



CHEAD Response to the Consultation on Implementing the English Baccalaureate: Pupils in scope

The Council for Higher Education in Art & Design (CHEAD) is the representative body for the Art and Design higher education sector in the UK with a current membership of 57 Higher Education Institutions. Its mission is to contribute to the development of the Art and Design community, its standing and stature as well as its engagement with the outside world. This includes the preparation and recruitment of students to the Art and Design Higher Education sector as well as the preparation of Art and Design graduates for employment and the world of work. We refer to *Creative Graduates - Creative Futures 2010; Survey of the Career Patterns of UK Graduates in Art, Design and Media* commissioned by The Council for Higher Education in Art & Design (CHEAD).

CHEAD welcomes this consultation on the implementation of EBacc and the government's emphasis on the importance of a high-quality arts and cultural education for all pupils. However, we are concerned that an overriding focus on EBacc entrance will result in the effective 'downgrading' of all subjects not included in the EBacc, including creative education. We believe that this may foster public misconceptions about the vibrancy and significant economic contribution of the creative industries, the excellent career prospects of Art and Design graduates, and that it may consequently impoverish the supply of qualified graduates to the UK creative industries and damage the high international standing of the UK Art and Design Higher Education sector.

The digital and creative sector, with a GVA (gross value added) of £71.4 billion in 2012 and accounting for 5.2% of the UK Economy, is forecast to play a bigger role in coming years. [[Creative Industries Economic Estimates - January 2014](#)] The sector is projected to need 1.2 million new workers between 2012 and 2022 - an increase of approximately half the level of current employment again. Just over three quarters of the workers needed will be in the three highest skilled occupational groups. The digital and creative sector is at the forefront of technological change and further changes in technologies will be the key driver of the number of workers needed, and the types of skills that will be in demand. Employers and employees will need to work together to develop innovative ways of constantly renewing their skills. Employers will increasingly seek staff who can think strategically to capitalise on the opportunities provided by new

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technologies. [UKES: Sector Insights: Skills & Performance Challenges in the Digital and Creative Sector, June 2015].

The member institutions of CHEAD are well equipped to educate an increasing number of candidates interested in and adequately prepared to study creative subjects at Higher Education level in order to meet the creative industries sector's projected skills shortage. We are seriously concerned that a target of 90% entry to the EBacc will have the opposite effect, and will significantly reduce the number of qualified applicants to Higher Education in Art and Design.

The highest skilled occupational groups, furthermore, require employees with a high level of critical thinking and flexible learning of the kind fostered by a critical and creative education. Interdisciplinarity is also becoming increasingly important to the kind of high-level problem-solving skills our creative and digital economies call for. Nobel laureates in the sciences are seventeen times more likely than the average scientist to also be a painter, twelve times as likely to also be a poet, and four times as likely to also be a musician. And yet only 8.4% of English students combine arts and STEM subjects at A-Level [[The Creative Industries Federation's Creative Education Agenda](#)]. Flexible learning and interdisciplinary skills are crucial in education, research and employment and we are concerned that the EBacc reinforces existing restrictions to the fostering of a STEAM approach that is inclusive of creative education and which adequately prepares pupils to thrive in the modern world.

There is a concern that the EBacc proposals would create an overly-bureaucratic system that incentivises schools' accountability systems to focus on a narrow range of topics which do not encourage the development of the complex and connected skill-sets and flexible learners required in today's workforce and, in particular, for the creative industries.

1. *What factors do you consider should be taken into account in making decisions about which pupils should not be entered for the EBacc?*

Our primary consideration regarding the entry of pupils to the EBacc subjects at GCSE level is whether the qualifications gained represent a broad and balanced curriculum and that it prepares students to study subjects outside the EBacc at GCSE. This offers a broader educational experience but is also important if pupils wish to prepare for study in higher Art and Design courses and for entry into the creative industries in the UK

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and/or globally. We believe that the target for entry of up to 90% of students for the EBacc will negatively impact the ability of Higher Education Art and Design to recruit high-quality, well-prepared undergraduate candidates, and that this will in turn impact on the recruitment of much needed skills to the creative industries.

