

National Centre for Arts Education

**Guiding Vision, Principles, Purposes and Functions
Developed through an Education and Arts Cross-sector
Consultation**

A sector-generated framework

Contents

1. Background and context	page 2
2. Guiding principles for the National Centre	page 3
3. Purposes and functions of the National Centre	page 5
4. A shared vision for the National Centre	page 7

Appendices

i. Regional insights summary	page 8
ii. Music Hubs and the National Centre	page 9
iii. List of consensus workshop participants	page 10

Date: August 2025

National Centre for Arts Education

Guiding Vision, Principles, Purposes and Functions from an Education and Arts cross-sector consultation

A sector-generated framework

Background and context

In summer 2025, the Cultural Learning Alliance hosted four regional Consensus Workshops (in Bradford, Birmingham, London and the South West), bringing together educators, cultural leaders, teaching artists, Music Hubs, policymakers and other stakeholders to explore what schools and the wider arts education ecology need from a new National Centre for Arts Education, with broad agreement that ‘and Music’ could be omitted from the title.

The workshops (three in person and one online) were facilitated using the ICA UK consensus model, enabling participants to identify shared priorities and expectations through structured discussion and collective decision-making.¹

This document distills those conversations into a national consensus. It captures the guiding principles needed to anchor the Centre’s work, and its purposes and functions, alongside a clear indication of where these align with the DfE’s stated remit for the Centre and where they go beyond it. It offers a theoretical and practical scaffolding for the Centre. While many priorities align with the DfE’s three core functions for the Centre (in addition to being the fund holder for Music Hubs) – support excellent teaching, develop sustainable partnerships, and promote arts education – participants also highlighted areas outside this immediate remit. These included the potential for the Centre to contribute to Early Years, Further Education, and Enrichment, which were all seen as vital to delivering a true entitlement to an arts-rich education for every child and young person.

There was a strong call from participants for the Centre to be mandated with sufficient authority, influence and funding to ensure schools are encouraged, supported, and directed towards engaging fully with its offer. They felt this was essential to achieving meaningful reach and impact, particularly in schools where arts provision is currently limited or the arts are undervalued. Participants saw the Centre existing in the context of any curriculum, accountability and assessment changes recommended by the Curriculum and Assessment Review; the Review has the potential to create a policy environment that supports and incentivises schools to engage with the Centre. Underpinning all our conversations was the view that the Centre cannot deliver unless the Review mandates an arts entitlement in the school day and inclusion of arts subjects in school accountability measures. Participants want to see statutory arts engagement in schools that ensures range, breadth, access, representation and quality – and also an inspection regime valuing the arts in line with any new accountability measures. Alignment with education sector policy change is essential.

¹ <https://ica-associates.ca/about-us/>

Guiding Principles for the National Centre

Introduction: These principles reflect what participants across the regional workshops agreed should anchor the National Centre's work. They set out the qualities and commitments that will give the Centre credibility, focus and long-term value. While the Centre's core purpose is arts education, the principles also acknowledge its place within a wider ecosystem — one that connects with other national agendas and sectors, from skills and employability to public health and community life.

1. Clarity of mission	<p>A clear and compelling rationale and purpose (vision/mission/values) that everyone can understand – from classroom teachers and school leaders to cultural leaders; from policy makers to children and young people. The Centre must make its role, offer and value completely transparent.</p> <p><i>Avoid drift from a clear vision and mission.</i></p>
2. Child, teacher and school-centred	<p>Ensure that the needs and realities of children, young people and their educators shape every decision, partnership and investment. This includes recognising the distinct needs of children and young people with SEND, in alternative provision, and outside mainstream schooling. The Centre's legitimacy depends on listening to, responding to and working closely with those it exists to serve.</p> <p><i>Avoid designing initiatives without grounding them in the needs of those they serve.</i></p>
3. Anchored in equity, diversity and inclusion – alongside a principle of universal entitlement	<p>Address disadvantage and tackle systemic barriers (context: CLA 2025 Report Card) and address structural inequality of access, opportunity and progression within and beyond the curriculum. Balance a targeted offer with a universal offer, ensuring every child and young person can access high-quality arts education, with no trade-off between inclusion and quality: the Centre must deliver a universal entitlement but also respond in targeted ways to address geographical inequalities and disparities in access to arts education. Embrace SEND training and accessible approaches. Equity must also mean diversity of representation – in curriculum, resources, and practice – drawing on the UK's world-leading cultural collections and the work of artists from all backgrounds. The Centre should help promote diverse creative role models so that arts education reflects and speaks to the breadth of young people's identities and experiences.</p> <p><i>Avoid accepting a narrow or exclusive view of excellence; avoid failing to balance the dual priorities of equity and entitlement.</i></p>
4. Protecting, strengthening and championing what exists	<p>Amplify the impact and visibility of existing, valued provision, expertise and relationships – across schools, multi-academy trusts, cultural organisations and grassroots activity – while fostering stronger connections between them and with other sectors and agendas such as health, regeneration and skills. The Centre should build on what already works, making it more joined-up, visible and sustainable, and regional/local strengths must be respected.</p> <p><i>Avoid reinventing the wheel or displacing what already works.</i></p>

