

Towards a London-wide strategy
for creative and cultural education

BOOKING FORM
FOR THE FOLLOW-UP
CONFERENCE,
ARTS ED 2000
ON BACK COVER

All Our Futures: Making it Happen

26th November 1999
Conway Hall, London WC1

The conference report



Commissioned by **London Education Arts Partnership** in collaboration with the **London Arts Board**
Written and collated by Richard Ings

all our futures: making it happen

A conference report commissioned by London Education Arts Partnership in collaboration with the London Arts Board:

This report is an attempt to capture the main issues raised at the conference by the key speakers, the thoughts and queries made in response by conference delegates, and the detailed deliberations of the afternoon seminar discussions. Wherever pertinent and useful, what was actually said - and who said it - is directly quoted. Short of publishing the entire proceedings, however, it has not been feasible to cover every point made over a long and very talkative day, so the report tries both to paraphrase individual contributions and to sum up the general thrust of the arguments. We believe that this account reflects what was said and agreed at the time - and we hope that it may contribute its own impetus to making it happen.

Conference credits

Co-ordinated by the London Arts Board and the London Education Arts Partnership with the co-operation of the National Advisory Committee on Creative and Cultural Education

Chair: Catherine Graham-Harrison - LAB Board Member

Keynote address:

Professor Ken Robinson - Chair, National Advisory Committee on Creative and Cultural Education (NACCCE)

Other speakers and panel contributors:

Felicity Allen - Head of Education, Hayward Gallery

Dame Tamsyn Imison - Headteacher, Hampstead School and member of NACCCE

Mathilda Joubert - Research Officer, NACCCE

Kate Kelly - Arts Education Officer, Islington

Lesley Mansbridge - Headteacher, Haggerston School

Professor Lola Young - Cultural Studies Department, Middlesex University

Conference delegates are listed in on the inside back cover

Recordings of the presentations and contributions from the floor were made by Overtones

To access the text of the NACCCE report, All Our Futures: either

* visit the DfEE website at www.dfes.gov.uk or contact DfEE Publications, PO Box 5050, Sudbury, Suffolk CO10 6ZQ



making it happen

'In the debate which led to the development of state-wide education in the nineteenth century, there was a serious discussion in the House of Commons about whether or not it would be possible to introduce a programme of universal literacy in Great Britain. A number of parliamentarians stood up and said that it could not be done - that country children and street urchins were incapable of learning to read and write - and, even if they were to do it, that it would lead to social revolution. Which, of course, it did. *(laughter)* They were quite right.

We are now at a similar point. We are saying that we need to go beyond literacy and numeracy to develop the extraordinary capacities that everyone has. For us, creativity and culture are ciphers for that broader progress. We stand here now with people saying that it can't be done, and what we are saying back is: it has to be done.'

Ken Robinson, addressing the conference

There is nothing so powerful as an idea whose time has come.

Making it happen was both the title and the spirit of the conference jointly organised by the London Arts Board (LAB) and London Education Arts Partnership (LEAP) and held on Friday, 26th November 1999 at the Conway Hall, London.

As a place where such issues as the abolition of slavery, women's rights and secular education for all were once championed, Conway Hall was a fitting venue for exploring and testing the radical vision of **All Our Futures**, the publication at the heart of the day's debate. This substantial report on 'Creativity, Culture and Education' was produced by the National Advisory Committee on Creative and Cultural Education (NACCCE), under the chairmanship of Professor Ken Robinson, for the Department of Culture, Media and Sport (DCMS) and the Department for Education and Employment (DfEE). As Ken himself remarked, that labour was both a return to old battlegrounds and the first step on a new and exciting journey into the new millennium.

Those listening to and often laughing with Ken Robinson, as he toured us through the main sights and sounds of the NACCCE report in the opening session, included

teachers, artists, funders, arts education specialists, managers and local authority representatives from across the capital. Otherwise known as the converted. Even if there were those amongst us who had not (yet) actually read the report from cover to cover, we were all on message. Unlike, perhaps, the Government, whose ministers had commissioned it. Or, equally disturbing, all those people in the arts and education sectors who had not yet had sight of it. Or the press, which had by and large overlooked it.

'There is nothing so powerful,' Ken reminded us, 'as an idea whose time has come.' Making it happen, however, demands commitment from a far wider group than the hardworking NACCCE committee and its dedicated researchers. Those arts education activists and proselytisers turning up around the country to conferences like this one - there were five others being held in that same week, with more behind and more to come - have a vital role to play in disseminating the report and building on its implications. In particular, they need to consider how to keep the report alive as a process - rather than as yet another rather weighty tome gathering proverbial dust.

all our futures

‘There is something that holistic doctors refer to as the ‘septic focus’ - an unpleasant phrase, admittedly, but a useful one, I think. The idea is: if you go to a doctor with a bad back, the doctor will examine your back; if you have a sore kidney, you’ll be sent to a kidney specialist. What a holistic doctor does is look at your body and your lifestyle as a whole, and ask: what might be causing this? Because where the symptom occurs may not be where the problem originates. What tends to happen in our schools is very similar. We need to raise standards of literacy, so we’ll drop everything else and do nothing but literacy.’

