



RSA

Action and Research Centre

Trusted Practice

Lessons from a UK /
Korea policy and practice
exchange on arts and
cultural education in
schools

by

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September 2018

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About the RSA

Since 1754 the RSA has sought to unleash the human potential for enterprise and creativity. We have a strong history of finding new solutions to social challenges by acting on the very best ideas and rigorous research, drawing on the expertise of our networks and partners.

The current mission of the RSA is ‘21st century enlightenment; enriching society through ideas and action’. We believe that all human beings have creative capacities that, when understood and supported, can be mobilised to make the world a better place for all its citizens.

Central to the RSA’s current work are the concepts of convening and change-making. The RSA has also developed a distinctive approach to change: ‘Think like a system, act like an entrepreneur’ which now runs through most of our projects. Our work combines rigorous research, innovative ideas and practical projects.

The authors

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Acknowledgements

This report would not have been possible without the generous support and partnership of the British Council and the Korean Arts and Culture Education Service (KACES). In particular, the authors are grateful to Cathy Graham, Emily Morrison and Yoonjoe Park at the British Council and to Yujin Hong at KACES.

We would like to extend our appreciation to all those individuals and organisations that took part in the exchange visits to Seoul, London, Edinburgh and Plymouth. Most of the delegates are listed later in this report, but our thanks also go to all those whose behind-the-scenes efforts ensured that these visits ran smoothly and provided stimulating content.

Thanks also to RSA colleagues Julian Astle and Anthony Painter who took time to provide invaluable input and feedback, and to the team responsible for producing and communicating the report: Katie Arthur, Sam Grinsted, Amanda Kanojia, Shirin Maani, Toby Murray, Lauren Orso, Adanna Shallowe, Ash Singleton and Chris Ward.

Introduction

Back in May 2017, the RSA began a project with the British Council as part of their year-long UK/Korea festival of culture, Creative Futures. We started with the question: *what elements of the distinctive approaches to arts and cultural education made by the UK and South Korea might be deployed to strengthen policy and practice in the other jurisdiction?* As the RSA's work on the importance of system thinking in successful policy design is exploring, there are no magic policy bullets. Effective strategies need system-wide engagement and to support 'system entrepreneurial' action. So, it follows that our approach to investigate arts and cultural education in schools in South Korea (hereafter referred to as Korea) and the UK was to invite a wide range of policymakers, academics and practitioners in both countries to exchange ideas and insights into how provision might be improved. Likewise, this report is intended for policymakers and practitioners alike.

Traditionally, there has been deliberation about how much emphasis cultural policymakers should place on 'intrinsic' vs 'instrumental' benefits of arts and culture. In an educational context this language is not quite adequate: education is inherently instrumental, interested in learners' development and outcomes. Instead, the deliberations as part of the Exchange, and the commentary in this report, ask what the authentic arts experience offers within the instrumental context of arts education. This can be distilled into two key questions:

How can arts and culture in education support increasing mastery of related subject knowledge and skill?

How can arts and culture in education support learners to develop a broader set of attributes that will help them lead flourishing lives?

The themes and ideas that emerged during the Exchange and which we detail in the second half of this report challenge some of the 'common sense' thinking that informs debates in relation to both these questions. Although high level collaboration between education and culture ministries – much sought after in the UK – has been established in Korea and its model has enabled widespread provision, arts educators and school leaders there still have reservations about a centralised model. Although 'authentic' arts and cultural experiences are championed, they do not appear to always lead to the best kind of learning experience. In spite of it being a popular notion in both the UK and Korea, the impact that arts and cultural education is having in improving academic achievement or in developing general creativity is still uncertain.

The RSA's ongoing work with Arts Council England and the Education Endowment Foundation to investigate the benefits of arts and cultural education – the Learning About Culture programme - has demonstrated the need for better use of evidence and impact evaluation in the arts and cultural learning sector. Answering the two key questions

in this report will take a lot longer than the time it has been afforded, we hope to dispel a few myths, but we also renew the call for more and better evidence to support the design and delivery of more effective activity, whatever the policy context.

Summary

In 2017-18 the RSA worked in collaboration with the British Council and the Korean Arts and Cultural Education Service (KACES) to investigate how the distinctive approaches to arts and cultural education in the UK and Korea might help one another improve.

The project coincided with the British Council's year-long cultural festival UK/Korea Creative Futures which used arts, culture, English, science, education and innovation to strengthen bilateral relationships between the two countries.

This report is the result of the collaboration. As well as providing an overview of recent policy and key elements of provision in both countries, the report documents an exchange which brought practitioners, policy-makers and academics from the two countries together during visits to Korea (May 2017) and the UK (Nov/ Dec 2017). The visits to both countries included a series of roundtable discussions and site visits to cultural venues, schools and colleges. Evidence from delegates is considered in light of existing research in order to create a series of recommendations for UK and Korean policymakers and practitioners, as well as for the British Council.

Project scope

Partly because of the focus of UK/Korea Creative Futures and because it is an ongoing central part of the rationale for arts and cultural education in both countries, we were particularly interested to examine arts and cultural education activity which aims to improve students' creativity. Our scope was limited to mainstream schools, students aged 5-18 years, inclusion within subject specialist and general teaching, curricular and non-curricular activity, taking place in school or in schools' engagement with cultural institutions. Considerable attention was focused on the role of artists working in schools, as educators in or through art forms, but not employed as subject specialist school teachers. In the UK there is no consistent term for this kind of practitioner, but Korea, these practitioners are called 'Teaching Artists' and we have used this term throughout.

The project aimed to:

- Identify lessons for policymakers and practitioners in the UK (where the rate of participation in arts and cultural education appears to be in decline) in how and why the government of a high-performing educational jurisdiction might make arts and cultural education a priority. The Korean government has recently made efforts to increase the amount of arts and cultural education in mainstream schools. Of particular interest was the joint venture by Korea's cultural and education ministries to

create a national programme of arts and cultural education, established with the goals of supporting a more creative workforce and improving learner wellbeing. The organisation responsible for this programme, KACES, was a significant partner in the project.

- Identify lessons for Korean policymakers and practitioners from the UK about how to integrate the arts and a creative learning agenda into a school's ethos and sense of identity. Arts and cultural education, partnerships between schools and the cultural sector and specialist subject teaching in multiple art forms have longer histories of inclusion within mainstream schooling in the UK.
- Develop early ideas and recommendations for the British Council's future work in supporting bilateral relationships between the UK and other nations, in relation to arts and cultural education practice.

Over the course of the exchange, three priority areas for practice and policy improvement in both the UK and Korea emerged:

1. To increase the opportunities made available by national policy in support of local-level innovation in practice between arts and cultural education practitioners and schools, or what we have called here Devolved Agency to Local Partnerships.
2. To improve the mechanisms for building and maintaining trust between artists, arts organisations and schools, or The Trusted Practitioner.
3. To improve the relevance of success measures applied to arts and cultural education and improve competency in relation to the use of evidence and evaluation, or Measuring What You Value.

This paper explores each of these areas in some depth, combining delegates' testimony, other evidence from the exchange and research from further afield. In relation to these priority areas and in response to the aims articulated above, we can make the following recommendations for practice in the UK, Korea and for the British Council.

To improve the relevance of success measures applied to arts and cultural education and improve competency in relation to the use of evidence and evaluation, or Measuring What You Value.

Recommendations

For KACES

- Revisit the success measures for the Teaching Artist in Schools' programme and agree new criteria relating to educational outcomes.
- Expand the mandate of KACES' regional support centres to go beyond simply selecting schools to participate and dispatching Teaching Artists. Explore and test models for devolving more responsibility for planning arts and cultural education provision to regional and sub-regional advisory networks comprising Teaching Artists, school leaders, cultural institutions, higher education institutions and KACES' regional support centres. Although at an early stage of development, Arts Council England's Cultural Education Challenge could provide a useful reference point for a Korean programme.
- Explore and test a self-assessment framework for schools that:
 - Increases understanding of how arts and cultural education can support whole school development.
 - Enables more trusting relationships with Teaching Artists, rooted in the definition of the Trusted Practitioner outlined later in this paper (p.37).
 - Accredits their achievements in this area. Arts Council England's Artsmark accreditation for schools could provide a useful reference point for a Korean framework and programme of activity.
- Support practitioner networks that include both teachers and Teaching Artists and which encourage reflective, research-informed practice. KACES' Teaching Artist conferences already provide an opportunity to convene practitioners.
- Support Teaching Artists to create, with their schools, bespoke programmes of study and projects that encourage creative thinking in the art form by:
 - Offering authentic artistic experiences for students that go beyond instruction in art forms.
 - Providing rich subject knowledge and encouraging students' divergent thinking within art forms.
- KACES should re-examine the 15 hours per week maximum working time currently in place for Teaching Artists. Permitting longer working hours could capitalise on Teaching Artists' increasing desires to create and sustain careers in arts and cultural education, support practitioners' skill development,

improve their effectiveness and allow children to benefit from more consistent relationships with individuals who can track their progress.

For the UK

- The Arts Councils of England and Wales, Creative Scotland and the arts subject associations should encourage a unifying professional identity for Teaching Artists, based on:
 - Agreed, accredited training routes and qualifications for anyone wanting to be a Teaching Artist in schools.
 - Membership of a professional/subject teaching association.
 - Adopting and promoting the idea of a Trusted Practitioner (see p.37).
- The UK arts councils should include measures relating to cultural appreciation in their participation metrics. Currently the focus is on learning to be creative, not about expanding horizons as an audience member or the importance of knowledge about the history and canon of various art forms. The growing focus from the Department for Education and Ofsted on knowledge in the curriculum and the value of cultural capital in social mobility offer both pragmatic and philosophical motivation for such a move.

For the British Council

- The strengths of UK practice in arts and cultural education are cultural as much as they are programmatic. There are exemplary practitioners in the UK (as well as less exemplary ones) and support for arts and cultural education is widespread in the arts and cultural sector and in the school system. However, its success depends on distinctive British features of the relationship between government and civil society, where practitioners are empowered to take advantage of gaps in provision and are not beholden to the decisions of central government. Future work to support or influence other jurisdictions should emphasise the value that is created by practitioner-led movements for building local ecologies of arts and cultural education that improve the offer locally, serve local needs and create local opportunities for participation.
- Identify a place – eg Plymouth – around which a case study might be built of how these ecologies for arts and cultural education are developing successfully and how they are serving communities (raising aspirations; improving educational achievement, connectedness and wellbeing) and localities (developing, bringing in and retaining talent for the creative and cultural industries; providing more exciting places to spend time).

- The long tradition of integrating arts and culture into the curriculum means that much good practice does not fall within an identifiable programme or illustrate the result of one policy or other. It would serve the British Council well to identify a network of schools in the various UK jurisdictions that exemplify the best of British arts and cultural education practice, ie where the school has:
 - Connected school improvement and arts development objectives, for example as demonstrated through achievement of Artsmark.
 - Committed to achieving educational excellence through the use of arts and culture not in spite of it.
 - Consistently achieved excellence in their subject teaching in the arts and the provision of arts and cultural opportunities for children.
 - Maintained long term partnerships with the cultural sector.
- This network might then serve as an ongoing case study for the diversity of practice in the UK and provide an insight into the culture of practice, rather than the policy context.

The UK/ Korea arts and cultural education exchange

Our approach

The British Council's UK/Korea Creative Futures festival was a year-long programme of cultural exchange between the two countries, providing opportunities for practitioners and policymakers to explore partnerships and new networks. One of the Festival's five themes was 'creative learning', an area where UK approaches have already had an influence on the design of large scale, government-led activity in Korea.

Delegations from both countries were selected by the RSA, British Council and KACES, with participants selected in order to provide deep professional knowledge and the perspectives of practitioners, policymakers (both within government departments and arts development agencies) and academics. Prior to the exchange, delegates were provided with detailed overviews of current practice, recent changes, themes and philosophies in arts and cultural education policy and practice in both jurisdictions.

While the British Council's cultural exchanges more often focus on programmes of artistic works, cultural exchange is also an appropriate approach to policy review and transfer. This approach connects to the RSA's thinking on 'system entrepreneurship' – a recognition that effective social policy requires the alignment of a broad range of actors in a system to be actively engaged and empowered. It is also supported in the literature on international policy exchange: government bodies find it increasingly difficult to design or implement effective public policies without reference to global networks composed of Non-Governmental Organisations (NGOs), government and international organisation actors, where "there is an exchange of information, debate, disagreement, persuasion and a search for solutions and appropriate policy responses".¹ Similarly, successful international transfer of public policy has been seen to take place through the convening of 'advocacy coalitions', which include representatives of a range of stakeholder groups within an area of policy; that is, people "who share ... a set of basic values, causal assumptions, and problem perceptions – and who show a non-trivial degree of

1. Stone, D (2001) *Learning Lessons, Policy Transfer and the International Diffusion of Policy Ideas*, Warwick University. Available at: wrap.warwick.ac.uk/2056/1/WRAP_Stone_wp6901.pdf

co-ordinated activity over time”.² In selecting delegates from various parts of the arts and cultural education systems in both countries, it was just such a coalition that we sought to develop.