This cannot be addressed simply by proposing the addition of Art and Design subjects into EBacc but reflects the wider issue of an adequately critical and broad education vital to development of the creative and critical skills which inform and supply our vibrant creative industries. Since 2010 the education system has seen widespread reform. On the one hand, GCSEs and the National Curriculum have been re-designed to focus on knowledge, rather than skills and understanding. Assessment of subjects has moved largely towards final examination and away from coursework. On the other hand, Art and Design education values independent learning and exploratory, individually determined study with classroom practices and creative coursework that inculcate the development of skills, facility and confidence in a wide range of contexts.

Since EBacc's early introduction, 46% of teachers report a reduction in option blocks at key stage 4. Only 51% of teachers report that their pupils are able to choose from more than one specification. Timetabling, contraction of departments, redundancies and performance measures were cited as reasons for limiting choice. Particularly higher achieving students have their options restricted to maximise the uptake of EBacc subjects; the lower ability students are encouraged to take art and design *[NSEAD Art Craft & Design Educator Survey Report 2014]*. If a target of 90% EBacc entry is achieved, there will be little or no room left for the creative and/or arts subjects, particularly for the kind of high-achievers required by the creative industries. There has been a 0.8% decrease in the proportion of candidates taking Art and Design at 'A Level' in the last six years *[NSEAD: A-Level Results Table, 2015]* and we would anticipate that this situation will worsen in the context of a compelling emphasis on EBacc entry with its restrictive range of subjects and scheduling requirements.

We do not support placing more emphasis on EBacc subjects in the Ofsted inspection framework which we believe will impoverish the curriculum overall, with Art and Design disproportionately and negatively affected. Evaluation frameworks should place a balanced value on all elements of a broad and general education.

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Accountability for meeting the EBacc commitment

2. Is there any other information that should be made available about schools' performance in the EBacc?

The EBacc has already had a negative impact on the uptake of arts subjects, with the Cultural Learning Alliance estimating a 13% drop between 2013-14 and 2014-15. The information published by the Department for Education, which suggests that the number of students studying arts subjects has increased, does not consider the introduction of Progress 8 which allows eight varied qualifications to count. The data also includes early entry for AS level exams but not for other creative industry relevant qualifications such as the BTEC. There appears to be no clear rationale for this. Therefore, CHEAD believes that information should be more representative of the sector overall and provide clear quantitative data on the performance in relation to the full range of subjects.

3. How should this policy apply to UTCs, studio schools and further education colleges teaching key stage 4 pupils?

These providers have been at the forefront of innovation in education. If schools are to be evaluated on a 90% target for EBacc entry and EBacc examination results, the status of schools offering innovative and creative curricula will inevitably be negatively impacted.

Implementation

4. What challenges have schools experienced in teacher recruitment to EBacc subjects?

The EBacc is already having an adverse effect on arts subjects in schools. 15% of schools surveyed by Ipsos MORI in 2012 had withdrawn one or more arts subjects as a result of the EBacc. Around one in six (17%) say that art has been withdrawn, whilst around one in seven (14%) say that design or design technology has been withdrawn. Between 2010, when the EBacc was introduced and 2014 entries to arts GCSEs fell by 13% [*Cultural Learning Alliance, [The Case for Cultural Learning - Key Research Findings](#)*].

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This has an inevitable effect on teacher recruitment. Fewer specialist art, craft and design teachers are being trained. Non-specialist staff are teaching art, craft and design lessons and significant numbers of specialists in post rarely or never receive professional development in their specialism. Opportunities for pupils to work with creative practitioners or to engage with original works of art, craft and design in galleries and museums have been reduced. Art, craft and design teachers report their subject is not always highly valued by senior staff and governors in maintained schools. Learning opportunities for pupils in art, craft and design at key stages 3-4 in many state schools have reduced significantly. This is not the case in independent schools where curriculum entitlement and choice has been sustained. *INSEAD Art, Craft & Design Educator Survey Report, 2014*

5. What strategies have schools found useful in attracting and retaining staff in these subjects?

Clearly, the withdrawal of arts subjects in schools will have a further adverse effect on recruitment of teachers in Art and Design subject areas. We cannot envisage effective strategies to mitigate this.