Ken Robinson

Whether questioning the efficacy of focusing on literacy to the exclusion of all else or challenging the conventional division of 14 year olds into scientists and artists, Ken Robinson came back to this notion: that these are all *systemic* issues, which affect the whole of education. Creative and cultural development extends through and beyond the school curriculum. It’s as much about the sciences and humanities and new technology as it is about the arts. And as much about learning as teaching. It deals with the whole person and the whole life.

Ken Robinson’s metaphor of the sick body seems apt enough for our education system, given the limitations of the National Curriculum and of more recent, equally mechanistic interventions, such as the literacy and numeracy strategies, to address the wider needs of our young people, and - especially - to prepare them for a new kind of world:

‘The state education system is embedded back in the Industrial Revolution, in the needs and demands of a manufacturing economy where 80 per cent of the workforce was expected to labour with their hands and only 20 per cent with their brains. That’s why we had grammar schools and secondary moderns, why we had selection at 11, why the university system works in the way it does.’

The assumption that only a small number of people will make their living by the power of their intellect must now, Ken argued, be turned entirely on its head. In the future, thanks largely

to the accelerating development of new technologies, most work will be in the knowledge-based industries. And the future has already begun:

‘The idea that we just have to raise standards and all will be well is just not true. The thinking seems to be that if everybody can get A-levels and degrees it’ll all be OK. It won’t be, because academic qualifications are a form of currency - and A-levels and the rest are just not worth what they once were. Where two Bs used to be enough to secure a good place at university, the standard requirement is now four As at A-level. This ‘academic inflation’ extends even to PhDs - you can apparently get ‘good’ ones - and then where does it all end? Nobel prizes?’

For Ken and the other architects of the NACCCE report, the doubt is not about raising standards but what we mean by ‘standards’. Employers are looking for well-rounded people - academic qualifications have only ever been *part* of what people have:

‘The truth is that if all human intelligence consisted of is the ability for academic achievement, most of human culture would never have happened: music, art, architecture, poetry, love, aesthetics. Yet our education focuses only on the narrow.’

What we need, Ken concluded, is a broadening of education to meet these new challenges. Human capacity is extraordinary. It is the job of education to find out its potential, to bring it out and to tap it.

The idea that we just have to raise standards and all will be well is just not true.



exploring creativity

'The word 'creativity' is a problem for some people. It conjures up the worst excesses of progressive education. In fact, creativity is not some general faculty but a particular thing that a particular person is good at.'

Ken Robinson

The NACCCE report is notable for its attempt to pin down two very slippery words: creativity and culture. In both cases, it considers and rejects the elite definitions - that only very rare people are creative and that culture consists only of works of high art. It acknowledges the sectoral definitions - that creativity is often seen as synonymous with the arts alone and that culture is principally about appreciating those artforms - but demonstrates their narrowness. Creativity is, in truth, more democratic - everyone is capable of being creative in a whole range of human activities, including the sciences. And culture, too, is better thought of as a whole way of life, with shared values and a sense of communal identity.

'I was disappointed the other day when we met someone from the QCA [Qualifications and Curriculum Authority] who said that the first thing we have got to do is define creativity. It really isn't the case that this is all for want of a theory. If that were so, we would have had a full-blooded arts curriculum about thirty years ago.'

Although, as Ken noted with some frustration, the case for creativity has been made many times in the past, it is worth noting that current research is uncovering new evidence that may turn out to strengthen the notion that artistic skills can develop intelligence in general. Although there is a danger of oversimplifying the arguments, some findings are suggestive, as Tamsyn Imison of NACCCE reported:

'In tests with trained musicians, researchers discovered that they listened to music using both left and right sides of the brain, rather than just the right as had been thought. They know more about the structure of the music and they listen to it both analytically and holistically, using both faculties. The implications are that training in music might help you develop the capacity to

use more parts of your brain at the same time.'

Whatever the outcomes of exploring creativity, it is generally accepted that the arts and the sciences have much more in common than the curriculum suggests. While the sciences can be equally as creative as the arts, Ken argued, the arts are not as woolly as some suppose:

'Doing arts, as you know, is not about running wild. It is a discipline. It depends on a kind of delicate ecology between depth of understanding and freedom of imagination, just as the sciences do. With such developments as multimedia, the distinctions between the two are, in any case, becoming less and less meaningful.'

Most of the day's presentations and discussions focused on how this interpretation of creative education might then apply to practice in and out of the classroom, broadening the impact of teaching and learning - and, in the process, actually raising those standards that the Government has been insisting on for so long. Mathilda Joubert, NACCCE Research Officer, cited an example of this catalytic effect:

'There's a lot in the report about learning - and nothing is more important to talk about than learning and how we can enhance learning. A primary head from Essex told a recent conference how, by following very much the principles in our report, he had managed to double the SATs results in his school from around 40 to 87 per cent, and had sailed through an OFSTED inspection. He achieved all this by focusing on skills instead of subjects and instilling the whole curriculum with the arts and the natural cultures of young people. It is the vibrancy of the school that matters - by putting creativity and culture at the heart of your work and recognising where young people are coming from, you are much more likely to raise levels of achievement.'