Key agencies

The British Council creates international opportunities for the people of the UK and other countries, and builds trust between them worldwide. Its work in education focuses on internationalising education, sharing the UK’s expertise and innovation globally, and bringing partners together to work on collaborative projects. Its work in East Asia is on projects to help these countries successfully pivot from economically successful economies to creative economies that can withstand the pressures of an ever-changing future.

The RSA is a 260-year old institution committed to finding innovative practical solutions to today’s social challenges. Through its ideas, research and 29,000-strong Fellowship it seeks to close the gap between today’s reality and people’s hopes for a better world. The RSA’s core belief is that everyone should have the freedom and power to turn their ideas into reality by unleashing their creative potential. Our programme of research, innovation and mobilisation aims to inspire debate, influence policy and change practice.

The Korea Arts & Culture Education Service (KACES) is a public agency within the Ministry of Culture, Sports and Tourism of Korea, established by act of parliament. KACES provides support for arts and culture education to enhance the creative capabilities of individuals and communities, encourage participation in the arts, and improve the cultural well-being of all Koreans, thereby advancing the nation’s cultural development and its cultural capabilities. KACES operates various programs including Arts Education for Schools.

UK delegation visit to Seoul, 22 - 26 May 2017

Three roundtable seminars were held at the KACES offices in Seoul, each focusing on one of three thematic areas, which had been identified through preliminary discussions between KACES, British Council (UK and Korea) and the RSA. The themes were as follows:

Theme 1: How partnerships between culture and education support ongoing, sector-led self-improvement.

Theme 2: How the role of the artist in education is understood.

Theme 3: How evaluation and impact measurement for arts and cultural education is shaping practice.

Each seminar included delegate presentations relating to the three themes and whole group discussion. Reflective and active group exercises were woven in through the seminars and the seminars were documented by

2. Sabatier, P (1987) Knowledge, Policy-Oriented Learning, and Policy Change: An Advocacy Coalition Framework, *Science Communication*, Vol 8, Issue 4. Available at: doi.org/10.1177/0164025987008004005

RSA Associate Charlie Tims in the form of drawings which attempted to conceptualise the conversations and to communicate across the language divide.

In addition to the seminars, UK delegates visited and heard presentations from the education departments at two national museums: The National Museum of Korea, which is dedicated to Korean antiquities as well as temporary and touring exhibitions.

The Museum of Modern and Contemporary Art, which houses a permanent collection of 20th and 21st Century Korean and international art, as well as temporary exhibitions, including site-responsive commissions.

Delegates also visited Sewol Elementary School, a small school of approximately 85 pupils aged 6-12 years, located in the village of Sewol-ri in Gyeonggi province, which surrounds the Seoul metropolitan area. It is a fully integrated school, with mainstream and SEN pupils learning together in classes of approximately 14-15 pupils. The school was chosen by KACES for a visit because it is one of the schools in their *Arts Flower Sprout Schools* programme, which supports small schools with little access to arts and culture to offer more extensive provision through Teaching Artists.

Box 1: UK and Korean Delegates

UK delegates

Anna Cutler	Director of Learning, Tate
Lizzie Crump	Co-Director, Cultural Learning Alliance
Cathy Graham	British Council
Mark Londesborough	Associate Director, RSA
Steve Moffitt	Director, A New Direction
Joan Parr	Head of Creative Learning, Creative Scotland
Rod Skipp	Artistic Director of In Harmony Liverpool, Liverpool Philharmonic
Dave Strudwick	Headteacher, Plymouth School of Creative Arts
Charlie Tims	Independent Researcher

Korean delegates

Bo Yun Choe	Associate Research Fellow/Korea Culture & Tourism Institute
Yu Jin Hong	Director of Research and Development Team, Korea Arts & Culture Education Service (KACES)
Serin Kim Hong	Head of the Division of Arts Education Initiatives and Resources, Korea Arts and Culture Education Service (KACES)
Ji Young Hwang	Curator, Department of Education and Cultural Programs, National Museum of Modern and Contemporary Art
Hwan Jung Jae	Adjunct Professor, School of Dance, Korea National University of Arts
So Youn Park	Associate Professor, College of Liberal Arts, Anyang University
Hae Suk Ryu	School Inspector, Department of Arts Education, Gyeonggi Provincial Office of Education

Korea delegation visit to the UK, 27 November - 1 December 2017

The Korean delegation's visit to the UK continued the thematic focus of the Korea visit and built on shared priorities that emerged from conversations at the Seoul roundtables:

Theme 1: How partnerships between culture and education support ongoing, sector-led self-improvement.

Emerging priority: To understand how national policy can support innovation in practice between arts and cultural education practitioners and schools at a local-level.

Theme 2: How the role of the artist in education is understood.

Emerging priority: To understand how artists and arts organisations build and maintain trusting relationships with schools.

Theme 3: How evaluation and impact measurement for arts and cultural education is shaping practice.

Emerging priority: To understand how different agencies within the arts and cultural education system are supporting practitioner competency in relation to use of evidence and evaluation.

The first two thematic areas were addressed through field visits designed to provide an insight into the UK's devolved education system and the regional variance in arts and cultural education practice.

Half the Korean delegation visited Edinburgh, to see how the Scottish (national) Curriculum for Excellence is attempting to develop learner creativity with an explicit requirement to integrate artists and cultural institutions into schools' curricula. Visits were made to Sciennes School, a mainstream state primary school, to Creative Scotland's offices to meet with the young people on their policy advisory panel and to three cultural venues, the Scottish National Gallery, Lyceum Theatre and the Edinburgh Sculpture Workshop.

The other half of the delegation visited the English city of Plymouth in order to see how, in the absence of coordinated policy between the English culture and education ministries, local systems for arts and cultural education are working entrepreneurially to ensure access to high quality arts and cultural education. Delegates visited Plymouth School of Creative Arts, an arts specialist, government maintained 'free' (ie not bound to deliver the national curriculum) school where UK delegate Dave Strudwick is Principal, and also visited Oreston Academy, a mainstream primary school that has been awarded Arts Council England's Artsmark, which recognises schools' commitment to the arts. Delegates also visited the education department at Plymouth Theatre Royal, Plymouth College of Art (sister organisation and sponsor of the School of Creative Arts) and met with representatives of Real Ideas Organisation (RIO), which works to develop the capacities of the arts and cultural education sector in the city and South West England region.

In London, all delegates visited the National Theatre's education department and Tate Exchange – a space at Tate Modern dedicated to education and participatory practice. At Tate, Artist-in-Residence Clare

Twomey and Korean teaching artist Kwangyul Oh presented contrasting ideas on ‘authentic practice’ – how arts education experiences can provide opportunities for both participants and the teaching artist to learn through a real experience of making art, rather than a realistic approximation of the artistic process.

To explore the third priority area, a roundtable seminar focused on approaches being developed in both countries, with presentations from KACES, the RSA, Arts Council England, the Education Endowment Foundation (a ‘what works’ centre for improving rates of pupil progress, established with a government endowment) and the Cultural Learning Alliance (a campaigning and lobbying group bringing together education, youth and cultural sectors). Presentations identified the directions that national agencies were taking to improve practitioner engagement in evidence informed practice and in identifying collective impact measures.

Box 2: Delegates from Korea delegation visit to the UK 27 November - 1 December 2017

Korean delegates

Yu Jin Hong	Director of Research and Development Team, KACES
Ji Young Hwang	Curator, Department of Education and Cultural Programs, National Museum of Modern and Contemporary Art
Hwan Jung Jae	Adjunct Professor, School of Dance Korea National University of Arts
Sanghee Lee	Associate, Research and Development Team, KACES
Kwangyul Oh	Teaching Artist, Freelance/KACES
Jina Park	Associate, Research and Development Team, KACES
So Youn Park	Associate Professor, College of Liberal Arts, Anyang University
Hae Suk Ryu	School Inspector, Department of Arts Education, Gyeonggi Provincial Office of Education
Kong-ju Suh	Educational Researcher, Daegu Office of Education
Jungeun Yoon	Assistant Director, Culture and Arts Education Division; Ministry of Culture Sport and Tourism

UK delegates

London Roundtable

Lizzie Crump	Co-Director, Cultural Learning Alliance
Andrew Mowlah	Head of Research, Arts Council England
Igraine Rhodes	Programme Manager, Education Endowment Foundation
Jane Steele	Director, Evidence and Learning, Paul Hamlyn Foundation
Christine Flower	Curriculum Policy Division (Arts), Department for Education

Tate Exchange workshop

Anna Cutler	Director of Learning, Tate
Anthony Gray	Creative Learning Producer, Barbican
Roxanne Peak-Payne	Producer, Clod Ensemble
Clare Twomey	Artist in Residence, Tate Exchange
Suzy Willson	Artistic Director, Clod Ensemble

Plymouth field visit

Andrew Brewerton	Principal, Plymouth College of Arts
Jonathan Clitheroe	Lead Schools Consultant, Real Ideas Organisation (RIO)
Dave Strudwick	Principal, Plymouth School of Creative Arts

Edinburgh field visit

Colin Bradie	Time to Shine Programme Manager, Creative Scotland
Joan Parr	Head of Creative Learning, Creative Scotland

Arts and cultural education in South Korea and UK schools

The Korean context

Following consistent high performance against international comparison measures, South Korea has been recognising the limits of a ‘performativity’ focus in education and concerns about the current structure and culture of education are coming to the fore.³ These include the spiralling costs of crammer schools, mental health problems relating to the pressures on individuals to achieve and an over-qualified workforce.⁴ The connection of educational policy and industrial strategy is as old as the Republic of Korea and following various phases in which skills and knowledge to support manufacturing have been explicit,⁵ the government has in recent times identified ‘fundamental creativity’ and cultural capital as crucial for future economic growth and in its definitions of what it means to be educated.⁶

In response to these challenges, policymakers have increased the amount of arts and cultural education in schools. The Support for Arts and Culture Education Act (2005) established a universal guarantee for citizens of “equal opportunities for systematic study of and education on arts and culture throughout their lives and according to their interest and aptitude” and committed the state to create five year strategic plans and an annual delivery plan to ‘vitalise’ arts and cultural education.⁷ In the plan, the vision for arts and culture education was to “improve the quality of individuals’ cultural life” and to “strengthen the cultural capacity of society”. In relation to mainstream schooling, these plans must refer to: training and development for school teachers and ‘arts and culture education instructors’; curriculum development and dissemination;

3. Hallgarten, J. Hannon, V and Beresford, T. (2016) *Creative Public Leadership: How School System Leaders Can Create the Conditions for System-wide Innovation*, WISE Available at: www.thersa.org/discover/publications-and-articles/reports/creative-public-leadership-how-school-system-leaders-can-create-the-conditions-for-system-wide-innovation

4. OECD (2016) *Education Policy Outlook – Korea*. Available at: www.oecd.org/education/Education-Policy-Outlook-Korea.pdf

5. Kim, G-J (2001) Education Policies and Reform in South Korea in Secondary Education in *Africa: Strategies for Renewal*, World Bank. Available at: pdfs.semanticscholar.org/d74b/8a82e7fb656b316c06d715b019e0cfc0fac7.pdf

6. Korean Ministry of Education website, available at: english.moe.go.kr/sub/info.do?m=020101&s=english

7. An English translation of the Act is available at: elaw.klri.re.kr/eng_mobile/viewer.do?hseq=34966&type=sogon&key=8

research; connections between activity that happens in school and outside of school; the operation of networks for sectoral support and self-development.

In 2013, a new government placed renewed importance on arts education as part of its priority area of developing ‘cultural prosperity’. This wide-ranging initiative includes a number of supply and demand side policies intended to build a stronger market for Korean cultural products at home and abroad. Among other things, the policy responded to government aspirations to develop South Korea’s soft power overseas, spurred on by the (unanticipated) ‘Korean Wave’ of successful cultural exports (in particular pop music and TV drama) and declining employment in hi-tech manufacturing occupations. This state led, hierarchical, export driven development of sectors of the economy has been a defining feature of South Korean government policy since the 1960s and remains a key driver of growth in the cultural and creative industries.⁸

The Korea Arts and Culture Education Service

The Korea Arts and Cultural Education Service (KACES) is a national agency set up by the 2005 Support for Arts and Culture Education Act to help deliver the government’s strategic plans. Its mission in relation to schools has been to instil a “commitment to bringing [the arts in education] in from the margins and empowering them” – a critical prerequisite when the expectations on arts education to deliver social outcomes has increased.⁹ KACES’ responsibilities include: creating and sustaining networks between schools and other educational facilities/ organisations; research to support arts and cultural education; support for the training of teachers, and the training of arts and cultural education instructors (or ‘Teaching Artists’); expansion and rearrangement of facilities necessary for arts and cultural education and international collaboration.