5. Valuing the whole ecology	<p>Celebrate an arts education landscape that spans national, regional, local and hyperlocal activity, with each level playing a vital and complementary role. The Centre should help these different layers work together in ways that amplify their collective reach and benefit, ensuring that children's entitlement embraces the full spectrum of experiences — from everyday creativity to the most inspiring 'wow factor' experiences.</p> <p><i>Avoid privileging one level of delivery over another.</i></p>
6. Evidence-informed and evidence building	<p>Ground decisions in robust evaluation, research and learning, building on what is already known to work in arts education while staying open to innovation and insight from other fields and international practice. The Centre should also contribute to the evidence base, generating and sharing new knowledge that deepens understanding and strengthens impact across the sector.</p> <p><i>Avoid relying on anecdote or untested assumptions.</i></p>
7. Expertise, leadership, credibility and influence	<p>Earn and hold the confidence of the education and cultural sectors by demonstrating credible expertise in each, able to understand their needs, navigate their systems, and speak their languages. That confidence must be underpinned by consortium leadership, independence, transparency and authority, enabling the Centre to promote the value of arts education and help shape the conditions in which it can thrive. Ensure strong governance and accountability so that public money is used wisely and delivers genuine value. Operate as a non-commercial, not-for-profit entity created for the public good and independent of government, so as not to deter valuable and necessary philanthropic investment.</p> <p><i>Avoid compromising the independence, expertise or integrity of the Centre's voice; avoid wasting resources, allowing poor oversight.</i></p>
8. Sustainability, longevity and future-focus	<p>Design investment, workforce and programmes to be resilient and environmentally sustainable, creating a legacy that will benefit children and young people into the long term. Develop leadership that is alert to shifts in education, society and the creative industries, ready to embrace blurring boundaries between artforms, new interdisciplinary opportunities, and the possibilities offered by innovations in pedagogy and teaching practice, and emerging and cutting-edge technologies. The Centre needs to be established for the long-term, providing permanence and stability in a sector that has for decades been characterised by short-term initiatives.</p> <p><i>Avoid building short-term, unsustainable programmes and approaches; avoid clinging to outdated models or narrow definitions of arts education.</i></p>

Purposes and functions of the National Centre

This set of five purposes reflects **a shared vision for a National Centre for Arts Education, developed through engagement with stakeholders across both the education and culture sectors**. It brings together what these interdependent learning communities believe is essential to strengthen the arts education ecosystem, alongside the current scope of the DfE's plans for the Centre. Some of these functions are within the DfE's stated remit, while others go beyond it, reflecting the ambition of the sectors for a Centre that can deliver its core contract **and** provide wider leadership for the field.

This document embraces both immediate pragmatism and long-term vision. There are two important points here about scope and about sequencing. Participants went beyond scope in their ambition for the Centre, wanting it to embrace a cradle to careers approach and work across progression and pathways from Early Years to post-16, and to include Enrichment. We have reflected this in the purposes below but recognise that a) the Centre will be in start-up mode for some time and will take time to build to steady state; b) some of the wider ambition might be considered over time and when the Centre starts to have impact, and not form part of its immediate planning; and c) at this point we still do not know what funding will be available. Nevertheless, it is important to record that through the consultation process, DfE's published remit was considered too narrow, and the consensus was that the Centre requires a wider remit than has thus far been defined for it.