Doing arts is not about running wild. It is a discipline.

challenging culture

'When culture is coupled with other words, like 'creativity', or 'values' or 'traditions', slightly different meanings attach themselves to it. This is important not just for semantic or academic reasons, but because of what it may or may not obscure or lead us away from.'

Lola Young, Middlesex University

While the conference was warm in its support for a broader definition of creativity - one that would apply to teachers as creative individuals as much as to young people themselves - it was left to Lola Young to tease out a more critical view of culture than perhaps the report itself proposed. She drew our attention to the word itself and to its equally problematic derivations in well-worn phrases, such as 'multiculturalism' and 'cultural diversity'. What do these mean in a society where racism, as the NACCCE report admits, is 'persistent and insidious'?

'In talking of cultural diversity, let's not think we can gloss over the complexities, difficulties and problems involved. Any consideration of how the arts and creativity can be used to foster tolerance, respect and all those good, well-meaning words needs to recognise the long history of black presence in this country, which isn't just about the last fifty years but about hundreds of years' impact on British culture.'

The impact of different cultures needs, Lola urged, to be thought about carefully. On one level, it should make us cautious about sticking forever to traditional hierarchies and divisions between artforms and disciplines. In any case, lots of these boundaries are breaking down thanks to technological developments. A broader point made by Lola was that people from other cultural traditions might take a very different view on what the place of the arts is in society:

'Multiculturalism seems to imply a juxtaposition of a series of cultures, whereas more and more of us are talking about cultural fusion and hybridity. This 'cultural diversity' may not be comfortable to live with - as we saw over the Salman Rushdie affair, which raised complex and difficult issues. We're not heading for some melting-pot nirvana where everyone's happy and there's mutual respect.'

We have to think of different ways of discussing

and using the rich mix of cultural and racial diversity - we need a new kind of inclusive discourse. How, Lola wondered, can we still speak of 'ethnic minorities' when we are living in an increasingly globalised culture? What cultural education needs to address, therefore, is how young people can be equipped to deal with these real complexities and difficulties:

'We should be encouraging young people to articulate views and perspectives which do not necessarily rely on whatever cultural script we've given them, whether that is about identity or about conformity and convention - or, indeed, about what the nature of the arts and culture is.'

Although NACCCE had taken young people's views into account, indirectly through commissioned research such as NFER's *Arts In Their View* report, Lola and others acknowledged that young people are having to reconcile their own experiences with our view of what their experiences are and ought to be. This implies we should be involving young people in the shaping of an 'ideal curriculum' - one that will prepare them for what will be a challenging future. One way it can be achieved is by opening up to the wider world outside the classroom, as Kate Kelly observed:

'I think there's finally a recognition that young people don't cease to be learners once they are out of school. It isn't all about what happens between 9.00 and 3.30. We have to value their learning experiences - which we or they may not even think of as such. It's important to build creative programmes which take place beyond the curriculum but that can have a meaningful relationship to what happens in school. We need 'link' teachers, people in and out of school who can support new activities, from out of school classes to summer schools to totally new kinds of projects.'

This 'cultural diversity' may not be comfortable to live with.



opening the gates

'Teachers are no longer the only gatekeepers of knowledge. They are facing the greatest challenge they have ever faced. The implications of this challenge, as the information age unfolds, are not yet fully realised. Our future lies in the hands of the learners, not the learned.'

Lesley Mansbridge, Haggerston School

This challenge for education is not just about new technology, with its ever-widening range of access points to knowledge, its alternative authorities. Social change is much broader, with a booming economy heading in a radically different direction and a new urgency to issues of social cohesion and equity.

Lesley Mansbridge is the head teacher of Haggerston - a Technology College and Beacon School - where the NACCCE report, *All Our Futures*, was launched. She knows as well as anyone that the role of schools and of teachers has to change - learning has to be at the heart of everything, and everyone needs to be a learner: staff, pupils and all the other stakeholders in the wider community:

'In a school what matters is a learning environment, which is based on a range of teaching and learning styles and the acquisition of new knowledge, skills and understanding. This has huge implications for curriculum delivery and teacher training. A learning environment is one which acknowledges cultural diversity and provides new opportunities for learners. It encourages the freedom to explore, to take risks and learn from mistakes.'

Quite the opposite, in fact, of one school Lesley visited, where - sadly - the head had written up the slogan, 'We aim to get it right first time'. She argued, instead, that you learn through taking chances, challenging the limitations of the National Curriculum and being prepared to change your practice:

'While I accept that the content of the curriculum often restricts creative opportunities, this does not excuse our failure to challenge pupils and teachers to move beyond our and their expectations

and to take risks.'