Key KACES programmes for arts and cultural education in schools

- **Teaching Artists in Schools (2005-Present)**
Allocates Teaching Artists to schools, covering eight arts subjects; Korean traditional music, theatre, film, dance, animation, craft, photography and design. Artists spend up to 15 hours per week in the school delivering sessions both within and separate from the main school curriculum. In 2005, 3,214 schools were supported with Teaching Artists, by 2016 that had risen to 8,776 schools. It is intended to be a foundation upon which schools can build a more complex offer. The programme aims to increase students’ powers to observe the wider world and grow into creative and imaginative enjoyers of art.
- **Arts-Flower Seeds (Yaesulkot Shi-at) School Project (2008-Present)**
Offers a specialist arts designation to selected schools at risk of

8. Kim, T-Y and Jin, D-Y (2016): Cultural Policy in the Korean Wave: An Analysis of Cultural Diplomacy Embedded in Presidential Speeches, *International Journal of Communication*. Available at: ijoc.org/index.php/ijoc/article/viewFile/5128/1838

9. Paek, K.-M. (2017), Social Expectations and Workplace Challenges: Teaching Artists in Korean Schools. *International Journal of Art & Design Education*. Available at: doi: 10.1111/jade.12149

closure as a result of declining pupil population. Schools are provided with four years of funding for arts and cultural activity intended both to develop cultural appreciation as well as skills linked to creativity and collaboration. Approximately 55 schools are taking part.

The UK context

In Korea you've got a systematic approach to culture and education ... We've got all the creativity and a mountain of models and approaches, what we lack is a system that we can all navigate.

Sean Gregory, Barbican¹⁰

Painting a picture of how arts and cultural education happens in UK schools is complicated. England, Wales, Northern Ireland and Scotland have different curriculums, school governance structures, approaches to assessment and school accountability. They also have different government policies on culture and mechanisms for funding the cultural sector and its activity with/for schools.

There is a long history of arts and arts and cultural education in UK schools, both as specialist-taught subjects and as pedagogies for wider learning.¹¹ The School Workforce Survey (England only) tells us that in 2015, 11 percent of hours taught by teachers in secondary schools in England were spent teaching art and design, drama, music and design and technology.¹² However, because arts and cultural education informs pedagogies across multiple subjects, is regularly offered in addition to the formal curriculum and many schools (at least in England) are permitted to diverge from the national curriculum, it's difficult to establish precise participation rates.

The UK does not have (nor its constituent nations) an equivalent to KACES, a single coordinating institution for arts and cultural education that develops policy, designs programmes and trains arts educators. Cultural activity in schools is shaped by a range of different forces including the objectives of several government departments, curriculum design, what artists and cultural institutions believe matters and how teachers have been trained.

The connection between arts and cultural organisations and the schools system is well established, with relationships ranging from day-long visits to historic sites to long-term partnerships with artists to reimagine parts of the (non-arts) curriculum. Across the UK, cultural organisations provide expertise and opportunities to schools - but the extent to which a school chooses to become involved is largely at its own discretion. In England, this is facilitated in large part by Arts Council England through a network of ten regional 'Bridge Organisations', which support

10. Interview with Charlie Tims, March 2018.

11. Fleming, M (2010) *Arts in education and creativity: a literature review*, CCE. Available at: www.creativitycultureeducation.org/wp-content/uploads/arts-in-education-and-creativity-2nd-edition-91.pdf

12. Department for Education (UK) *Schools Workforce in England, November 2015*. Figures derived from Table 11. Available at: www.gov.uk/government/statistics/school-workforce-in-england-november-2015

schools to improve their provision in the arts and to engage culture sector partners and 123 sub-regional ‘Music Education Hubs’ which provide music services (some at no cost to schools). The Bridge Organisations are the most visible legacy of the Creative Partnerships programme (2002-2011), most of them having also been the regional delivery agencies for what at one time was the biggest arts and cultural education programme in the world.

Despite the wealth of opportunities, and in spite of creativity being a key outcome for the Scottish and Welsh national curricula, there are cross-jurisdictional concerns in relation to the declining status of the arts, falling examination entries, shrinking teaching hours and reduced specialist teacher numbers. Reflecting on the status of arts and design education in English schools, following the publication of a survey of over 1000 teachers conducted by NSEAD, Payne & Hall posit that art, “largely due to neoliberalist policy, is currently perceived as a ‘bimbo’: attractive but unintelligent and frivolous”.¹³

Three key policy discourses in arts and cultural education in the UK

Creative learning

All Our Futures, the 1999 report of the National Advisory Committee for Creative and Cultural Education in England recommended that artists and creative professionals should contribute to the development of creative teaching and learning practice across the curriculum.¹⁴ This led to the Creative Partnerships initiative (2002-2011) jointly funded by the education and culture ministries. Since the closure of Creative Partnerships, the importance of the ‘creative learning’ discourse has waned in England, but remains a guiding idea elsewhere in the UK. In Scotland it was powerfully articulated in (national cultural agency) Creative Scotland’s *Creative Learning Plan* (2013), a ten-year plan for creativity in education and in Wales through *Creative learning through the arts - an action plan for Wales* (2015), jointly produced by the Welsh ministries of culture and education.

The most visible legacy of Creative Partnerships in England is the network of regional Bridge Organisations, funded by Arts Council England to connect schools and the cultural sector and encourage schools to use the arts as a tool for school improvement (accredited through the Artsmark award).

Cultural entitlement

The UK Department of Culture, Media and Sport (DCMS) included in its Culture White Paper 2016 (the first comprehensive UK cultural policy for 20 years) a goal that “culture should be an essential part of every child’s

13. Payne, R and Hall, E (2017) The NSEAD Survey Report 2015–16: Political Reflections from Two Art and Design Educators, *The International Journal of Art & Design Education*. Available at: onlinelibrary.wiley.com/doi/abs/10.1111/jade.12142

14. National Advisory Committee on Creative and Cultural Education (1999) *All Our Futures: Creativity, Culture and Education*. Available at: [sirkenrobinson.com/pdf/allourfutures.pdf](https://www.sirkenrobinson.com/pdf/allourfutures.pdf)

education, both in and out of school”.¹⁵ However, education authorities have stopped short of making the delivery of this policy an obligation for schools. Apart from the short-lived Find Your Talent (2008-2011) scheme, which piloted a compulsory five hours of arts and culture per week in primary schools, ‘entitlement’ has been conceived of as a guarantee of opportunities to participate, not a requirement to take them up. For example, the National Plan for Music Education in England sets out to guarantee opportunities for every child to sing and learn a musical instrument and to join an ensemble.¹⁶ Every child is entitled to provision but this entitlement is not consistently accessed.

Cultural education

In July 2013 the UK Department for Education (DfE) and DCMS jointly published their *Cultural Education Plan* which summarises the government’s involvement in schools’ engagement with culture (in England).¹⁷ The foreword acknowledged that ‘no education can be complete; indeed, no programme of education can even begin, without making the arts and creativity central to a child’s life’. The plan, however, neither ensures an entitlement to cultural education, nor prescribes approaches or what outcomes should be prioritised. Rather it sets out to “encourage and liberate as the best teachers do”. This ‘encouraging’ approach can also be seen in Arts Council England’s Cultural Education Challenge, which invites (but does not require or fund) the culture and arts sector to collaborate with other partners in local areas to open up opportunities for young people to “create, perform, visit, participate in and know” about culture.¹⁸

15. DCMS (2016), The Culture White Paper. Available at: www.gov.uk/government/uploads/system/uploads/attachment_data/file/510798/DCMS_The_Culture_White_Paper__3_.pdf

16. DfE/DCMS (2011) *The Importance of Music: A National Plan for Music Education*. Available at www.gov.uk/government/uploads/system/uploads/attachment_data/file/180973/DFE-00086-2011.pdf

17. DfE/DCMS (2012) *Cultural Education in England*. Available at: www.gov.uk/government/uploads/system/uploads/attachment_data/file/260726/Cultural_Education_report.pdf

18. For more information on the Cultural Education Challenge visit: www.artscouncil.org.uk/children-and-young-people/cultural-education-challenge

Arts and culture in the school curriculum – a snapshot¹⁹

In Korea	In the UK
Arts in the school curriculum	
<ul style="list-style-type: none"> ▪ Music, art, and dance (within physical education) are all taught subjects. In addition, schools offer 'student led autonomous activities' and 'instructor led club activities', which allow students to explore different areas of practice, including the arts. 	<ul style="list-style-type: none"> ▪ Different national curriculums for England, Scotland, Wales and Northern Ireland (NI) provide different guidance or requirements for how and how much arts and cultural education should feature. ▪ Requirements for schools to follow the national curricula also vary and the range of subjects and amount of time dedicated is far from uniform. ▪ All students in the UK have an entitlement to study arts subjects up to International Standard Classification of Education (ISCED) level two at 16 years.
Elementary Level	
<ul style="list-style-type: none"> ▪ For grades 1-2 (7-9 years), music and art are integrated within a general curriculum. In grades 3-6 (9-13 years), music, art and dance (within physical education) are separately organised. ▪ The proportion of time dedicated to arts subjects in the third and fourth grades is approximately 14 percent of total, in grades 5 and 6 approximately 13 percent. 	<p>In all UK jurisdictions, owing to widespread integration of the arts into cross-curricular teaching, the amount of time spent on arts and cultural subjects is difficult to determine.</p> <ul style="list-style-type: none"> ▪ England: For years 1-6 (5-11 years), the National Curriculum specifies art and design, dance (within physical education), drama (within English), music and design and technology to be integrated in a general curriculum. All pupils are entitled to learn a musical instrument, if they want to. ▪ Scotland: Art and design, dance, drama and music are all compulsory areas of the Curriculum for Excellence, which prescribes a set of experiences and outcomes relating to knowledge and practice of the arts and appreciation of 'culture in Scotland and the wider world'. It includes explicit reference to working with artists/cultural organisations. ▪ Wales: In grades K-2 (3-7 years) 'creative development' is one of seven compulsory areas of learning, which includes art, craft, design, music and dance. ▪ Northern Ireland (NI): Minimum content is specified in all subjects, including in art and design, music and drama.

19. Information drawn from various sources including OECD (2016) *Education Policy Outlook Korea*. Available at: www.oecd.org/education/Education-Policy-Outlook-Korea.pdf; and Korea Ministry of Education (English) website english.moe.go.kr/sub/info.do?m=020103&s=english; The Scottish Government (2008), *Curriculum for Excellence -building the curriculum 3*. Available at: <https://www.gov.scot/resource/doc/226155/0061245.pdf>

In Korea	In the UK
Lower secondary level	
<ul style="list-style-type: none"> ▪ In grades 7-9 (13-16 years) the proportion of time dedicated to arts subjects is approximately eight percent of total. ▪ Since 2016, all middle schools have run a 'free semester programme', with normal lessons in the morning and a 'selective curriculum' in the afternoon. Students select a self-directed course of study or take part in various options offered by the school, which may include arts programmes. 	<ul style="list-style-type: none"> ▪ England: In years 7-11 (11-16 years) approximately 11 percent of curriculum time is spent teaching arts subjects. In grades 10 and 11, this is mostly focused on preparation for national examinations. In 2016, 53 percent of students sat national exams at ISCED Level two in one or more arts subjects (down from 57 percent in 2014). ▪ Scotland: Art and design, dance, drama and music are all compulsory areas of the curriculum up to the end of grade S3 (15 years), which prescribes a set of experiences and outcomes relating to students' knowledge and practice of the arts and their appreciation of "culture in Scotland and the wider world". ▪ Wales: Approximately 46 percent students sit national exams at ISCED level two in arts subjects in year 11 (16 years). ▪ NI: Approximately 43 percent students sit national exams at ISCED level two in arts subjects in year 11 (16 years).
Higher secondary level	
<ul style="list-style-type: none"> ▪ Grades 10-12 (16-19 years) are non-compulsory and individual student fees apply. Nonetheless participation rates are approximately 97 percent. ▪ Some specialist high schools provide a more intensive focus on the arts. In general high schools, art and music continue, comprising approximately five percent of curriculum time. 	<ul style="list-style-type: none"> ▪ England: 16-18 year olds are required to be in full or part time education or in a work-based learning scheme. Approximately 87 percent of students stay in full time education. Approximately 20 percent of students sit ISCED Level three national exams in arts subjects. ▪ Scotland: Post-16 education is not compulsory and approximately 70 percent 16-19 year olds are in education or training. Students can study for ISCED level three exams in a range of arts subjects. ▪ Wales: Approximately 79 percent 16-18 years olds are in education or training. It is possible to sit national exams at ISCED Level three in arts subjects and 11 percent of all exams taken are in arts subjects. ▪ NI: It is possible to sit national exams at ISCED Level three in arts subjects, which account for approximately nine percent of all exams taken.

Themes emerging from the Exchange

The conversations held as part of this Exchange revealed three areas of common interest in the UK and Korea:

Devolved agency to local partnerships

Delegates examined various challenges in ensuring that delivery in localities responded to local opportunities, met local demand and supported strong local ecologies between schools, the arts and culture sector and the wider community and economy. Recent Korean policymaking in arts and cultural education has followed a more linear and hierarchical model than that which has developed in the UK. The Korean example served as a reminder that unless government policy innovations facilitate independent thinking and responsiveness to situational need, they are unlikely to create satisfactory provision. On the other hand, English schools and cultural sector practitioners worried about government indifference should recognise that their (by necessity) more entrepreneurial approach is critical to ensuring high quality provision.