1. Promote arts education and work towards entitlement, utilising a shared language, evidence and insight, and measures of quality and impact	<p>Promote the value of an arts-rich education directly to parents, carers, children and young people, as well as to teachers, school leaders, and school governors, and work towards a clear national entitlement for all children and young people to access high-quality arts education. Ensure equity in opportunities across locations, art forms and backgrounds, and influence national discourse where possible. Entitlement should span cradle to careers, with Early Years and FE as vital phases. Act as a hub for research, evaluation and data that informs practice, builds confidence, supporting the promotion of arts education and shaping sector development. This promotion should include championing the arts as a subject area in its own right, while also demonstrating the personal and societal benefits of studying arts subjects. Facilitate an evidenced shared language for arts education and its benefits, and common measures of quality and impact.</p>	<p>In scope for audience-facing and public promotion (Promote arts education). For where evidence supports excellent teaching (Support excellent teaching)</p> <p>Beyond scope for national policy advocacy and defining/delivering entitlement and for Early Years and FE. For a sector-wide research remit and sector facing advocacy.</p>
2. Curate and create high-quality training and professional development for the workforce; provide practical tools and	<p>Curate and, where needed, create sustained professional development for teachers, alongside tailored leadership programmes and training for the wider arts education workforce, including teaching artists and arts educators. Offers should be developed in partnership with schools and the arts sector, building on and amplifying what already works rather than duplicating it. Support should be evidence-informed, strengthen pedagogy and teaching practice, and be delivered through a flexible mix of in-person, online, hybrid, synchronous</p>	<p>In scope for teacher CPD (Support excellent teaching); for teacher and school support (Support excellent teaching/ Promote arts education)</p>

guidance for teachers	and asynchronous learning, ensuring accessibility across different contexts. Offer accessible resources, commissioning guidance and toolkits that give schools and teachers confidence to plan, choose and deliver high-quality arts education. The Centre can make it easier for schools to navigate the arts education ecology and act on their commitment to arts-rich learning.	Beyond scope for training the wider workforce and leadership development; and if activity strays into delivery duplication.
3. Strengthen curriculum quality and arts subject parity	Support excellence across all art forms through CPD, resources and exemplars that reflect diverse contexts, including SEND and accessible approaches. Ensure parity of provision and status for arts subjects within the curriculum so all disciplines are valued and well taught, ensuring arts education is seen as integral to a broad and balanced curriculum. Integrate Enrichment as part of curriculum design.	In scope (Support excellent teaching); Beyond scope for parity of provision and Enrichment.
4. Build partnerships and connect infrastructure	Broker partnerships between schools, Music Hubs and arts organisations/providers. Align with and strengthen existing networks, and ensure strong coordination between local, regional and national delivery so activity is coherent, complementary and connected. Integrate Enrichment as part of partnership design. The Centre should explore partnerships that widen reach and ensure equitable access to high-quality arts education for children and young people with SEND or outside mainstream schooling.	In scope for partnership development (Develop sustainable partnerships) Beyond scope for system-wide alignment and coherence; integration of Enrichment
5. Support clear pathways and progression	Inspire children and young people to see creative careers as realistic and achievable options by supporting and enabling their introduction to diverse role models and showcasing the breadth of opportunities across the sector. Arts encounters should reflect the increasingly interdisciplinary nature of professional practice, helping young people imagine futures that span artforms and industries. The National Centre should connect with and complement wider national initiatives such as the Gatsby Benchmarks and the refreshed UK-wide Creative Careers Service, supporting these ambitions while remaining focused on its core role in arts education. Arts education pathways should be seamless from Early Years to careers.	In scope for creative careers advice (Promote arts education) Beyond scope for broader progression support and industry alignment; pathways from Early Years to post-16

A Shared Vision for the National Centre for Arts Education

The Cultural Learning Alliance wants to see a National Centre for Arts Education that brings together the knowledge, expertise, creativity and commitment of those working across the arts, education and youth sectors to secure every child and young person's entitlement to an arts-rich education, in the places where they live and learn. To be effective, the Centre should have a clear mandate and the authority to engage the whole system, enabling it to work confidently and consistently with schools and other partners, including the cultural sector. Working for public benefit, it should be guided by those who understand the opportunities and challenges on the ground and be positioned to use the current favourable policy climate for arts education to build momentum, forge alliances and deliver change that lasts.

The Centre should put teachers, school leaders, children and young people at its heart, ensuring their voices shape priorities and approaches. It should champion and amplify the work and impact of arts teachers and teaching artists, recognising their vital contribution to education, childhood and the cultural life of our communities and the nation. Alongside its core remit, it should, over time, develop purposeful partnerships with the Early Years, Further Education and Youth sectors recognising their vital role in a cradle to careers arts entitlement.