The NACCCE report is all the more important when even the most recent guidelines from government agencies, like the QCA and OFSTED, persist in relegating creative learning to brief references, tucked away amidst pages dominated by the 'raising standards' agenda. Often, Lesley felt, such reports tended to identify what children should be taught, not what they should *learn*.

'Over a number of years we have tended to value that which we can measure, rather than measure what we value. Our concern for high standards as measured through exam outcomes means that we are still failing to find the balance between good academic results and the personal, social and cultural development of our pupils. We need to find new ways of assessing and accrediting learning.'

Above all, teachers need to continue as learners themselves, keeping themselves on the cutting edge. Including creative learning in initial teacher training is critical but it needs to be followed through with innovative approaches to in-service training, to continuous professional development. Learning is, less and less, the preserve of schools and educational institutions but shared amongst a wider partnership.

'If we are to learn from the report and move the agenda forward to benefit all learners, it is important that those of us in education work in partnership with other agencies. This way we can ensure that the aims and objectives of *All Our Futures*, laudable and very welcome as they are, do not go unheeded. That they are acted upon.'

Our future lies in the hands of the learners, not the learned.

a broader landscape

'If there's one positive message at the moment. I think it is about broadening the landscape - because everyone acknowledges that schools cannot do it on their own.'

Kate Kelly, Arts Education Officer, Islington

The landscape is, as Kate Kelly from Islington's Education Business Partnership (EBP) remarked, otherwise pretty bleak. Where once advisers and inspectors roamed the land, there is now only a minimal and fragmented structure in place. The status of the arts in schools has diminished, especially of dance and drama, not least because most of the people who facilitated them, who made the connections between teachers and artists, who had links with wider creative and cultural developments are no longer in post.

'The situation seems to have come full circle. I now regularly get calls from head teachers asking whether I know anyone who can play piano for school assembly. And they have had to cut their peripatetic music teaching because of the prescriptive nature of the literacy and numeracy programmes.'

So, the weaknesses are many, the strengths less apparent. Meanwhile, across the wintry landscape, a plethora of new funding schemes have seeded: the New Opportunities Fund, the Standards Fund for Music, the Excellence in Cities initiative with its focus on the gifted and talented and a variety of Lottery and other funding streams. These undoubtedly represent a whole range of potential ways in which arts and cultural organisations can be brought (back) into the educational arena. Yet this new world of opportunity is hedged in by doubts. How, asked Kate, do we make sense of it all?

'We need people on the ground, to broker these schemes and partnerships and make the relationships work. Because they don't just happen, or only very rarely. We need strategies so that the constantly changing pieces of the jigsaw can be fitted together. Schools are myopic worlds; often they don't see the bigger picture. So, the real issue is: how then can we do this 'joined-up' bit, how can we work together?'

The real issue is: how can we work together?

Kate's own work with the EBP offers one example of how this might be achieved. Charged with bringing business and education together, Kate is able to work with individual writers and artists as well as larger arts companies. All of them are businesses, whether they are in the commercial sector or not. Through her offices, a whole programme of residencies, gallery and museum visits, and collaborative projects involving schools with other community-based groups has been made possible. The partnerships do not have to be grand to be effective.

'Small interventions - a session with an artist at lunchtime or after school, or a one-off visit - can make a whole heap of difference in the ethos of a school, especially with particular groups of pupils that have become totally disengaged with the curriculum.'

From the other side of what is often thought of as a divide, businesses can play a part in creative learning, as Kate herself learned at first hand from her involvement with managers from the Halifax in the LWT Talent Challenge.

'It was one of the most dynamic learning experiences I have ever had, not least in terms of the exchange of ideas. We found we had more in common than we might have guessed, as we embarked on a lengthy creative process to run a project with two hundred local young people.'

Maybe part of the answer lies in looking out beyond our own specialism - the arts - to see what models of practice businesses and other creative sectors have to offer - such as sport, another of Kate's areas of responsibility.

'My eyes have been opened up to the powers and possibilities of sport in schools. The arts are wonderful but they not the only way of working with young people in both creative and learning cultures.'



things working well

'We look at our students as individuals and try to make connections with them, and between them and the outside world. We bring in artists, we work in galleries - where we have exhibited students' work. Our head teacher isn't daft; he's changing the curriculum to fit the arts in, because that way we produce the best students.'

Head of Art at a Bromley school and arts forum member

Some things *are* working well, according to conference delegates at the afternoon seminars. Schools do still manage to work together, and other kinds of relationships have grown in London as elsewhere with the establishment of Education Business Partnerships, brokering new links between the education sector, arts organisations and business. The arts (education) forums around the capital provide a vital network in developing and sustaining projects.

Money is sometimes there, too - although it comes through a confusing variety of channels, among them the Millennium Festival Awards for All, the European Social Fund, regeneration initiatives, borough Education Development Plans, Education Action Zones, and LEAP itself. There is a similar diversity amongst social programmes - drug prevention is one - which offer opportunities for arts education to prove its worth and relevance.