The Trusted Practitioner

Devolving power from the centre to regions and to arts and cultural organisations implies an amount of trust between governments and regional agencies/ partners. In this section we explore how schools and arts and cultural education practitioners can build on this to develop more trusting relationships through the delivery of activity.

Measuring what you value

In an educational context, trust is partly predicated on the ability of interventions to improve outcomes for learners. To strengthen its position in schools and in the public and policymaking imagination, arts and cultural education needs to be clear about how it understands its benefits and how it seeks to measure them.

The next chapters explore each of these themes, incorporating the views and contributions of delegates to the exchange, as well as other existing research. In answering these questions, we pick up on some of the RSA's emergent thinking on how policy can be designed to give rise to positive social outcomes in a chaotic and ever-changing world, where anticipated and unanticipated barriers to interventions are difficult to predict.²⁰

20. Burbidge, I. (2017) *Outdated public services must empower people to achieve change*, blog. Available at: medium.com/rsa-journal/outdated-public-services-must-empower-people-to-achieve-change-70d7c6a3f3fo

Devolved agency to local partnerships

In response to the first theme of discussion at the Seoul roundtables, ‘How partnerships between culture and education support ongoing, sector-led self-improvement’, delegates from both South Korea and the UK were interested in how national policy supports and enables innovation in arts and cultural education at a local level. They discussed the challenges to ensuring that delivery in localities responds to local opportunities, to local demand and supports strong local partnerships between schools and the cultural sector, the wider community and employers.

The two countries are currently pursuing two contrasting policy models for arts and cultural education. Korea continues in its tradition of highly centralised, government led sector development.²¹ The UK favours a model in which government devolves decision-making about how to meet children’s arts and cultural entitlement to home nations, regions and to a large extent to individual schools and cultural organisations.

The Exchange revealed a sense of dissatisfaction in both countries about the current policy positions, as well as a sense of optimism about change rooted in greater autonomy and entrepreneurialism away from the centre. For Korean delegates, the tradition of centralised decision making was seen to be an obstacle to effective programme delivery and to maintaining good relationships with both regional delivery partners and Teaching Artists. In Seoul, delegates Yu Jin Hong (KACES) and Ji Young Hwang (National Museum of Contemporary Art, Seoul), presented a case for devolution driven by Teaching Artists’ growing experience in education as well as an increased desire for autonomy and more trusting relationships with central government among local government, arts and cultural education delivery agencies.

UK delegates working in England argued that a lack of consensus between the national culture and education ministries has led to inequitable access and a pervasive sense of vulnerability among practitioners and in the public discourse. However, Dave Strudwick (Plymouth School of Creative Arts) and Andrew Brewerton (Plymouth College of Art) demonstrated how, in Plymouth, that same policy vacuum has opened up opportunities for local agencies to innovate and improve local provision.

Two case studies of current practice demonstrate the benefits and shortcomings of current approaches and point the way forward. In Korea, KACES’ Teaching Artists in School (TAiS) programme provides

21. Yeo, A. (2013) South Korean Civil Society Implications for the U.S.-ROK Alliance, Council on Foreign Relations. Available at: [cfrd8-files.cfr.org/sites/default/files/pdf/2013/07/WP_South_Korean_Civil_Society.pdf](https://www.cfr.org/files/pdf/2013/07/WP_South_Korean_Civil_Society.pdf)

an example of how top-down policy making in arts education can ensure coverage but meet with obstacles in embedding new practice or improving quality. In the UK, we focus on the city of Plymouth and the way in which independent agencies in the city have responded to the devolved, fragmented policy environment, making informal alliances that have joined up and improved the quality of provision.

The Teaching Artists in Schools programme

KACES' flagship programme for connecting the cultural sector with mainstream schools is TAI_S, which has grown steadily since its inception in 2005 and currently sees more than 5,000 artists contracted to work in over 8,700 schools. The Ministry of Culture, Sports and Tourism and Ministry of Education initiated the programme with the aim of enhancing quality of life and developing student creativity. KACES works to meet both these objectives.

The project was inspired by the UK government's Creative Partnerships scheme, which ran in English schools from 2002-2011 and which placed artists and other creative workers in schools to embed creative teaching approaches across the curriculum and to increase learners' creative capacities.²²

TAI_S follows the practice of placing artists in schools with the intention that the learning opportunities they offer will help develop students' creativity. The programme trains and assigns to schools Teaching Artists in eight subjects: Korean traditional music, theatre, film, dance, animation, craft, photography and design. It is intended to be a foundation upon which schools can build a more complex offer, although it is not clear how much schools follow that expectation.

Despite continued growth in the scale of activity, the TAI_S programme continues to face obstacles to embedding into the culture of the Korean school system and to the realisation of its ambitions to support learner creativity. Delegates suggested that there is a widespread perception among educators and parents that the arts are of relatively low importance, a perception that becomes more pronounced as students move towards the university entrance exams that are the dominant force shaping the curriculum. KACES sees part of its challenge as being to change these perceptions, and to broaden public understanding of the role arts and culture could play within general education.

The existing research literature on the TAI_S programme suggests that an additional challenge is that some of the obstacles KACES faces relate to the design and delivery of its own programme. Teaching Artists have expressed doubts about the viability of promoting creative teaching and learning through the programme, with complaints that they know how to teach their art form but they don't necessarily know how to teach for creativity.²³ Current research on the domain specificity of creativity

22. That is, for instance, being: inquisitive, persistent, collaborative, disciplined and imaginative. This model of five core habits of the creative mind derive from the work of the University of Winchester's Centre for Real World Learning and have been adopted widely, including by the OECD.

23. Paek, K.-M. (2017), Social Expectations and Workplace Challenges: Teaching Artists in Korean Schools. *International Journal of Art & Design Education*. Available at: doi.org/10.1111/jade.12149

suggests that teaching for generalised creativity may be ineffective in any case and emphasising technical knowledge is a more certain approach to developing creativity within disciplines (see p.39) for further discussion of this issue).²⁴

However, practitioners report that the low status of arts subjects and their separation from the mainstream curriculum results in progress being ill-defined and replaced with instruction that emphasises ‘trying your hand’ more than developing skills or knowledge to any depth.²⁵

The emphasis that the English Creative Partnerships programme placed on creative pedagogies that serve school development needs has been replaced by technical instruction in the context of a standardised range of art forms.²⁶ Rather than applying creative approaches across the curriculum, Teaching Artists most often practice in isolation from the rest of the curriculum. Previous research has suggested that over 87 percent of Teaching Artists never discuss their lesson plans with teachers, although the sample was small (n = 91).²⁷ In what looks like an archetypal response to change initiatives perceived by schools to be too hierarchical, schools have responded to TAI’s with some passivity, often interpreting their role as “mere provider[s] of teaching space for the part time lecturers hired by someone else”.²⁸ Some commentators, including delegates to the Exchange, have suggested that schools’ passivity may also be a response to the fact that the programme was initially instituted as a job creation policy for art practitioners, rather than as an intervention to improve educational outcomes for students.²⁹ Schools’ relative passivity has reduced the depth and effectiveness of the relationships with Teaching Artists and both groups have reported poor communication, a misunderstanding of their respective pedagogies and priorities and “practitioners on both sides [seeming] to perceive little benefit from the recommended collaboration”.³⁰

In his presentations to delegates Hae Suk Ryu indicated that some school system leaders are frustrated that the model can’t respond easily to local needs and opportunities and that Teaching Artists feel it doesn’t always make the most of their motivations and skills. The programme’s desire to create work for practising artists demonstrates a useful commitment to authenticity of experience, but in limiting the maximum working hours available to Teaching Artists to 15 hours per week, it is dissuading Teaching Artists from developing education as an area of specialism.

24. Baer, J (2015) *Domain Specificity of Creativity*, Academic Press.

25. Paek, K.-M. (2017), op. cit.

26. Mark Londesborough Interview with Hoseong Yong, Korea Cultural Institute, July 2017.

27. Paek, K.-M. (2017), op. cit.

28. Ibid.

29. Ibid.

30. Regional coordinator of TAI’s programme quoted in Paek K.-M. (2017), op. cit.

An arts and cultural education ecology in Plymouth

Plymouth is a city of 250,000 inhabitants in the South West of England, approximately 300km from London. It has a long history as a naval port and dockyard, but from the 1990s reduced government expenditure on defence prompted sustained economic decline in the city, exacerbated by low incomes, low skills and low levels of entrepreneurship.³¹ From 2003, in an attempt to change the aspirations and fortunes of the city, the local authority has instituted a strategic development plan, known as ‘Vision for Plymouth’. Partly, the Vision was a drive to increase economic growth and improve the public realm of the city, but at its heart was a sense that the city needed to regain its confidence. The original rhetoric contained the idea that because the streets of Plymouth are a shared space, ‘conflicting interests should be accepted as part of urban living’. This would be no monolithic development plan, but one which imagined the city as an ecosystem and anticipated stakeholders having to rub up against one another, negotiating and agreeing routes forward together.

The latest articulation of this long-term vision for the city is *The Plymouth Plan 2011-2031* (2015), a comprehensive collection of strategic development priorities, action plans and policy principles that the local authority hope will lead to a growing and flourishing city. Within that mix, there is a strong emphasis on delegating agency for delivering change to communities and institutions and of supporting connectivity to share resources, ideas and skills in pursuit of city improvement. In the context of national government austerity and funding cuts to local authorities, there are fiscal motivations for this position, but in the domain of arts and cultural education at any rate, it seems that this vision is having some influence. The visit of Korean delegates to Plymouth was short, but by visiting the Plymouth College of Art, schools (both those with a specialist arts focus and mainstream), cultural institutions and strategic organisations, they glimpsed this empowered, entrepreneurial, connected spirit in action.

Plymouth College of Art

1,350 BA & masters students and 450 pre-degree students, aged 16-19. Its independence from a large university has enabled agility and autonomy. Under Andrew Brewerton's leadership it has reconsidered the contribution an art college makes to a city like Plymouth: eg opening up facilities for community use and engaging with local business to provide live, paid projects and briefs for undergraduate students. In 2013, it opened Plymouth School of Creative Arts, a state maintained school for 4-16 year old students.

31. Plymouth City Council website: www.plymouth.gov.uk/planningandbuildingcontrol/designandhistoricenvironment/visionplymouth

Plymouth School of Creative Arts

A school for 4-16 year old students established by the Plymouth College of Art in 2015 under the (English) Department of Education's 'free schools' programme. Free schools are new, government maintained schools, sponsored by civic or community organisations and which devise their own curricula. The policy was not intentionally designed to support new arts specialist schools, but the relative autonomy enjoyed by these schools has allowed for that possibility.

For Plymouth School of Creative Arts Principal and UK delegate, Dave Strudwick, it was the school's priority of supporting learner progress and achievement, not of developing creativity per se that led to a focus on making: "The school provides a broad and balanced curriculum, which seeks to interweave thinking and doing, based on: deep content knowledge, creative knowhow (critical thinking, enterprise, communication and collaboration), habits of success (social skills, positive mindset, learning strategies, grit) and wayfinding abilities (signposting to further work and study, developing life goals, asking for help)".

The connection between the school and the city's priorities is in the architecture of both its building and curriculum. A window running the full height of the building looks out on the harbour and the sea – a reminder of its mission to broaden student horizons. A French language and food technology project sees students walk to the harbour, onto a boat sailing to France and returning with ingredients for dinner. Next year the school will open a fashion manufacturing business in the city, but, in spite of its specialist interest in the creative arts, Dave Strudwick is emphatic that the school is not here to support the creative economy, but to support learners to be creative in any subject.

Real Ideas Organisation (RIO)

RIO is a strategic development organisation that grew out of a Creative Partnerships regional delivery agency and which has diversified to explore how the arts, culture and the creative industries can act as a catalyst for change, in particular in its home city, Plymouth. One of RIO's responsibilities is as the Arts Council England (ACE) 'Bridge Organisation' for the region, brokering relationships between the culture sector and schools: supporting networks for peer learning; designing strategic programmes of activity; defining quality and identifying successful practice. Following a call to action from ACE for localities to establish local Cultural Education Partnerships to better coordinate arts and cultural education provision, RIO has been instrumental in establishing a partnership for the city that has successfully linked into wider cultural strategy and delivered a coordinated cultural offer for schools.

"...local agencies can deliver ACE objectives better precisely because they are not a national arts agency and are interested to understand how places support, and are supported by arts and cultural education".

RIO delegate Jonathan Clitheroe

For RIO, the notion of an arts and cultural education 'ecosystem' of education institutions, cultural organisations, participants, civic and business leaders is important. A thriving ecosystem is not dependent on one institution, one approach, one point of access, one motivation to participate or provide services. Success is derived from lots of different relationships between actors in the system all seeking to answer the same local community and social needs. This gives purpose and meaning, allows strategic planning and agile working and prevents the desires of one or other aspect of the ecosystem presiding. Because every place is different, different places must agree their own approaches to developing an ecosystem.