It should combine brilliant online learning, powered by cutting edge technology, with in-person opportunities for artists and teachers to learn together. These communities of practice will strengthen teaching, enrich the curriculum and foster innovation and next practice, reflecting the changing face of the arts and creative industries. The Centre should create the conditions for young people to access all the evidenced personal benefits of an arts-rich education, and to become creators, makers, shapers and discerning consumers of culture. In doing so, it can help nurture the next generation of creative and cultural citizens: people who participate in, advocate for and invest in arts and culture as artists, audiences and future decision makers.

The Centre must bring the expertise, credibility and connections needed to mobilise and connect the people, resources and ideas that can deliver this vision at pace. It should act as an honest broker and careful steward of public funds, working with integrity and determination to stretch every penny, using resources wisely and transparently for the public good. In all it does, it should maintain independence and act in the best interests of children, young people and schools, ensuring decisions are driven by need, insight and long-term benefit. Rooted in evidence, it should build the sector's understanding of what works by sharing and commissioning research, evaluating impact and helping to translate learning into practice. Stakeholders should feel informed, inspired and confident that their investment is delivering genuine value and impact.

By raising the bar on quality to drive equity, breaking down barriers to opportunity, and facilitating everyday encounters with brilliant, diverse creative role models, the Centre can inspire children and young people to develop a lifelong involvement in arts and culture. Achieving this will require building and sustaining a movement of educators, artists, cultural organisations and communities, working together to create the conditions for participation to flourish. In doing so, the Centre can strengthen the entire arts education ecosystem and help secure lasting cultural engagement for every child.

APPENDICES

i. Regional insights summary

The National Centre must be effective and relevant across England. The four consensus workshops revealed strong national alignment on core priorities, but also some regional nuances.

Shared priorities across all regions:

- Underpinned by statutory entitlement to arts education, integrated into curriculum and inspection frameworks.
- National advocacy to promote and protect arts education, with the authority to influence policy and practice.
- Investment in the workforce, including specialist CPD, and support for freelance and grassroots practitioners.
- A sustained focus on equity and access, addressing geographical, economic, and structural barriers.
- Strong governance, clear mission, and rationale.
- Grounded in evidence of what works and evidence-led impact measurement.
- Building a shared language for how we talk about the benefits of arts education.
- Alignment between national strategy and local delivery, building on existing networks across the whole ecology, rather than replacing them.
- More than just 'sign-posting'
- Equity between artforms, which should also be reflected in the name of the Centre (Arts, rather than Arts & Music)

Regional differences highlighted the need for a flexible, locally responsive model:

- **London:** More mentions of national programmes. Rich but complex ecosystem, requiring coordination and simplification. Strong appetite for systemic policy change but scepticism about centralisation unless it adds tangible value.
- **Bradford:** Prioritised place-based expertise, equitable funding, and rebalancing between art forms and locations. Resistance to top-down approaches in favour of locally brokered relationships whilst acknowledging the need for a high-profile and influential Centre.
- **Birmingham:** Need for structural causes of inequality to be addressed (e.g. EBacc, teacher training); child-centred approaches embedded; and currently fragmented provision connected. Centre must embrace and value what already exists.
- **South West:** Emphasis on co-curation and embedding young people's voice in design and delivery; particular emphasis on SEND-specific training; secure and significant equitable long-term funding; and seamless pathways from early years to careers.

Implication for the Centre's design:

One-size-fits-all will not work. A mandated and empowered National Centre must combine national leadership with regionally attuned delivery, ensuring that its offer is responsive to local contexts while meeting consistent national standards. This balance will enable the Centre to address systemic challenges while building on the strengths and relationships that already exist in each region.

ii. Music Hubs and the National Centre

The Centre will be the fund-holder for Music Hubs which are a vital part of the arts education ecology. Established and funded by the Department for Education, they have a statutory remit to ensure every child has the opportunity to learn a musical instrument, make music with others, and progress their musical interests. They represent significant expertise, established infrastructure, and deep relationships with schools, teachers, and local communities.

The consensus workshops recognised that the National Centre should **support and strengthen the role of Hubs**, not duplicate or replace them. Participants saw the Centre's potential to:

- **Amplify and connect:** raise the visibility of what Hubs already do well and help share effective practice across the country.
- **Provide clarity for schools:** make it easier for school leaders and teachers to navigate the range of provision on offer, including from Hubs, and to understand what high-quality looks like.
- **Align with broader ambitions:** ensure the work of Hubs contributes to and benefits from the wider goals of equity, excellence, and enriched opportunities for children and young people.
- **Broker stronger links:** connect Hubs with other parts of the arts education ecology, from national cultural organisations to grassroots providers, creating a more coherent offer for schools.