A number of delegates cited the existence of local arts centres and galleries - and the emergence of new venues like Stratford Circus - as catalysts for arts education work. Not all are building based; the youth arts team in Tower Hamlets brings twenty years of experience to its new partnerships.

Dissemination of good practice is also improving, not just with such major publications as the NACCCE report but with individual project reports. The demand for more arts education work is building, reflected for example in the increasing requests for out-of-school activities and the perception in some quarters that employment is growing in the community-based arts sector. And, equally encouraging, as Tamsyn Imison pointed out from her own experience, schools themselves were discovering the benefits of working with artists and with each other:

'The idea of schools working together has

not exactly been encouraged by government, which has divided us up according to league tables. I decided to get together with fifteen other schools from across the country to commission a touring play from Adrian Mitchell ... This is the sort of project that young people will remember long after all the lessons on literacy and numeracy have been forgotten. And it is replicable.'

Replicable - in theory. The afternoon seminars were practical sessions and the hard-headed truth voiced by many was that *sustainability* was the key challenge. The agencies already in the field need nurturing and celebrating, but fresh partners need to be wooed - including those who have not yet recognised that the arts can deliver their core programme, such as borough departments engaged in urban regeneration.

To draw in new partners, schools and their allies need to exploit the impact and legacy of their arts projects - to become advocates. LEAP offers one route to speak more effectively across the dividing lines, but the LEAs can still play a continuing role in promoting the networking and partnership development essential to sustainability.

Arts education activists need, therefore, to act strategically on all fronts, from constructing watertight bids for funding to ensuring that contact databases are kept up to date, from exploring the transferability of model projects across a whole borough and beyond to finding effective ways to train artists to work in schools. According to Ken Robinson, the ground is fertile for planting these kinds of seeds:

'There are a lot of other things running our way at the moment, notably the shift in the economy and the way that the business community is starting to think about education.'

There are a lot of things running our way.

meeting NACCCE objective one

- To ensure that the importance of creative and cultural education is explicitly recognised and provided for in schools' policies for the whole curriculum, and in government policy for the National Curriculum.

'We don't live in a monolithic state. There are some things the government can do, and some that schools can and should do. Many are doing them already, of course, but we need to encourage and enable all those others out there to do it too.'

Ken Robinson

Four main issues emerged from the discussions about the curriculum. One is the existence of a range of trends and actual initiatives in the education sector that could serve as vehicles for the defence and promotion of creativity in the curriculum. The concepts of lifelong learning and of 'inclusive' education are particularly useful. The targets set for quality of teaching and learning, the notion of new citizenship in the National Curriculum and the rising profile of ICT (Information & Communications Technology) provide valuable opportunities for arguing the case for creative and cultural education. Even the current emphasis on outcomes and outputs can be used in support of this work, as Kate Kelly pointed out:

'We are living in a world of prescriptive measuring, and I think it is important that we can and do assess the difference that our work makes to young people. It is possible to measure success - what even the DfEE acknowledges as 'value added'. And we should continue to be concerned about issues of motivation and self-esteem, about learning in other areas and gaining transferable skills, about the importance of understanding our own and others' cultures - we mustn't fight shy of showing how our programmes make a difference and that they can be evaluated and measured.'

The second substantive point is that all schools need to be encouraged to interpret and deliver the National Curriculum itself in creative ways. Mainstream programmes can benefit from education 'outreach'; both feed and refresh each other. This is the kind of message that demands to be broadcast, along with all the other arguments. Which brings us to the third issue: the

importance of advocacy. Tamsyn spoke for many:

'It is so exciting to be involved in learning - particularly creative learning, and particularly when you do the unexpected and involve everyone, young people as much as staff and other adults. I think we should have many more advocacy schools that actually welcome people in to see what we are doing. If we do that, it will touch people who hadn't thought such things were possible.'

All schools need advocates to bridge the gap between different sectors, to initiate genuine dialogue and to drive the rhetoric towards reality. Sometimes the head or a governor might be that advocate, but not all heads or governors are convinced - that's the challenge for the future, according to many speakers. The framework that used to be in place to argue the case is now in fragments - which leads to the fourth point: that the old network of advocates in the community and in the local authority needs to be reconfigured through existing systems, such as the arts education forums, and through new bodies like LEAP. Until that is in place, it will be up to individual teachers and governors to take the message to heart - and to their colleagues and their peers.

'I met a head the other day at a conference on theatre education, who said that he hadn't been able to get hold of this report. I know it's big and heavy and head teachers get upset at how many trees have been cut down and, anyway, it's too much to get through. Well, we *do* need a synopsis, but if teachers don't have ownership of this and if school governors don't have ownership, then we've got an awfully big gap to close.

Kate Kelly



meeting NACCCE objective two

- To ensure that teachers and other professionals are encouraged and trained to use methods and materials that facilitate the development of young people's creative abilities and cultural understanding.

'Creative learning stems from creative teaching. Unfortunately, a lot of teachers are not creative - not because they are incapable of it but because the situations they work in make it very difficult for them to be creative. I welcome all the recommendations in [All Our Futures](#) on teacher training and in-service professional development, but I have another suggestion to add: that all teachers, including those working in maths and science, should have at least one weekend every couple of years where they do creative workshops with artists and arts organisations. Teachers don't get enough feeding themselves to become the kind of people we'd like them to be.'