Theatre Royal: opportunities within the curriculum

The theatre produces its own plays and receives touring productions and has a strong reputation within the city's cultural scene. Sometimes, but not always connected to its repertoire, the theatre takes an active role in education. Partly this is with the objective of improving access to arts and culture and to identify and develop future talent. An important, and growing part of its offer, in both its year-long partnerships with schools and its programme of ad hoc workshops, is to support learning in areas of the curriculum that present ongoing challenges for schools, eg in reading, writing and speaking.

Oreston Community Academy

Oreston is a mainstream primary school but one where their interest in integrating the arts as a tool for learning and whole school improvement is recognised through the achievement of ACE's Artsmark accreditation. For the school the value of Artsmark is in not mandating a particular kind of arts provision, but its encouragement to consider deeply why they provide the arts and what they want to get out of developing them at the school.

Why devolving powers leads to better delivery of services: system-thinking and local entrepreneurship

If we want to ensure that arts and cultural education policy supports citizens to adapt to a world characterised by growing complexity and uncertainty, it needs to be modelled in the design of those policies and services, not just in the content of what is taught and learnt. As colleagues at the RSA have observed:

Public services remain largely based on outdated models that assume a linear relationship between inputs, outputs and outcomes and that change is best achieved by pulling the big levers of central government: legislation, tax and spend, and earmarked funding streams. The legacy of this deeply ingrained thinking is the idea that if only we can properly understand an issue, and perfectly design a response, the problem will be solved. These responses are too rigid, path dependent and pre-ordained and consequently do not readily enable a systemic view of a particular challenging social issue to be taken.³²

The Exchange has highlighted that consolidating authority centrally, while it can lead to positive outcomes - eg more comprehensive access to programmes of activity; clear national guidance on training and accreditation pathways for Teaching Artists - it can also lead to a sense of disenfranchisement among those delivering activity and the schools

32. Buddery, P. et al (2016) *Changing the Narrative: a new conversation between the citizen and the state*. Available at: www.thersa.org/discover/publications-and-articles/reports/changing-the-narrative-a-new-conversation-between-the-citizen-and-the-state

that receive it.³³ As we discuss on page 30 Korean schools have a different starting relationship to arts and cultural education than those in the UK, which have a longer tradition of integrating arts into the curriculum. Those differences notwithstanding, some ideas within current UK policy relating to delegating authority away from the centre might be used to support increased agency and improved creativity and innovation within the Korean system.

What we have seen working effectively in Plymouth are strategies dependent on national authorities seeing local agents as assets for catalysing change in localities, rather than potential obstacles to successful delivery of centrally mandated change. In the absence of unified political will in central government or a coordinated national programme of activity (in England at any rate), arts and cultural education provision has improved as a result of entrepreneurial action and localised commitment. Where this has been strong, it is due to localities working effectively as ‘ecologies’ to support and improve practice. In England, the policies of central agencies that have enabled this ‘system entrepreneurialism’ include among other things: the sponsorship (eg by higher education institutions) of free schools which can set their own curricula; funding to not-for-profit organisations which play a ‘bridging’ role between the cultural and education sectors to work towards strategic social goals; accreditation mechanisms for schools and cultural organisations who design their programmes to support arts and cultural education; guidance on convening local Cultural Education Partnerships.

Delegates from KACES noted at the roundtable meeting at RSA House that the centralised nature of arts and cultural policy making in Korea has limited potential to support regional ecologies of practice; that more devolution might enable a more nimble and sustainable approach that was likened to a ‘flotilla of small boats’. But Korean policymakers should be alert to the problems that a devolved approach in the UK continues to face: lack of coherent mechanisms for defining and ensuring quality; inconsistent practitioner training and accreditation and most critically, a lack of comprehensive access for children and young people, leading to ‘super-served’ schools and unequal provision.³⁴

33. TAI is operating in over 8,700 schools, roughly 1.5x the size of England’s Creative Partnerships at its peak, which at the time was ‘the largest creative education programme of its kind in the world’ (Parker, D (2013) *Creative Partnerships in Practice*).

34. For more on ‘super-served’ schools visit see: www.anewdirection.org.uk/asset/1800

The Trusted Practitioner

In the previous section we looked at the benefits that might be derived from delegating more responsibility for arts and cultural education programmes to localities and to arts and cultural practitioners. Devolving responsibility in that way implies a series of trusting relationships: between the centre and the regions, between government agencies and the arts and cultural organisations and Teaching Artists delivering activity. Where the UK and Korean arts and cultural education systems work well, however, Teaching Artists and cultural organisations have also developed strong trusting relationships with the schools in which they work. The question of trust is important in both contexts, in spite of their differences. In the UK, arts and cultural education practitioners are having to find ways into a system in which schools are under increasing pressure to perform and where discretionary funding is linked to improved pupil performance. In Korea, state-sponsored programmes are widespread, but, as discussed previously, there is a sense that they are not well integrated.

Delegates to the Exchange frequently highlighted a number of challenges to establishing and maintaining trust between school staff and Teaching Artists. Some voiced concerns relating to schools' mistrust of arts and cultural education practice in general as well as the challenges that individual Teaching Artists experience in establishing trusting relationships with teachers and school leaders. The benefits of this kind of trust in school environments are well documented. Research by the Sutton Trust (England) reveals that the most successful schools have strong cultures of trust between school leaders, their staff and external specialists.³⁵ In England's Creative Partnerships programme, visiting artists saw building trust with school leaders as key to ensuring that schools took ownership of projects and used them as part of their efforts for school improvement.³⁶ This section focuses on the question of building and maintaining trust between visiting arts and cultural practitioners and the schools in which they work.

Promising approaches and challenges for building schools' trust in Teaching Artists (Korea)

KACES' approach to building schools' trust in Teaching Artists has emphasised the credibility of programmes and Teaching Artists themselves. The TAI S programme works at a huge scale and is intimately connected

35. Coe, R et al. *What Makes Great Teaching* (2014), Sutton Trust. Available at: www.suttontrust.com/research-paper/great-teaching/

36. Sefton-Green, J (2011), *Creative Agents: a review and research project*, CCE. Available at: www.creativitycultureeducation.org/creative-agents-a-review-and-research-project

into wider government priorities and industrial strategy. Korean Teaching Artists have (through KACES) standardised, accredited training in the form of the Arts and Culture Education Instructor Certificate and standardised programmes of activity in the different art forms. Teaching Artists also have a unifying professional identity that crosses art forms and which offers the possibility of a more coherent community of practice – something which can foster trust between practitioners and facilitate the transfer of effective practices.³⁷

However, as our earlier overview of the TAI_S programme demonstrates, in spite of these efforts to demonstrate credibility and to control quality, many Teaching Artists report a lack of trust from schools. We've seen earlier how this may partly be affected by the lack of regional responsiveness and local opportunism, but there is also some indication (from delegates and others) that schools doubt the programme's interest in improving outcomes for students. In his presentation at the Seoul roundtable, Hae Suk Ryu argued that the programme has developed a stronger entitlement for all students – not least those facing economic hardship – and compensated for a lack of specialist arts teaching, but that both quality and motivation of individual Teaching Artists was inconsistent. Moreover, he (and others) highlighted that the original intention and key performance indicators differed from the public facing rhetoric about developing workforce creativity and learner wellbeing.

The TAI_S programme was initially conceived of as a job creation programme for artists and as a result, its criteria for success have related to the scale of job creation and programme reach, rather than its ability to deliver educational outcomes.³⁸ So Youn Park (College of Liberal Arts - Anyang University) reported to delegates that there is currently less pressure from government to demonstrate the educational impact of programmes than there is in the UK. Previous research suggests that schools may perceive this as a misalignment of interests and in this context it is not surprising that, as Teaching Artists are their main point of contact with the programme, some schools have responded to Teaching Artists with a degree of caution.³⁹ KACES is, however, developing a new outcomes (or 'effect indicators') framework for all its programmes (see p.47), to improve impact measurement. The framework offers an opportunity for KACES to demonstrate to schools its interest in learner outcomes.

In 2015 the Korean Ministry of Education introduced a scheme to support teacher professional learning and wellbeing that might provide opportunities to investigate how to build better trusting relationships between teachers and Teaching Artists. Teachers who have worked for more than ten years in primary and secondary schools and who score highly in peer review have an opportunity to take a sabbatical of up to one year to participate in training or self-development. KACES could offer incentives for teachers on sabbatical to research and develop strategies for better integration of Teaching Artists and other arts and cultural education activity into the curriculum.

37. Wenger, E., and Snyder, W. (2000) Communities of Practice: The Organisational Frontier, *Harvard Business Review*, v. 78, no. 1. Available at: hbr.org/2000/01/communities-of-practice-the-organizational-frontier

38. Paek, K.-M. (2017) op. cit.

39. Ibid.

Promising approaches and challenges for building trust in Teaching Artists (UK)

The provision of a formal role for artists in schools has a much longer tradition in the UK than in Korea, first coming to prominence in the 1960s. It can be seen as part of a broader post World War Two shift towards child centred, progressive pedagogies and increasing expectations for (state subsidised) arts institutions to perform a civic function. Arts in education programmes from the era helped to establish a lasting perception of arts as an integral part of children's education; there to support spiritual and moral development – a duty given to schools as early as 1944 - as much as educational achievement.

The legacy of this is still visible in schools' widespread acceptance of both the intrinsic and instrumental value of the arts and in their integration into everyday pedagogies, in particular at primary school level. During the Exchange, on a visit to Oreston Community Academy (a mainstream, non-arts specialist primary school in Plymouth), principal Mark Ackers, told delegates that affinity with arts-based pedagogy was one of his selection criteria for teachers. Korean delegates were surprised that a class teacher would be expected integrate learning through the arts on top of all their other teaching requirements. Notwithstanding the notorious workload challenges that teachers in England are currently facing, the teachers at the school could not imagine an approach to teaching in which the arts were disaggregated from teaching in the humanities, English and (to a lesser extent) science. Schools in Scotland have (relative to Korean schools) high levels of autonomy in the way the curriculum is designed. However, the precisely articulated priorities of the (national) Curriculum for Excellence (including clearly articulated expectations of partnerships between schools and arts organisations) help to embed a consistent idea of the progress children should be making in the arts.

The nature and quality of relationships between artists and teachers in English schools have been the focus of academic study for at least 30 years, with the first major study led by the National Foundation for Educational Research (NFER) in 1987, leading to the publication of *Artists in Schools: a handbook for teachers and artists*.⁴⁰ The review expresses a widespread idea that arts educators might be trusted to contribute towards a child's whole education, not just learning in an art-form:

“Artists can contribute to pupil learning in and through the arts and, by talking to the pupils about their working lives, to their learning about the arts. Projects focusing on learning in the arts involve artists in helping pupils to develop artistic skills or in sharing insights into the process of making and presenting the arts. Artists working through the arts use the arts as a medium to explore other areas such as history, science and technology, or issues such as racism, gender or disability”.

Sharp and Dust (1990)

One of the ways the ‘creative learning’ discourse (see p.18) has impacted on arts and cultural education practice is an expectation that teachers

40. Sharp, C and Dust, K (1990) *Artists in Schools: a handbook for teachers and artists*. Available at: www.nfer.ac.uk/publications/11113/11113.pdf

have something to learn from artists and cultural organisations. An Education Scotland review of 18 studies of the development needs of teachers tasked with promoting creativity concluded that “first-hand experience”, “opportunities for reflection and peer dialogue (with colleagues and external partners)” and “external partnerships, especially with creative professionals” were of vital importance.⁴¹ There is little consistency in how artist-led teacher development is delivered and its objectives vary from inducting teachers into projects to wholesale transformation of pedagogical approach. The Paul Hamlyn Foundation (a UK based independent funder of the arts with a strong commitment to improving arts in schools) recently launched the Teacher Development Fund to encourage a shift from ‘artist-led training’ to more collaborative ways for artists, teachers and pupils to learn together how to embed arts based teaching and learning in the curriculum. The scheme builds on (English) statutory guidance on effective continuing professional development and learning for teachers, which recommends that best practice include: connection to participants’ day-to-day needs; development of a shared sense of purpose and follow-up consolidation and support.⁴²

Unlike in Korea, there is no unifying professional identity for Teaching Artists nor a requirement to have any particular qualifications or accreditation. Some accredited qualifications are available, but attaining one is rarely a prerequisite of finding employment: in a 2015 study, only 23 percent of Teaching Artists had studied an accredited course that included a focus on working in participatory settings.⁴³ Dance associations have attempted to buck this trend by creating the ISCED Level 6 Diploma in Dance Teaching and Learning, which is recognised as an accredited route to official teacher status in post compulsory education. Music educators can now study for a Certificate for Music Educators, although only at ISCED Level 4. Drama practitioners might study for a Diploma in Communication, Speech and Drama Education (accredited by London Academy of Music and Dramatic Art / LAMDA), but this is primarily connected to delivering LAMDA speech and drama awards for students, rather than a general qualification. The withdrawal in 2016 of Trinity College London’s teaching diplomas for drama and theatre educators might indicate the decline in status and currency for this kind of qualification.