In this way, the National Centre would act as a **supportive partner**, helping Music Hubs function more effectively within the wider ecology of arts education. By connecting them with parallel initiatives and positioning them within a bigger national story of entitlement to an arts-rich education, the Centre can strengthen the impact of Hubs while respecting and reinforcing their statutory remit.

iii. List of consensus workshop participants

List of attendees across four workshops held in June/July 2025 in Birmingham, Bradford, London and online

<u>Name</u>	<u>Role</u>	<u>Organisation</u>
Adam Iqbal	Programme Manager: Inclusion	Curious Minds
Adam Milford	CEO	Theatre Workout
Alex Brierley	Director of Creative Engagement	Southbank Centre
Alex Duarte Davies	Director	Get Into Theatre
Ali Wilkes	LCEP Coordinator	Gateshead and South Tyneside LCEP
Alice King-Farlow	Director of Learning	National Theatre CLA Trustee
Ammo Talwar	Founder and CEO	Punch
Amy Lassman	Headteacher	Nelson Mandela Primary School
Amy McGann	Head of Engagement	Royal Albert Hall CLA Trustee
Anna Husband	Head of Learning	National Portrait Gallery
Anthony Ruck	Associate Director	Culture Central
Becky Swain	Director	Manchester Poetry Library, Manchester Metropolitan University
Beth J Ross	Freelance creative producer	Sunderland City Council (freelance)
Bridget Whyte	Chief Executive	Music Mark
Carl White	Head of Service	Bradford Music and Arts Service/West Yorkshire Music Hub
Carol Reid	Programme Director	Youth Music
Catherine Ritman-Smith	Head of Learning and Engagement	Young V&A
Caz Brader	Executive Director	Theatre Porto (workshop facilitator)
Cheryl Gavin	Director	Helix Arts
Chris Buglass	Membership and Ops Director	Music Mark
Chris Sudworth	Creative Director	Birmingham Hippodrome
Claire Marshall	Trustee (Community)	Think Differently Education Trust
Claire Procter	Education and Young People's Producer	Belgrade Theatre Coventry
Daniel Fulvio	Director of Community Partnerships	Rambert
Debbie Hillyerd	Senior Director Learning, Partner	Hauser and Wirth
Derri Burdon	CEO	Curious Minds
Diane Morgan	Interim Head of Creative Partnerships	Birmingham Hippodrome
Emily Doherty	Senior Creative Programme Manager	Roundhouse
Erin Walcon	Co-Director Senior Lecturer in Applied and Educational Theatre	Doorstep Arts University of Exeter
Felicity Martin	Communications and Marketing Manager	Arts Connect
Fleur Robinson	Young Associate	The Forge
Georgia Dale	Creative Hub Producer (Schools)	Unicorn Theatre
Gillian Twaite	Learning and Community Engagement Manager	Sampad

Greg Klerkx	Facilitator and trainer	–
Hannaa Hamdache	Senior Engagement Producer	Leeds33 and the University of Leeds
Hannah Fouracre	Director, Music Education	Arts Council England
Hazel Plowman	Education and Outreach Producer	Bath Spa University
Helen Thackray	Programme Manager	Your Trust
Hugh Blackwood	Teacher of Drama	Four Dwellings Secondary School
Jack Marsden	Young Associate	The Forge
Jacqui O'Hanlon MBE	Deputy Executive Director / Evidence Associate	Royal Shakespeare Company CLA
James Latham	Head of BOA Stage and Screen Production Academy	BOA Group, Birmingham
Jane Sillis	Director	Engage
Janine Soloman-Gardner	Head of Engagement	The Egg
Jerrel Jackson	Chief Executive Officer	Powered by CAN
Jill Rezzano	Head of Education	New Vic Theatre
Jill Tuffee	Associate Headteacher	Mulberry Schools
Jillian Barker	Director of Learning and Participation	Royal Ballet and Opera
Jo Clifton	Director of Curriculum and Development	Elliot Foundation
Joce Giles	Director of Learning and Engagement	Sadler's Wells
Joe Hallgarten	Teacher, freelance education consultant and strategic adviser	Ormiston Trust
Jonathan Dickson	Head of Service	Resonate Music, Liverpool
Jude Holland	Head of Learning and Engagement	National Coal Mining Museum for England
Karolynne Hart	Arts Development Manager	Gateshead Council's Arts Development Team
Kat Pugh	Headteacher	St Marylebone School
Kate Cross	Director	The Egg, Bath
Kathryn Welford	Senior Officer, Artsmark Development	Arts Council England
Katie-Jayne Appleyard	NTCEP Coordinator	Helix Arts
Kelly Allen	Deputy CEO	Curious Minds
Laura Nicholson	Head of Children and Young People's Dance	One Dance UK
Laura Simpson	Head Of Programmes	Burnley Youth Theatre
Laura Travis	Manager	Create Sheffield
Louise Hesketh	Programme Manager: Networks and Partnerships	Curious Minds
Lucy Butterfield	PR Lead: Arts	Sky Arts CLA Trustee
Lucy Hunt	Engagement Director	Bristol Old Vic
Lucy Thomson-Smith	Executive Director	Partners in Creative Learning CIC (PiCL)
Lydia Murrāy	Creative Producer	IOU Creation Centre
Madeleine Thorne	Relationship Manager – Children Young People and Learning	Arts Council England
Margaret O'Shea	Head of Creative and Extended Curriculum	Ark Schools