Kate Kelly

Conference delegates broadly agreed that initial teacher training needs greater breadth and balance and that courses can lack meaningful guidance on the role of the arts in and across the curriculum. They would echo Kate's call for greater exposure of teachers to arts practice and arts practitioners. A whole raft of further suggestions were made on how this might be achieved, from simply offering complimentary tickets to events or private views to more serious face-to-face encounters, where artists and teachers might train together. A call went up, too, for more teacher placements and internships.

All this would help to end the evident isolation of creative teachers and bring their achievements wider recognition and, hopefully, emulation - as one teacher from Bromley remarked:

'It's the teachers who deliver the results in my school and I don't just mean academic results. Thanks to their hard work in spreading the arts through the curriculum, we turn out students that are self-motivated and independent learners.'

Like the tango, however, it takes two to make an effective arts education project - at least two: the teacher and the artist, as Ken Robinson pointed out:

'We need to keep an emphasis on improving the capacities and skills of teachers in training to provide this kind of education - but it's not just about teachers. We don't train our artists

to do this work either. The training institutions are still focused on the spotlight centre stage, producing the next virtuosi. That's important, but most artists will spend their lives doing other things as well. Over the last 25 years, there has been a vast amount of work in social applications of the arts that artists are still not being properly trained for. It's a scandalous waste of creative capacity.'

While acknowledging that some good work is going on, many speakers felt that the situation demands a more strategic and comprehensive approach to the training of artists to work in this way. Potential trainees need access points to such training across the capital and guidance on how to choose the right course. New forms of delivery, such as distance learning over the web, should be explored and implemented. All forms of training deserve accreditation, so that professionalism can be measured throughout the arts education sector.

'Many recommendations in [All Our Futures](#) are already operating in the arts sector. The call for a national programme of advanced in-service training for artists to work in partnership with formal and informal education has been partly advanced in various parts of Britain. There is a lot of research and activity but it's not yet really part of a larger strategy.'

Felicity Allen, Hayward Gallery

meeting NACCCE objective three

- To promote the development of partnerships between schools and outside agencies which are now essential to provide the kinds of creative and cultural education that young people need and deserve.

'Schools cannot be sole traders in education any more. The whole concept of who educates and why and when is altering around us. The education that we are looking for in the future must be a collaborative process. It isn't something that schools ought to feel they have to offer on their own.'

Ken Robinson

Advocacy, brokering and partnership: this triangular strategy was visited and revisited during the afternoon. People argued, on the one hand, for seeking endorsements from the great and the good, for celebrity approval, even for PR stunts to draw attention to the importance of creative and cultural education - all this in the hope that recognition, support and money might then flow in. On the other hand, they agreed, the good work being undertaken by some of the Education Business Partnerships (EBPs) should be expanded and consolidated. After all, not all EBPs are interested or involved to the same extent in this area of development - but they need to be. And to ask who else can match businesses with schools and bring them to the table should not perhaps be left as a rhetorical question but should stimulate discussion about other possible mechanisms.

Arts organisations are often faced with the daunting task of approaching schools directly - a time-consuming process whose success may depend on tapping existing enthusiasms for arts education work rather than tracking down schools and teachers who have not participated before. The luckier ones can approach brokers to make those new partnerships; in the Hayward Gallery's case, this might be Lambeth EBP or the Institute of Education. Yet Felicity Allen, Head of Education at the gallery, counsels caution:

'I do want to establish these partnerships recommended in *All Our Futures*, but I also want to look at the nature of these partnerships, what they are for, and who is funding what, when sometimes no money changes hands. Some partnerships are so superficial that it seems that only the agencies themselves are in partnership, while others are so long-term and deep that they become a kind of club.'

The education work offered by cultural organisations is still mixed in its quality and education departments and officers still vary in status and

influence. In the worst cases, the education programme is not part of the general policy direction, but trails it and, at best, tries to mediate it in some way. In the other cases, education work amounts to much more than producing teacher packs and, when it does, it calls for care in negotiating the terms of the creative partnership.

While some arts organisations, according to Felicity, wonder whether they shouldn't be choosing the content of projects and deciding how they are to be delivered, others - like Anna Ledgard - see dangers in too prescriptive a role:

'As arts organisations, we sometimes damage the situation by not recognising the essential role of the teacher. The partnership must be a proactive one, not reactive. There has been a lot of reactive practice and it hasn't done the teachers' or the schools' confidence any good.'

Partnerships can founder on other issues, of course - lack of resources, for one, bringing us back to the issue of how important it is to sustain the work. Without continued and secure financial support, as Felicity argued in her presentation, 'the policy is implausible and the practice limited'. Core and/or longitudinal funding will make more research and development possible and will allow sufficient time for a sound exit strategy.