One initiative that could provide the starting point for cross-sector accreditation is the Self-Assessment Competency Framework, developed by Creativity Culture and Education and the International Creative Education Network. It sets out to “clearly define the range of competencies that creative practitioners need to work successfully to develop the

41. Davies, D., Jindal Snape, D., Digby, R., Howe, A., Collier, C., Hay, P. (2013) *The roles and development needs of teachers to promote creativity*. Available at: doi.org/10.1016/j.tate.2014.03.003

42. Department for Education (2016) *Standard for teachers’ professional development: Implementation guidance for school leaders, teachers, and organisations that offer professional development for teachers*. Available at: www.gov.uk/government/publications/standard-for-teachers-professional-development

43. Burns, Dr. S. (2015) *Reflections on Developing Practice in Participatory Settings, Artswork*. Available at: www.artworksalliance.org.uk/awa-resource/artworks-reflections-on-developing-practice-in-participatory-settings

creativity of children and young people in and out of school”.⁴⁴ It is intended both to give artists a language for how they work and also to help them reflect on what they might need to develop. It comprises five competencies: artistic and creative practice, organisation, working with others, face to face delivery and facilitation, reflection and evaluation. The framework covers everything from learning how to “create a safe and supportive space for participants to take risks and experiment” to “creating and encouraging teamwork and working successfully in teams”⁴⁵. As yet, however, the scheme has not achieved widespread recognition amongst practitioners or employers.

Delegates’ perspectives on building schools’ trust in Teaching Artists

Rod Skipp described how In Harmony Liverpool has built the trust of schools and the community by:

- Explicitly having children’s learning and teacher development at its heart.
- Rapport-building between participants and practitioners.
- Committing to long-term presence and high profile celebration events to which families are invited.
- Convening primary school class teachers to support peer-to-peer networking and learning.
- Signposting teachers to further training, including at HE level.

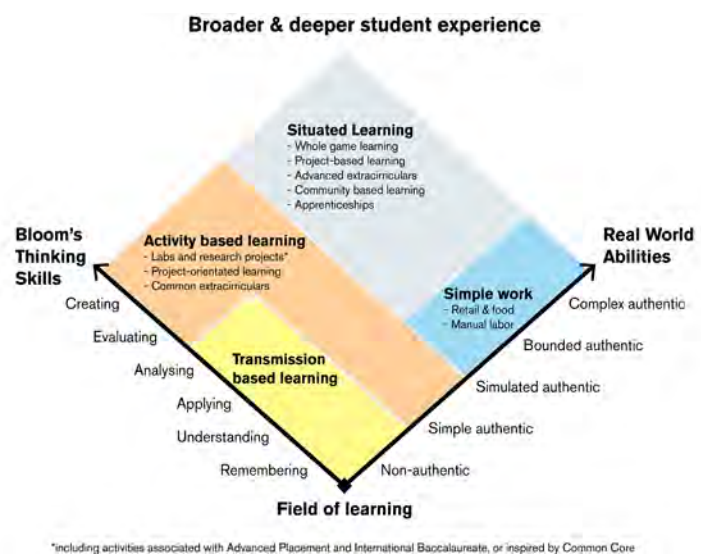
Lizzie Crump described how the Cultural Learning Alliance (CLA) in the UK has built on and sought to reinforce a sense of ‘professional kinship and mutual trust’ between schools and the cultural sector, to campaign for the arts in education. Created and sustained by practitioners and independent of public funding, the CLA provides data and analysis of the current state of cultural education, consulting widely with its members to develop policy solutions and to influence government policymakers. Victories in persuading the sceptics in government have been small but significant: working with the Department for Education to convene roundtables of industry experts during a recent review of the English national curriculum helped to ensure that drama was put back into the curriculum after it had initially been removed.

44. Self Assessment Competency Framework for Creative Practitioners who work in educational settings to develop the creativity of children, see: www.creativitycultureeducation.org/wp-content/uploads/Self-Assessment-Competency-Framework-for-Creative-Practitioners.pdf

45. Ibid.

Dave Strudwick described how at the **Plymouth School for Creative Arts** authentic arts and cultural education isn't sufficiently demonstrated by real artists being present in schools, or by developing appreciation for artists and their work. Instead it involves an application of authentic artistic practices to teaching and learning. This approach is manifested in a curriculum which is responsive not only to the needs of individual children, but also to real world opportunities and constraints. The diagram (below) depicts this approach to curriculum design which – much like the artist – seeks to find “a confluence of thinking and doing, based on:

- Deep content knowledge
- Creative know how (critical thinking, enterprise, communication and collaboration)
- Habits of success (social skills, positive mindset, learning strategies, grit)
- Wayfinding abilities (signposting to further work and study, developing life goals, asking for help)”.



Sewol School

Delegates visited this school in Gyeonggi Province, one of the schools in KACES' Arts-Flower Seeds (Yaesulkot Shi-at) schools programme, which funds small schools with little access to arts and culture to offer more extensive provision.

Key to the school's approach was parental engagement in, and leadership of, community arts projects involving pupils from the school. Parents organised for children's work to be exhibited in an impromptu art gallery in the window of a shop, as well as at various sites throughout the village. Bringing art made in school out into the community helps others to understand its value to children and to the spirit of the community.

Anna Cutler argued that the artist's processes, rather than the artist him-/herself are what need to be in focus when thinking about authentic practice. The Teaching Artist 'represents a model creative learner', ie 'someone who seeks to know and understand problems in order to change them'. These processes include: identifying and researching a problem; exploring ideas through doing/making; taking risks; using imagination; balancing skills and challenge; setting personal goals; refining the work/repetition; producing a valued outcome (often within a set time). For Anna, these processes are not the sole preserve of artists, but artists' distinctive contributions are: "making abstract ideas manifest; expressing emotion through artefact and that their work exists in the social realm, always in dialogue with the observer and between observers".¹

Tate Exchange, an experimental participatory art space at Tate Modern, applies four basic principles, which Tate believes to be improving technical skills, independent critical thinking, behaviour and attitudes of participants:

- Raising the stakes – providing real world, high profile platforms for young people's work.
- The social – providing unstructured time and space (physical and online) for young people to engage with one another to work creatively.
- Responsibility to (not for) – embracing our responsibility to young people drives our commitment to quality of experience, to giving them a platform in our cultural institutions. Taking responsibility for young people inevitably means taking responsibility away from them, diminishing trust, limiting their experience and compromising the creative learning opportunity.
- Working together – a recognition of the two-way learning that might take place between artists and participants and between participants; where interests, habits, ideas and aesthetic are intermingled.

1. Quotation taken from Anna Cutler's presentation at the Seoul roundtable

On the visit to Scotland, delegates explored Creative Scotland's interest in and commitment to youth voice in cultural education policymaking. The Time to Shine national youth arts advisory group speaks to a government interest (also expressed in the Scottish national Curriculum for Excellence outcomes) in developing young people as responsible citizens. Both KACES and the National Gallery for Modern and Contemporary Art expressed an interest to explore this in Korea.

Defining the Trusted Practitioner

As external agents of change in the schools in which they work, many of the delegates saw Teaching Artists as having a central role and responsibility for developing trust. Delegates' observations and presentations lead us towards a definition of the Trusted Practitioner in arts and cultural education that helps us to see where efforts to strengthen trust between schools and Teaching Artists might usefully be directed. Drawing from ideas (see pp.32-36) presented in the various roundtable discussions, workshops and site visits over the course of the Exchange, our definition comprises four characteristics essential to establishing effective learning relationships in arts and cultural education:

Four characteristics of the Trusted Practitioner

Authenticity

Practitioners need deep knowledge and technical proficiency in their art form, they should provide learning experiences that are designed to support increasing mastery and which are simultaneously genuine artistic experiences, both for learners and for the artists themselves.

Credibility

Practitioners need to be able to align themselves with schools' priorities, curricula and language; they should understand how children learn; there is value in a clearly defined professional identity, accredited training and standards.

Intimacy

Practitioners should plan activity in collaboration with schools and teachers in order to respond to their needs and motivations; practice should reach out beyond the school gates, to include parents and the wider community; young people's voices should be heard in decision-making processes.

Benevolence

Arts and cultural learning practitioners should make it clear to school leaders and teachers how they contribute to good outcomes for students.

The lessons we can draw from Korean and British experiences is that a wide range of strategies for building trust need to be deployed and that overemphasis on one or other characteristic at the expense of the others can lead to a breakdown in trust. In Korea, for example, the expectation that Teaching Artists work in education should always be a sideline to their work as professional artists (a bid to maintain authenticity) gets in the way of the need to build up the other characteristics needed for trust. In the UK, perhaps as a legacy of the Creative Partnerships programme, credibility and intimacy between Teaching Artists and host schools has been the focus of much attention, but the inconsistent nature of provision means that opportunities to support increasing mastery are limited.

As So Youn Park's presentation revealed, the extent to which arts and cultural learning provision has been evaluated for how it contributes towards good educational outcomes for students has not been a priority for the Korean government. The RSA's own research as part of its (ongoing) Learning About Culture programme revealed that the same is true in the UK, where responsibility for impact evaluation belongs with delivery organisations.⁴⁶ The rhetoric that arts and culture contributes to good outcomes is strong, but the evidence is limited. Our next section focuses on this fourth characteristic, benevolence, and how the arts and cultural learning sector might develop a stronger understanding of how it contributes to good outcomes, in ways that retain an authentic connection to its own values.

46. Londesborough et al (2017) Learning About Culture: Prospectus, RSA. Available at: www.thersa.org/globalassets/pdfs/reports/rsa-learning-about-culture-report.pdf

Measure what you value

By unveiling a powerful thinking culture in the art room...we can move beyond the debate over the value of arts, and start using the arts to restore balance and depth to an education system increasingly skewed toward readily testable skills and information.⁴⁷

Winner and Hetland (2008)

In education systems where policy and practice decisions are increasingly informed by data, trust in arts and cultural education, like any other educational intervention, depends increasingly on how well its benefits are known and understood. Policy is not necessarily made based on evidence, however, but lack of timely evidence regularly catalyses or becomes the excuse for the end of supportive policy. As Charlie Tims reminded delegates at the roundtable in Seoul, the irony of the Creative Partnerships (England) evaluation was that, after 8-10 years of delivery, when the programme was beginning to demonstrate a causal link between participation and raised attainment, political will to maintain the programme drained away. Timeliness, as well as demonstration of effectiveness, is a critical factor in the evaluation and evidence game.

At the London roundtable, Lizzie Crump (CLA) asserted the value of impact evidence for advocacy purposes, particularly in relation to governments' industrial strategies and school inspection processes. Lizzie called for renewed focus on metrics that provide insights into how arts and cultural education improves pathways into employment (not least in the creative industries) and develops students' sense of agency and community (not currently an accountability measure for schools in either jurisdiction). Other delegates were less certain about the value of evidence as a tool for advocacy. This was partly because of the vagaries of evidence based policymaking that Charlie Tims outlined and partly because of a desire that the arts and cultural education sector take stronger ownership of the evidence and evaluation agenda – to measure what they themselves value, not only that which is valued by governments with narrow criteria for assessing school performance. Joan Parr argued for the sector to define for itself the criteria for a successful arts and cultural education. She urged greater clarity, specificity, honesty and 'a new modesty': confidence about asserting the value of arts in education, but avoiding overblown claims about its impact and committing to a more rigorous analysis of practice.

47. Winner, E & Hetland, L. (2008) Art for our Sake: School Arts Classes Matter More than Ever-But Not for the Reasons You Think, *Arts Education Policy Review*. Available at: scholarworks.gvsu.edu/colleagues/vol4/iss2/5

Arts and cultural education and creativity

Part of the initial rationale for the Exchange was to examine how arts and cultural education practice in both Korea and the UK is fostering learner creativity. Defining creativity is a contested area and the purpose of this paper is not to pursue all the possible avenues.⁴⁸ Due to its influence over education policy in both the UK and Korea, we have used a working definition borrowed from *All Our Futures*, the report of the (UK) National Advisory Council on Creativity Culture and Education (NACCCE). Its definition is democratic and inclusive rather than elitist in nature: “Imaginative activity fashioned so as to produce outcomes that are both original and of value”.⁴⁹ In line with this democratic definition, government rhetoric in both countries has emphasised creativity as part of a generalised ‘21st century’ skillset that will allow learners to adapt to life in a fast changing world, particularly in relation to work.