Marina Sacco	Senior Engagement Producer	Fuel Theatre
Mark Steele	Head of Music Service	Coventry Music Service and Heart of England Music Hub
Martin Riley	Associate Writer	The Big Reveal
Mary Ryder	Programme Manager	Sonia Sabri Company
Matt Griffiths	CEO	Youth Music
Matt Lane	CEO	Eastside
Melanie Anouf	Learning Producer	Young Vic Theatre
Michael Barrass	Culture Start Manager	Sunderland Culture
Michele Gregson	General Secretary/CEO	NSEAD
Nancy Evans	Creative Director – Learning and Engagement	Birmingham Contemporary Music Group
Naomi McCarthy	Senior Policy and Campaigns Officer	Independent Society of Musicians
Nathan Kelly	Chair	Bradford LCEP
Nick Owen	CEO	The Mighty Creatives
Nick Sorensen	Professor, Interim Head of Bath School of Writing, Publishing and Humanities	Bath Spa University
Oluwatoyin Odunsi	Senior Producer (Creative Collaboration)	Barbican Centre
Pamela Cole Hudson	CEO and Artistic Director	Gazebo
Paul Russ	Chief Executive and Artistic Director	FABRIC
Paul Sutton	Artistic Director	C&T and Prospero Digital
Dr Penny Hay	Professor of Imagination	Bath Spa University
Penny Thompson	Relationship Manager	ACE
Rachel Bagshaw	Artistic Director	Unicorn Theatre
Rebecca Morris	Heritage and Learning Partnerships Manager	Theatre Royal and Royal Concert Hall
Rich Simcox	CEO	Central Cooperative Trust
Richard Gill	CEO	Arthur Terry Learning Partnership
Richard Hayhow	Director	Open Theatre Company
Rob Elkington MBE	Director	Arts Connect CLA Trustee
Ros Asher	Creative Learning, Leadership and Performance consultancy	Freelance
Sally Bacon OBE	CLA Co-Chair	CLA The Mildred Fund Goodwood Art Foundation
Sammi Lukic-Scott	Ignite Creativity (Calderdale LCEP)	Manager
Sara Mair	Fusion Co-ordinator	Fusion Barnsley
Sarah McWatt	Director	AMP Music
Sarah Smith	Creative and Heritage Programmes Manager	North East Lincolnshire Council
Sian Crossley	Assistant Headteacher – Neurodiversity	Evergreen Special School Warwick
Simon De Courcey	Director of Cultural Capital	Falinge Park High School
Steph Cubbin	Artist teacher consultant	–
Dr Steph Hawke	Head of Evaluation and Impact	Curious Minds
Steph Meskell-Brocken	Engagement and Access Manager	The Met, Bury
Stephanie Hutchinson	Head of LSO Discovery	London Symphony Orchestra

Steve Ball	Co-Chair	Drama and Theatre Education Alliance
Stuart Whatmore	Head/Strategic Lead	Tri-Borough Music Hub/London West Music Hub
Subnum Hariff-Khan	Head of Heritage, Libraries and Arts	Oldham Metropolitan Borough Council
Susie Newbury	Executive Director	Complicité
Teddy Prout	Director of Learning and Engagement	London Sinfonia
Tina Ramdeen	Associate Director of Young People	Roundhouse CLA Trustee
Victoria Aspden	General Manager	Eastside
Zaylie Wilson	Head of Creative Partnerships	Birmingham Hippodrome
Zelda Hannay	Project Co-ordinator	Create Sheffield