In Ken Robinson's view, strategic thinking about funding should also happen at government level, too, where, to take a current example, £900m (a figure set to increase to £1.5b) is going through the DfEE's standards fund for the in-service training of teachers and to support school initiatives:

'There isn't anything there that says 'creativity' or the arts - none of this money is directed at the kind of objectives we have been talking about today. The money is there. It's a question of setting priorities.'



agenda for action

These action points are aimed variously at individual teachers, artists and other arts education activists; at local and regional agencies, including LEAP and LAB; and at the national bodies, including NACCCE. The conference recommended that action should be taken to:

- sustain the collaborative relationship between LAB, LEAP and NACCCE in working towards the realisation of the creative and cultural education agenda
- shape and influence the development of a creative and cultural education vision for London through further consultation and partnership
- develop LEAP as a linchpin organisation in the development of a sustainable cultural infrastructure, providing contacts, information and opportunity across the city
- exploit opportunities to research quality in current arts-rich initiatives, eg learning beyond the curriculum and exploration of styles of learning
- enable young people to be able to articulate their own views on creativity and the arts in a public forum; work towards expanding opportunities for work experience in arts post-14 through fostering partnerships with cultural industries
- promote creative and cultural education in teacher training and in-service training, and provide opportunities for placements in the cultural industries for teachers
- create more training courses and education placements for arts practitioners wishing to work in education
- devise a higher profile media campaign to demystify school and arts cultures and to promote the value of creative and cultural education in school and community settings
- create arts education advocates by targeting senior managers, governors and parents and through dissemination of model projects
- foster Education Business Partnerships as serious players in brokering partnerships between education and the arts sector
- ensure that essential contact and project information is accessible and up to date, eg on databases, and that networks are maintained and developed
- audit current national publications and reports on arts education and related practice, and identify research gaps to be filled
- publish examples of good practice, practice that represents quality on many indicators - accessibility, inclusivity, innovation, strategic impact, sustainability, value for money, effective partnerships

and ensure that the executive summary of the NACCCE report - All Our Futures - is published.

the first step

'This is not an arts lobby. This is a group of artists, scientists, business people and educationalists, which is really important strategically. It's too easy to marginalise a lobby group. With David Blunkett's blessing, we set up the committee [NACCCE] and met for a year before coming up with **All Our Futures**. Now, anything that David Blunkett does affects 24,000 schools. It's too easy to say: something should be done. We asked what *should* be done, how and over what timescale. Our report sets out the context, defines creativity, explains how it can be related to culture.'

Ken Robinson

Twelve thousand copies of **All Our Futures** have been published. NACCCE wrote to 150 organisations around the country to see if they wanted to meet up to discuss the report. Instead of the expected half dozen takers, there were nearly 70 - including the Regional Arts Boards, the National Campaign for the Arts, the NUT, Equity and the TUC. Many of them said immediately that they wanted to run with the report as a policy document.

'We wanted to prove to the government that creative and cultural education isn't something extra, a new burden on teachers' plates. It is exactly what good teachers and good people in the area of creative education are already doing. We just want them to recognise it, to reward it, and to make it easier for other people to do it, too. We want the policy to catch up with the practice.'

Ken Robinson

Up to the time the conference was held, the government had not made any significant response to the NACCCE report, despite the

fact that two Secretaries of State had commissioned it. The attempt to persuade a junior education minister that what schools and other interested (but very busy) parties could do with was a cheap-to-produce summary of the report had met with a lukewarm reception, according to Ken Robinson. But the process has not stalled entirely. Indeed, it cannot. Its time has come and, sooner or later, we - and the government - will have to admit it and take the appropriate action.

While we wait for action from the top down, for the government to grasp the full implications of the NACCCE report and the challenges it presents, we need to work from the bottom up, to start spreading the good practice, to encourage every school and every arts organisation to work in this developmental way, proving by example, by the quality and quantity of projects, that this is all really worthwhile supporting.

Finally, Ken Robinson brings us back to the future:

'I think the good news is that at the end of the nineteenth century, the people who said it couldn't be done were proven wrong. I hope that when people look back at those of us who are trying to steward the system now, they'll look too at our critics and say that they were just as wrong. We are trying to set a course for education and cultural policy for the next century. We are saying to the government that this isn't an overnight process. It will take a while - probably five to ten years - but I think it is time that they and we took **the first step**.'