The idea that the world is moving rapidly into a phase of fundamental change and widespread economic upheaval, particularly in relation to work, is already affecting how jurisdictions imagine their education systems. A 2017 survey of machine learning researchers revealed expectations that technology may outperform humans in many activities over the next ten years with a “50 percent chance of AI [artificial intelligence] outperforming humans in all tasks in 45 years and of automating all human jobs in 120 years”.⁵⁰ Some, like Klaus Schwab, Founder and CEO of the World Economic Forum, are optimistic about increased connectivity and collaboration and their potential benefits to industrial efficiency and environmental sustainability.⁵¹ Others, including Harari predict a potential future of human redundancy.⁵²

To understand how this has affected education systems in the UK and Korea, it is appropriate to look back to *All Our Futures*, to which Creative Partnerships, KACES and even, to some extent, the Curriculum for Excellence can trace their roots. The report’s original advice on building a creative workforce, ready for the fast-paced change of the 21st century emphasised the importance of a broad and balanced curriculum, interdisciplinarity and pedagogies that teach both knowledge and skills and which allow for ‘speculation and experimentation’ within subject disciplines.⁵³

However, perhaps swayed by the authors’ tendency to look to the arts for inspiration, rather than to any other area of creative endeavour, key government-led interventions into creative education in the UK and Korea have been underpinned by an assumption that incorporating the arts into teaching and learning in non-arts subjects will develop creativity.⁵⁴

48. For a comprehensive review of the literature on different discourses of creativity, see Banaji, S., Burn, A., Buckingham, D (2010) *The Rhetorics of Creativity: A literature review. 2nd ed. London: Creativity, Culture and Education*. Available at: old.creativitycultureeducation.org/wp-content/uploads/rhetorics-of-creativity-2nd-edition-87.pdf

49. National Advisory Committee on Creative and Cultural Education (1999) *All Our Futures: Creativity, Culture and Education*. Available at: sirkenrobinson.com/pdf/allourfutures.pdf

50. Grace, K., Salvatier, J., Dafoe, A., Zhang, B., Evans, O. (2017) *When Will AI Exceed Human Performance? Evidence from AI Experts*, Cornell, Available at: arxiv.org/abs/1705.08807

51. Schwab, K. (2017) *The Fourth Industrial Revolution*, Penguin.

52. Harari, Y.N. (2017) *Homo Deus*, Harper Collins.

53. National Advisory Committee on Creative and Cultural Education (1999) op.cit.

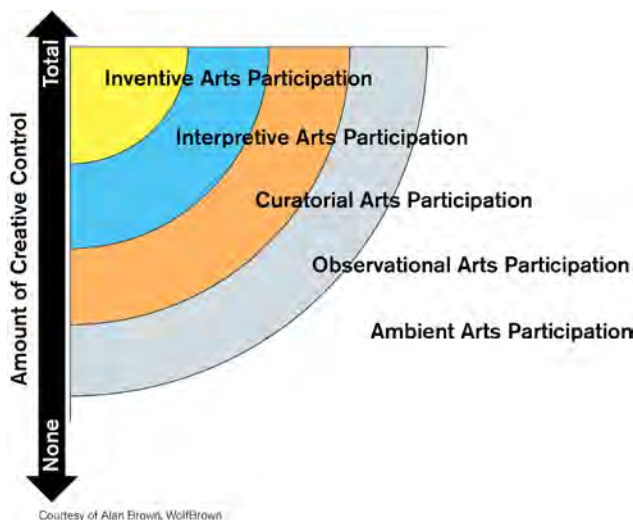
54. Banaji, S., Burn, A., Buckingham, D (2010) op.cit.

There are two important challenges to this premise, both of which have a common sense ring to them, but are nevertheless often overlooked in practical discourses of creativity. The first is that doing the arts doesn't necessarily mean being creative and the second is that because creativity is domain and context specific, being creative in the arts won't necessarily teach you to be creative in other areas.

Why 'doing art' doesn't mean learning to be creative

For many, 'creativity' and 'the arts' occupy the same space in the imagination.⁵⁵ This reinforces an underlying assumption that doing arts education programmes like Creative Partnerships or Teaching Artists in Schools necessarily entails practicing being creative or learning to be more creative. It's an inaccurate assumption, however, because teaching and learning in and through the arts doesn't necessarily involve creativity. Sometimes this is intentional: learning about the arts requires observing and appreciating the work of others as well as ideation, making and self-expression on the part of the learner. Alan Brown's notion of creative control provides a sliding scale of creativity in arts participation, reminding us that critical elements of arts education – seeing art and going to see art – involve at most only a modicum of creativity on the part of the learner.

Creative control⁵⁶



- **Inventive Arts Participation** engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.
- **Interpretive Arts Participation** is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.
- **Curatorial Arts Participation** is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one's own artistic sensibility.
- **Observational Arts Participation** encompasses arts experiences that you select or consent to, motivated by some expectation of value.
- **Ambient Arts Participation** involves experiencing art, consciously or unconsciously, that you did not select.



Using this framework, it's easy to assume that all arts education activities that involve the creation of artefacts would involve high levels of creative control. However, pedagogical movements like Teaching for Artistic Behavior (USA) suggest that we can't assume that even ideation and making necessarily equates to creativity. The diagram below models their claim that the potential of the arts to develop creativity rests in how they

55. Ibid.

56. Brown (2004) *The Values Study: Rediscovering the Meaning and Value of Arts Participation*, produced for the Connecticut Commission on Culture and Tourism. Available at: wolfbrown.com/images/articles/ValuesStudyReportComplete.pdf

are taught and what learners have to do, not on some inherent aspect of being in an artistic process. In this interpretation, ‘Assembling Activities’ might be art related, but ‘fundamentally not art’, involving creation, but not creativity.

Teaching for artistic behaviour⁵⁷

Teaching creativity spectrum Scaffolding for creative independence		
Assembling activities <ul style="list-style-type: none"> ▪ Following steps ▪ Using materials and processes as directed ▪ Making low-impact decisions ▪ Exerting minimal control over final product ▪ Re-creating other’s ideas or vision ▪ Replicating ▪ Using tested methods 	Limit choice  Give options for response  Assign open-ended tasks	Creating behaviours <ul style="list-style-type: none"> ▪ Planning artwork ▪ Selecting own materials and processes ▪ Making high-impact decisions ▪ Exerting extensive control over final product ▪ Expressing personal ideas or vision ▪ Innovating ▪ Experimenting with ideas

Why learning to be creative in the arts won’t teach you to be creative in general

The arts can be creatively demanding and encourage use of imagination, but to what extent does learning in the arts affect whether anyone is generally creative or imaginative? As the global prominence of creativity in education has risen, the notion that it is a constant, transferable from one domain or context to another, or from learning contexts to work has come under closer scrutiny and criticism. The idea of ‘far transfer’ of learning from one knowledge domain to another has always been a contested one and John Baer’s recent work on creativity suggests that it is misleading to think of it as a set of general, transferable skills or a particular kind of intelligence that can be applied in any context.⁵⁸

Creativity is dependent on domain and context specific knowledge – you need to know a lot about a subject, an activity, an art form to be

57. For more information see: Purtee, M (2015) *3 Ways to Teach for Creativity in the Art Room*. Available at: www.theartofed.com/2015/10/12/3-ways-to-teach-for-creativity-in-the-art-room/?resource_redirect_url=https://theartofed.com/content/uploads/2015/10/Teaching-Creativity-Spectrum.pdf

58. Baer, J. (2015) *The Importance of Domain-Specific Expertise in Creativity*, *Roeper Review*. Available at: doi.org/10.1080/02783193.2015.1047480

creative in it. For the first part of this century, there has been a popular notion that ‘schools kill creativity’ and evidence to suggest that one popular measure of creativity - divergent thinking – declines from 98 percent ‘genius level’ among pre-schoolers, to 12 percent at age 15 and two percent among adults.⁵⁹ But only focusing on ‘divergent thinking’ misses the point: creativity is intimately connected to innovation, it is the ability to imagine new ideas or products that add value; knowing that something really is new or that it might add value depends on deep knowledge of both subject and context. It requires convergent thinking as well as divergent thinking: you need to know the corners of a box in order to think out of it.

Of course, while creativity might be dependent on expertise, they are not the same thing. Having deep domain knowledge does not necessarily mean that you will be able to imagine and realise new ideas that add value. Indeed, some studies show that expertise can even be a barrier to creativity, creating a fixed mindset when confronted with new problems or contexts. There is a gap between the knowledgeable expert and the creative one and on this subject delegates to the Exchange proposed ways in which the artist’s role in education might be of value. Anna Cutler’s description of authentic artistic practice in arts and cultural education (see p.36) reveals an interest in the conditions under which creativity might be exercised. Cutler articulates a notion of creativity not as an inherent, constant, transferable property of the artist, but rather a force to be unleashed through particular processes.

While the notion that future work patterns will involve more frequent transfer between employers and knowledge domains may have been overstated, the future workplace will be one in which workers have to be adept at adapting to the fast pace of technological change.⁶⁰ As creativity is domain and context specific, if we want schools to help prepare students to be more creative workers, whatever path they take beyond school, their emphasis should be on teaching deep knowledge and encouraging divergent thinking within lots of different domains, not on chasing a (notional) general skill in creativity. Indeed, it has been demonstrated that the effectiveness of training programmes designed to increase learner creativity depends on them being domain specific.⁶¹ We can see this approach to learning for creativity in the curricula of schools like Plymouth School of Creative Arts, which have moved from a generic approach to creativity, to one in which rich subject knowledge in many disciplines is the foundation for interdisciplinary working – not its antithesis. Previous research into KACES’ Teaching Artist in Schools programme also reveals that Teaching Artists feel this instinctively: claiming not to know how to ‘teach for creativity’ but wanting to teach skills in their art forms.⁶²

59. Over 20 million people have watched Ken Robinson’s definitive TED talk in which this was the central premise. Creative Partnerships and KACES were developed as a result of his thinking and arts educators are still writing poems in his honour. (See www.youtube.com/watch?v=Ah756ei2380). See also: Land, G & Jarman, B. (1998) *Breakpoint and Beyond: Mastering the Future Today*.

60. See, Young, J.R (2017) *How Many Times Will People Change Jobs? The Myth of the Endlessly-Job-Hopping Millennial*. Available at: www.edsurge.com/news/2017-07-20-how-many-times-will-people-change-jobs-the-myth-of-the-endlessly-job-hopping-millennial

61. Scott, G. Leritz, LE. & Mumford, MD (2004) The effectiveness of creativity training: A quantitative review, *Creativity Research Journal*, Vol. 16, Issue 4, 361-388. Available at: doi.org/10.1080/10400410409534549

62. Paek, K.-M. (2017), op. cit.

Arts and cultural education, academic achievement and school improvement

Improving academic achievement is a strong motivating factor for schools' decisions, both in the UK and Korea, but expectations about the role of the arts in achieving that and the importance placed on that goal by arts and cultural education practitioners differ. The notion that participation in arts and cultural education leads to general improvement in academic achievement is often argued by its proponents, but the evidence is too weak to be convincing to sceptics.⁶³ Large scale reviews of academic research from across the globe conducted by the OECD and the EEF revealed both a lack of robust evidence for impact on attainment in literacy and numeracy and limited rigorous research into impact on character development or improving attainment within arts subjects.⁶⁴ During the exchange, the visit to Plymouth School of Creative Arts, for example, surprised Korean delegates in that the school's focus is on improving student achievement through its arts focus and not in spite of it. This response reflects the different policy environments: in the UK, schools' spending is substantially limited to activities demonstrated to reduce the socio-economic achievement gap, whereas in Korea, arts and cultural education programmes have been introduced in response to an education system in which academic achievement is seen as an undue source of emotional pressure. Regardless of the motivation, better evidence of a causal connection between arts and cultural education and improved student outcomes may make it more likely that schools choose to provide an arts and culture rich education. In Korea, where teachers' and school leaders' trust in KACES led initiatives is still developing, better evidence of pupil outcomes may serve to increase a sense that its objectives are aligned with schools' existing priorities.

If the arts are to be taught as a means to boost academic achievement then teachers and schools need to know whether that aim is actually being delivered. At the London roundtable, Igraine Rhodes (Education Endowment Foundation/ EEF) and Nikki Shure (UCL Institute of Education) introduced a forthcoming series of large scale randomised control trials (RCTs) of arts and cultural education projects being run jointly by the RSA and the EEF.⁶⁵ RCTs are robust mechanisms for identifying a causal relationship between activity and outcomes and comparing one approach against alternatives. However, Igraine Rhodes reminded delegates of the limitations of RCTs: their focus on single, 'primary' outcomes mean that they risk missing the wider range of benefits that schools may be interested in. Disaggregating their findings in ways that can support a range of projects and practitioners is also challenging,

63. Harland, J., et al. (2000). *Arts education in secondary schools: Effects and effectiveness*. Slough: NFER. Available at www.nfer.ac.uk/publications/EAJ01

64. Kautz, T. et al. (2014) *Fostering and Measuring Skills: Improving Cognitive and Non-Cognitive Skills to Promote Lifetime Success*, OECD. Available at: www.oecd.org/edu/ceeri/Fostering-and-Measuring-Skills-Improving-Cognitive-and-Non-Cognitive-Skills-to-Promote-Lifetime-Success.pdf; See also: See, B. H. & Kokotsaki, D. (2015) *Impact of Arts Education on the Cognitive and Non-Cognitive Outcomes of School-aged Children: A review of evidence*, EEF & Durham University. Available at: v1.educationendowmentfoundation.org.uk/uploads/pdf/Arts_Education_Review.pdf

65. See more information on the Learning About Culture RCTS here: www.thersa.org/action-and-research/rsa-projects/creative-learning-and-development-folder/learning-about-culture

but critical in a part of education where practitioner independence and distinctiveness is of particular concern. However, that the reliability of these evaluations derives in part from their singular focus serves a useful reminder of Joan Parr’s earlier provocation to deploy a new modesty.

