet their aspirations. There are many employers who offer excellent apprenticeship, training and work experience schemes with diversity at their heart, building business, production and technical skills to keep British arts and cultural organisations at the cutting edge. But it is not hard to find reports of young interns without pay, with little or no training and experiencing long hours, poor health and safety and other forms of exploitation.

We must end exploitation of unpaid labour and create fair employment opportunities for people without connections. Under the national minimum wage regulations, it is against the law to have someone working set hours and doing set tasks without being paid. The Arts Council has developed guidelines covering the use of internships - as have other bodies such as NUS. In many cases, employers are breaking minimum wage and other legal requirements because they know that the minimum wage is not well enforced.

Many young people give up their time to volunteer without payment. Many arts charities and small, community arts and cultural organisations would find it difficult to operate without volunteers. Amateur dramatics and choirs up and down the country involve thousands of people. Some of the work is groundbreaking, such as the Public Catalogue Foundations collaboration with the BBC, to put all publicly owned art onto one accessible website, or the annual Big Draw run by the campaign for drawing. Big or small, these are important actors and we would like to understand better how we can develop and support collaborative relationships to benefit young people.

The next Labour Government will guarantee starter jobs for all young people out of work for more than 12 months. We will work with employers to help fund paid work with training for six months, meaning paid starter jobs for over 50,000 young people. We would like to explore how we might encourage employers in the arts and culture sectors to provide these jobs.

¹⁵ Commons Education Select Committee 7th Report - Careers guidance for young people: The impact of the new duty on schools - HC 632-I, 23 January 2013

It is also important for employers to have the right skilled workforce in place to ensure that their needs can be met. Equally, those undertaking study or an apprenticeship want the reassurance that there will be a job at the end of this period. Labour is committed to working with employers and employees through sector skills councils, including those councils covering skills relevant to the arts and culture, so that we can meet these aims. We welcome suggestions on how we can develop this further.

Employers also need to address the diversity of their workforces and many arts leaders are already involved in activities including Speakers for Schools to encourage children from all backgrounds to aspire to careers in the arts. Programmes like the Heritage Lottery Fund Skills for the Future fund seeks to increase the diversity of the heritage workforce as well as fill skills gaps. We support the Arts Council's goal, that the leadership and workforce in the arts, museums and libraries are diverse and appropriately skilled. We welcome views on how to raise awareness of careers in the arts and heritage, and improve work experiences for young people to achieve the Arts Council's goal.