Organisations represented at the conference

Southbank University Middlesex University Caterham High School British Museum Greenwich & Docklands Festivals Hayes School Lyric Hammersmith Greenwich Dance Agency LB Enfield Survivor's Poetry LB Tower Hamlets Darrick Wood Senior School Spread The Word Apples and Snakes Wessex Gardens Primary School Kensington & Chelsea College LB Barnet Tate Modern The Prince's Trust Studio 3 Arts Stratford Circus Kingston Second Wave Hackney Free & Parochial School Caramba! Marjorie McClure School Piano Circus Royal National Theatre Clean Break Theatre Company Waltham Forest Arts in Education Network Hackney Music Development Trust Half Moon Young Peoples' Theatre LIFT Spitalfields Festival Redbridge Music Service LB City of Westminster Education Centre for Waltham Forest NESTA Arts Council of England Tower Hamlets Wigmore Hall RB Kensington & Chelsea Unicorn Theatre Womens' Art Library LB Greenwich IRIE! dance theatre Oxford House Greenwich Young People's Theatre Institute of Education A Space University of North London Public Art Development Trust Polka Theatre Blackheath Halls LB Lewisham Theatre Royal Stratford East Café Gallery at Southwark Park Arts Path Project WAC Performing Arts & Media College LB Hounslow The Circus Space The Making Place St Mary's RC School National Youth Music Theatre Haggerston School The Kaos Organisation Royal Festival Hall London Bubble The Art of Change Centerprise Literature Development Project Institute of Public Policy Research City of Westminster Arts Council Animarts Downshall Centre Education Centre for Waltham Forest Merton Music Foundation Akademi Islington LEA Offices Shape Urban Development Hackney Education Business Partnership Darrick Wood Junior School Community Music Kids' Club Network Association of British Orchestras Churchill Theatre Children's Music Workshop Young Vic Summer Education (UK) Battersea Arts Centre Sinfonia 21 Ambassadors Theatre Group Education Extra Trinity RC High School Unicorn Theatre Harrow Teachers' Centre ITC Oakdale Junior School Associated Board of the Royal Schools of Music East London Dance Seven Kings Primary School Elmhurst Primary School Oval House Engage English & Media Centre Art In The Park ACAVA National Foundation for Youth Music LB Bexley London Print Studio Contemporary Dance Trust, The Place Harrow Teachers' Centre Mousetrap Foundation Artec LB Bromley St Helier Youth Centre Creative Knowledge Company LB Camden Paul Hamlyn Foundation Soho Theatre Company LB Hammersmith & Fulham Enfield Education Business Partnership

The report is published by the London Education Arts Partnership in collaboration with London Arts Board.

LEAP is a new independent company arising out of LAB's very successful borough-based arts partnership funding and development programme. LEAP's aims are framed by six core activities: advocacy for the arts in education - raising the quality of arts education provision - provision of training for artists and educators - provision of research/evaluation opportunities - sharing and disseminating good practice - fundraising for arts education programmes.

For further information, visit the LEAP website at www.londonartsed.org.uk

For more information about LAB, visit its website at www.arts.org.uk/lab or contact:

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ARTS ED2000

valuing creativity in learning

BOOKING FORM

 Friday 30th June 2000 9.30am to 4.30pm
The Friends House, 173-177 Euston Road London NW1

Co-ordinated by London Arts Board and London Education Arts Partnership with the co-operation of the National Advisory Committee on Creative and Cultural Education (NACCCE)

In November 1999, one hundred and thirty delegates met at the LEAP/LAB conference *All Our Futures: Making it Happen* to discuss the findings of the NACCCE report, 'All our Futures: Creativity, Culture and Education.' An agenda for action in arts education was formulated.

Through keynote speeches and a programme of seminars and workshops, Arts Ed 2000 will address this agenda, looking at issues such as:

- Innovation in contemporary arts education
- Creative partnerships between arts, education, business, industry and other sectors
- Development and sustainability
- Communications, networking and information exchange
- What the arts and creativity mean to schools and youth organisations

Arts Ed 2000 also plays host to London's first *Arts Education Exchange* where exhibitors will introduce delegates to a variety of:

- innovative projects and initiatives
- agencies and services
- funding and training opportunities

At the time of going to press confirmed key contributors to Arts Ed 2000 include Rex Pogson, Director of Warwickshire LEA's Artszone; Felicity Woolf, currently working with the Arts Council and the QCA on 'From Policy to Partnership: developing the arts in schools' and advising DCMS on the Artsmark scheme; Torsten Friedag, Director, Islington Arts and Media School.

Please send a separate (photocopied) form for each individual delegate to: Arts Ed 2000, Salisbury House Arts Centre, Bury Street West, Edmonton, London N9 9LA Telephone: 020 8360 7779

Booking Details: Please reserve me a place at Arts Ed 2000.

Name _____ Job title: _____ Organisation: _____

Phone: _____ Fax: _____ E-mail: _____

Do you have any special mobility/sensory/dietary requirements? Please specify _____

I enclose a cheque for £45/£65/please invoice (delete where applicable)

Conference fees are: £45 for individuals or small organisations (turnover under £15,000)
£65 for large organisations (turnover over £15,000).

- I Fees include lunch and refreshments throughout the day
- I Full conference details and choices of workshop and seminar sessions will accompany confirmation of your booking.
- I Cheques should be made payable to LEAP and should be sent, together with the booking form or within three weeks of receipt of invoice to the address given above.
- I The deadline for booking is Friday 26th May.
- I Cancellation of a confirmed booking must be received by 12th June 2000, otherwise the full amount is payable.
- I Please notify us of requests for sign language interpretation by 12th June 2000.
- I The Friends House is accessible to wheelchair users and is fitted with an induction loop.