Korean delegates’ discussions with teachers at Oreston Community Academy (Plymouth) about Arts Council England’s Artsmark accreditation led delegates to consider how Korean schools are incentivised to develop their arts provision. Artsmark provides quality standards for schools to assess and improve their provision of arts and cultural opportunities, focusing not only on the offer made available to students, but also on other criteria including the role of school leaders, professional development for teachers and the quality of partnerships with external providers. The programme emphasises inclusion of arts and cultural learning in whole-school development and the programme accredits schools’ plans for how they will improve over time, rather than their current level of achievement. KACES representatives on the exchange expressed a desire to encourage integration of whole school improvement planning and arts development and liked that Artsmark schools in England were able to demonstrate their achievement of the award by including the logo on school stationery, websites etc.

Artsmark self-assessment criteria

Self-assessment criterion	Description
Leadership	The setting’s development plans should clearly demonstrate an ongoing commitment to quality and diversity in arts and culture education across all phases with clear milestones and measurements.
Curriculum design	The value and impact of the diverse arts and culture curriculum is firmly embedded in the setting’s curriculum offer across all phases.
Continued professional development	The setting can provide evidence of a clear commitment to CPD in the diversity of arts and culture for all members of staff and have allocated appropriate resources to enable this to happen.
Children and young people engagement	All children and young people in the setting can talk enthusiastically and demonstrate their knowledge, skills, understanding and experience of high quality and diverse arts and culture experience in their setting.
Range of offer	The setting can demonstrate a diverse and universal offer of wide ranging, high quality arts and culture experiences within and beyond normal teaching hours.
Partnerships	Settings can demonstrate that they understand the value of working with a diverse range of partners to provide and deliver high quality arts and culture education.
Equality and diversity	The setting’s Public Sector Equality Duty or equivalent evidence should demonstrate commitment to equality of education and opportunity of arts and cultural education experiences in line with the Equality and Human Rights Commission’s protected characteristics.
Values and ethos	Settings actively promote diversity and a life long love for learning and enjoyment of arts and culture. This is reflected in the school environment, ethos and shared language used by the setting’s community to celebrate and promote their achievements in arts and culture.

Should KACES wish to explore the creation of an equivalent programme, we would advise its alignment with existing school inspection/evaluation protocols. The fact that in Korea these protocols are decided at the municipal level might make this more complicated for a national programme and is another reason for KACES to reinforce the role of its regional delivery agencies. Artsmark is outside the formal school evaluation system, although ACE have made efforts to articulate to schools how the two align.⁶⁶ The education ombudsman Ofsted is currently reviewing its Inspection Framework and Lizzie Crump told delegates of the Cultural Learning Alliance’s continuing efforts to require the inspectorate to have expertise that extends beyond subject teaching knowledge to look at how schools work in partnership with Teaching Artists and arts organisations.

Joan Parr (Creative Scotland) explained to delegates that in Scotland, where school accountability relates to achievement of competencies, as well as academic achievement, the inspection regime includes the ‘How Good is Our School?’ self-evaluation process that defines effective practice in creative learning. It asks, among other things, about whether children are “motivated to challenge the status quo constructively”.⁶⁷ The notion that arts and cultural education could be a means of developing students’ critical thinking about the world is something that delegates from both countries were enthusiastic about.

Hwan Jung Jae suggested that in moving arts education away from a focus on technical excellence to a focus on participation and the potential of the arts to “confound, to mutate, to escape definition and to adapt to new contexts” the Teaching Artists in Schools programme has been interpreted as a threat to traditional notions of “transcendence, purity and originality” in art and as a challenge to the highly competitive Korean education culture.⁶⁸ As discussed earlier in this paper, however, the opportunity presented by arts and cultural learning to encourage more critical thinking should not be interpreted as an inevitable consequence of its provision. A KACES supported framework for schools’ self-assessment of their arts and cultural education offer should help both schools and KACES be more certain that what is being delivered is achieving the quality standards that they expect.

Arts and cultural education and other outcomes for learners

Arts Council England (ACE) and KACES both presented to the London roundtable different frameworks of learning and developmental outcomes that might be achieved through arts and cultural education activity.

For ACE these are defined as ‘developmental metrics’ for assessing the quality of participatory arts processes, and the rationale for creating them was as much about improving alignment and consistency of approach, as how excellence was defined. To that end, all of the initiatives had been

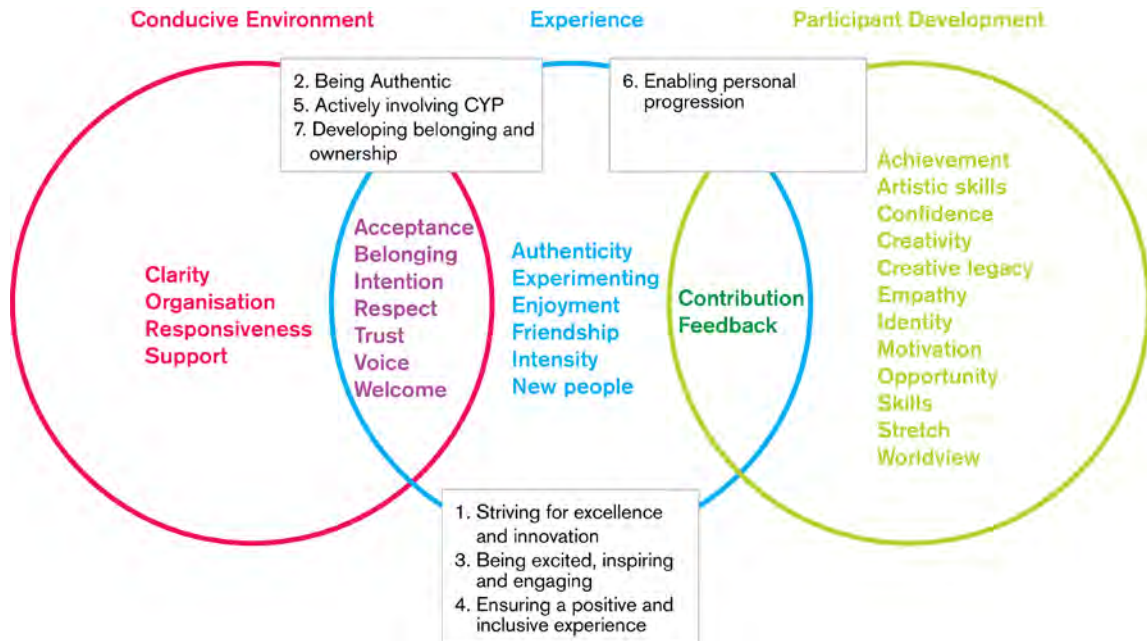
66. Arts Council England (2016) *Artsmark and the New Ofsted Framework*. Available at: www.artsmark.org.uk/sites/default/files/Artsmark%20and%20the%20Ofsted%20framework%20-%20schools.pdf

67. Education Scotland (2015), *How good is our school? Fourth edition*. Available at: education.gov.scot/improvement/documents/frameworks_selfevaluation/frwk2_nihedithgios/frwk2_hgios4.pdf

68. Quotations taken from Hwan Jung Jae’s presentation at the Seoul roundtable..

co-designed with practitioners and thoroughly tested before becoming requirements for ACE ‘National Portfolio’ grantees. Their spirit has been integral to the creation of an ACE call to action on arts and cultural organisations, schools, Higher Education Institutions and others to establish (without additional funding) peer led local Cultural Education Partnerships intended to improve quality of provision and widen access.

ACE participatory metric clusters (encircled) mapped against quality principles (boxed)



KACES’ ‘Effectiveness Indicators’ is a pre-determined list of intrinsic (‘fundamental’) and instrumental outcomes of arts and cultural education, based on analysis of impact studies of KACES initiatives. The system positions emotional and intellectual appreciation of the arts as ‘core outcomes’ for all activity. Instrumental outcomes relating to aspects of human, social and psychological capital are in a middle tier, applicable in various combinations for different categories of participant. A third tier relates to ‘other’ outcomes, which are unlimited in scope and selected based on the unique design and intention of different programmes.

KACES: arts education effect indicators

Fundamental effects of arts education	Instrumental effects of arts education		
	Human Capital	Social Capital	Psychological Capital
Arts & Cultural Sensitivity	Cultural acceptance	Communication	Happiness
Arts & Cultural Familiarity	Creativity	Empathy	Self-esteem
	Self-expression	Affinity	Self-control
	Problem solving		

There is considerable overlap between these two frameworks and comparing the two (see table below) provides an insight into some of the shared and distinct priorities for arts and cultural education in the two jurisdictions.

The different terminology reflects different practitioner concerns and political imperatives in each country. In England, where arts and cultural education is perceived to be under threat, there is an emphasis on progress, achievement, skills and goal attainment. In Korea, where government investment is increasing and interest in arts' impact on student wellbeing is higher on the agenda, emotional outcomes – happiness, sensitivity, acceptance, affinity, 'balancing negative and positive emotions' – are more visible.⁶⁹

Also identifiable is a difference in expectations around future participation. The tone of KACES' outcomes is as much to do with maintaining an open mind as a cultural consumer as it is to do with students' own artistic practice. ACE outcomes speak more to participants' active participation in creative processes, rather than cultural appreciation. 'Artistic skill' does not have an equivalent outcome in the Korean effect indicators and conversely, 'arts and cultural sensitivity/ familiarity' only have loose correlations in the ACE outcomes.

Neither ACE nor KACES have yet published recommendations for appropriate instruments to measure these outcomes. Both agencies have until now relied predominantly on self-reporting, either from participants or their intermediaries (parents, teachers etc). This approach limits the potential for the metrics/ indicators to contribute to a coherent and credible evidence base for impact.

69. ACE does include reference to 'acceptance', 'belonging' and 'enjoyment' for example in its longer list of participatory metrics, but in relation to the 'participatory experience and environment', not the 'learning outcomes'.

Comparison between ACE and KACES frameworks

Arts Council England Participatory metrics (developmental)	KACES Arts education effect indicators
Achievement ('I was amazed by what we achieved')	Happiness: a feeling of contentment, fulfilment and joy in life
Creative legacy ('I now have creative ambitions I didn't have before')	Arts and cultural familiarity: a high level of understanding and interest in arts and culture, approaching to arts and culture without resistance
Creativity ('I feel more able to express myself creatively')	Creativity: ability to imagine or create something new, original, and useful
Empathy ('it helped me understand other people's points of view')	Self-expression: ability to confidently present one's opinions, thoughts, feelings, etc to others
Identity ('it helped me to see myself differently')	Empathy: ability to understand and embrace other people's perceptions, attitudes, and positions
Motivation ('motivated to do more creative things in the future')	Self-esteem: a positive attitude toward oneself based on self-understanding
Opportunity ('the project opened up new opportunities for me')	Arts and cultural familiarity: a high level of understanding and interest in arts and culture, approaching to arts and culture without resistance
Worldview ('I understand something new about the world')	Arts and cultural familiarity: a high level of understanding and interest in arts and culture, approaching to arts and culture without resistance
Artistic skills ('I improved my artistic skills')	Cultural acceptance: ability to understand the complexity and particularity of culture and to embrace other cultures with an open mind
Confidence ('I feel more confident about doing new things')	Arts and Cultural sensitivity: sensitively perceiving arts and culture through various senses and cognition, and having inspirations, stimulations and emotions in life through arts and cultural experience
Skills ('I gained new skills')	Problem-solving: ability (engage in the process) to identify and solve problems
Stretch ('I did something I didn't know I was capable of')	Communication: ability to exchange and coordinate ideas and opinions with others
	Affinity: a feeling of being connected with others, such as family, friends, neighbours, etc and having affection and interest in them
	Self-control: ability to find calm through a balance between positive and negative emotions

Where next for measuring what you value?

The exchange was an opportunity for delegates to interrogate the increasing importance that governments, arts education agencies and practitioners place on defining the benefits of arts and cultural education and on measuring impact. Delegates were emphatic about the tension between accepting success criteria from outside the arts sector and the sector defining success for itself. Two externally defined outcomes predominate in the discourse: academic achievement and creativity.

In the UK, especially in England, identifying how the arts contribute to academic achievement has become a key area of concern, but practitioners remain sceptical that demonstrating impact will lead to a more supportive policy environment. In Korea, the arts' contribution to learner creativity remains high on the government agenda, but ongoing developments in understanding the nature of creativity continue to raise questions about how realistic a prospect this is.

What the Exchange revealed (something that we can also see represented in the self-defined success indicators identified by both KACES and ACE), is that *measuring what you value* requires reflective practice, jointly owned by and conducted in partnership between the various stakeholders in children's learning and development. It is not a matter of any one or other going it alone and ignoring the priorities of the other. Achieving it will involve ongoing critical reappraisal of assertions that arts and cultural education leads to improved outcomes for pupils, not least in relation to creativity, but also including a wide range of academic and social outcomes. It will also require a stronger commitment to precision in defining outcomes and in how they are measured.

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ISBN 978-1-911532-50-7