6. What approaches do schools intend to take to manage challenges relating to the teaching of EBacc subjects?

We have found no available data, but cannot envisage effective strategies to mitigate the likely impacts of a target of 90% EBacc entry on A & D education which we have already outlined above.

7. Other than teacher recruitment, what other issues will schools need to consider when planning for increasing the number of pupils taking the EBacc?

Schools will need to consider how to continue to provide meaningful preparation for study of Art and Design and related subjects at higher level in order to prepare talented pupils for careers in the creative industries. In terms of the overall educational and cultural development of children, schools will need to consider how to continue to provide a broad and balanced curriculum to include the creative disciplines.

8. What additional central strategies would schools like to see in place for recruiting and training teachers in EBacc subjects?

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Whilst we welcome the government's projection of an increase in teacher recruitment overall, we believe that primary emphasis on EBacc entry will negatively impact teacher recruitment specifically in Art and Design subject areas. Therefore, there is a need to ensure that sufficient and skilled teachers of art and design are recruited to support a breadth of learning engagement, knowledge and understanding.

Impact on pupils with protected characteristics

9. Do you think that any of the proposals have the potential to have an impact, positive or negative, on specific pupils, in particular those with 'relevant protected characteristics'? (The relevant protected characteristics are disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.) Please provide evidence to support your response.

Because of its public voice, the cultural sector is influential in shaping wider social attitudes to equality and diversity. The Arts Council literature review of equality and diversity research commissioned in 2013 concluded that the sector needs to find ways of offering those who engage less with arts and culture the opportunity to collaborate in its production. It is also vital that the arts and cultural workforce becomes more representative of the society it serves. In particular, we need to do more to ensure that entry routes into employment, and opportunities for people to further their careers, are fairer and more accessible to all. [Equality and Diversity within the arts and cultural sector in England, evidence and literature review final report]. A primary focus on EBacc subjects which negatively impacts provision of creative education in maintained schools will, on the contrary, tend to exacerbate this existing imbalance as participation in creative education, whilst retained by the independent sector, may become marginalised in maintained schools and thus available mainly to those with ability to pay [INSEAD 2014 Educator Survey report].

[Ipsos Mori](#) showed that 27% of schools cut courses as a direct result of the initial EBacc implementation. Historic [analysis](#) from the Cultural Learning Alliance in 2013 revealed that this disproportionately affected arts courses – especially for pupils in disadvantaged areas. 21% of schools with a high proportion of free school meals (FSM) reported withdrawing arts subjects. These schools are likely also to have a higher proportion of pupils with protected characteristics.

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With regard to disability, there is now a body of research initiated by Central St Martins funded by HEFCE, which found that up to three-quarters of 360 foundation-year students assessed in 1997 had a form of dyslexia. Subsequent research has supported this finding and many HEIs offering Art and Design subjects have developed specific support programmes for students with dyslexia and autistic-spectrum disorders. We are anecdotally aware of a higher proportion of Art and Design students, teachers and practitioners with dyslexia or similar, mild impairments. We can envisage significant loss to the UK creative industries if such students are denied access to the Art and Design, that are proven to be subject areas in which they can excel and find routes to appropriate careers, in addition to the significant and lifelong personal cost for such students.

10. How could any adverse impact be reduced to better advance equality of opportunity between persons who share a protected characteristic and those who do not share it? Please provide evidence to support your response

The NSEAD 2014 Educator Survey report raises concerns that creative education may become largely restricted to those with ability to pay for an independent education. Furthermore, students with creative abilities who struggle with the EBacc subject range but who are talented in subjects increasingly crucial to the UK economy may be significantly disadvantaged in maintained schools.

Overall, evidence strongly suggests that retaining Progress 8 and Attainment 8 are likely to be far more efficacious in maintaining the international standing of the UK Art and Design Higher Education sector than a potentially disastrous emphasis on 90% EBacc entry and examination results.

We would strongly urge the DfE to explore further the significant risks identified both to the international standing of the Art and Design Higher Education sector and to the likely ensuing negative impact on the UK's globally competitive creative industries, and major contributor the the UK economy overall.

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