

CREATIVITY

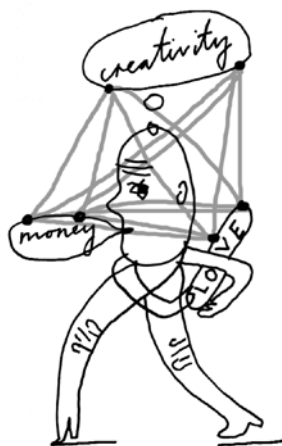
MONEY

LOVE

Learning for the 21st century.

CreativityMoneyLove

Edited by
Shelagh Wright,
John Holden,
John Kieffer,
and John Newbiggin



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Acknowledgments

CreativityMoneyLove is our shorthand expression for the things we all need and want to be able to lead fulfilling lives. Learning how to engage with them, value them and keep them in some kind of sustainable balance is essential to us all. The contributors to this collection are all in some way experts in this balancing act. They have given of their creativity for love of their subject and care for the future of these ideas, and for no money. Their time and wisdom has been contributed under creative commons licensing so that their thoughts can be accessed by all and built on by anyone. We thank them and hope through their genuine generosity that we can contribute to the momentum for a better way of learning for the 21st century.

We would also like to thank Creative & Cultural Skills (particularly Sam Mitchell) and A New Direction (Steve Moffitt, Holly Donagh and Steve Woodward) for making this project possible with their support and willingness to take a few risks. And thanks also to the designers of this book, Project, for their flair and creativity, and to Paul Davis for illustrating as eloquently and lovingly as ever.

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'We' are...

We four work in the creative economy and the arts as writers, policy-developers, consultants – and do-ers. Synergies in our thinking, overlaps in our interests and networks have led us to look for projects on which we can collaborate, for our mutual advantage and because we believe the values and business styles of much of the creative and cultural sector offer a way forward for the global economy. And let's face it, we all need to find a way forward right now...

John Holden, John Kieffer, John Newbigine and Shelagh Wright

Foreword

CreativityMoneyLove has an important question at its core – 'what does the education and skills system need to look like in order for people to lead fulfilled creative lives, and in order for the creative and cultural industries in the UK to thrive?' It is a question that is currently being asked by politicians and policy makers in different ways, in respect to different sections of industry, as they search for levers to economic growth.

The aim of this publication is to give creative practitioners, employers and key thinkers a platform to express their views. Creativity as a concept is not an isolated part of the education system. It has the potential to underpin the entire way we learn, in order to build more imaginative, innovative and thoughtful people who can prosper in a rapidly changing world. It is vital therefore that we ask those at the forefront of their fields how they think the system could and should be changing. We have asked people to consider education in the broadest sense, from the school curriculum to vocational training, from university teaching to informal learning.

The opinions expressed here are not our own. Many are overtly political, controversial, inspirational, and contradictory. We wanted to capture those views here, at this particular moment in time, when some key decisions are being made about the future of education in the UK. As two agencies that are in a position to take some of the ideas forward, this is an important part of the process of our own strategic thinking for the future.

For A New Direction and Creative & Cultural Skills, the content generated through CreativityMoneyLove will provide the stimulus for a range of conversations, interventions, projects and discussions with young people, policy makers, employers, educators and creative practitioners. The dialogue has started at www.creativitymoneylove.co.uk, where all the pieces are also published online, and the bank of opinion can be added to. Spread the word, and add your own article on the subject.



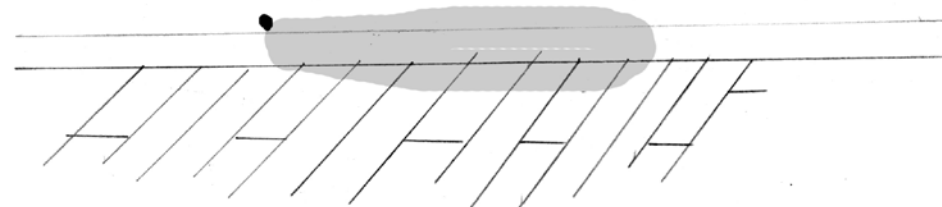
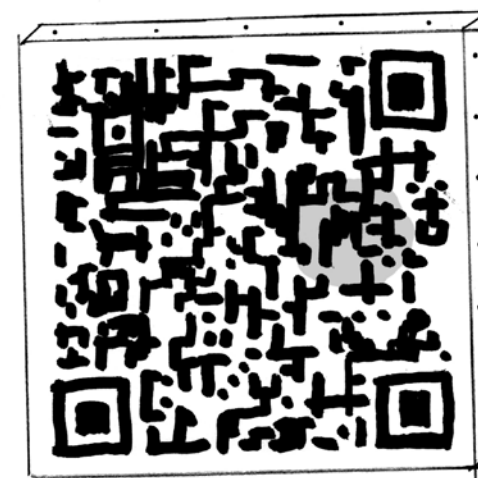
Catherine Large and Pauline Tambling
Joint CEO, Creative & Cultural Skills



Steve Moffitt
CEO, A New Direction

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CORUSCATING CREATIVE THRIVE-OSITY © OIL ON CANVAS, 2011



CreativityMoneyLove

John Holden, John Kieffer, John Newbigin and Shelagh Wright

The revolution is being televised: every day in the news we see radical changes being enacted around the world. It is also being digitised, and people are finding new ways of doing things for themselves. Two areas where change is happening at a frenetic pace are in the education system (in its broadest sense) and the creative economy. This collection takes a look at where these two fields meet, and how they interact.

In the introduction to his 1999 report for the government 'All our futures: creativity, culture and education' Ken Robinson wrote 'Education throughout the world faces unprecedented challenges: economic, technological, social and personal... We argue that this means reviewing some of the basic assumptions of our education system'.

Twelve years on, with hundreds of billions expended, much legislation passed, and another entire generation of young people having passed through our education system, there's not much evidence of that shift in assumptions. If anything, the response from this government, as from the last, has been to cling tight to the oldest and most entrenched of our collective assumptions about education and learning – literacy,

numeracy, narrow targets, exams and discipline – all eminently suitable for Mr Gradgrind's empty vessels. Even the term 'apprenticeship', suddenly re-invigorated, has a reassuringly well-worn, Victorian, feel.

None of it acknowledges the profound changes sweeping through our world. It's worth recalling J K Galbraith's observation on how governments and bankers responded to the Wall Street crash of 1929 – 'Faced with the choice between changing one's mind and proving that there is no need to do so, most people get busy with the proof.'

As the title of this book suggests, our premise is that we have allowed concepts and values that belong naturally together to become divorced. Creativity, money and love

is our shorthand expression for the things we all need and want to be able to lead fulfilling lives. Learning how to engage with them, value them and keep them in some kind of sustainable balance must be at the core of what each generation seeks to pass on to the next. It is what keeps our societies dynamic and harmonious. Therefore they each demand some place, some recognition, in the structures we put in place to educate our children and to pass on the skills we go on acquiring throughout our lives. This should not be a radical proposition because we instantly recognise it as true. Yet we fail to put it into practice.

So where do we start? A good place to begin is with the skills needed for the creative and cultural industries because they are, in so many ways, harbingers of the future.

Because so many of the creative industries are riding the digital wave, indeed are dependent on it for their existence and part of the energy that drives it, it is in this sector that many of the problems and opportunities that are beginning to impact on every part of our society are most apparent. And because so many of the creative industries are at the interface of economic activity and cultural activity, because they engage people at the most visceral personal level and at the most potent social level, their strengths and weaknesses can provide a glimpse into what the future holds for much wider swathes of our society.

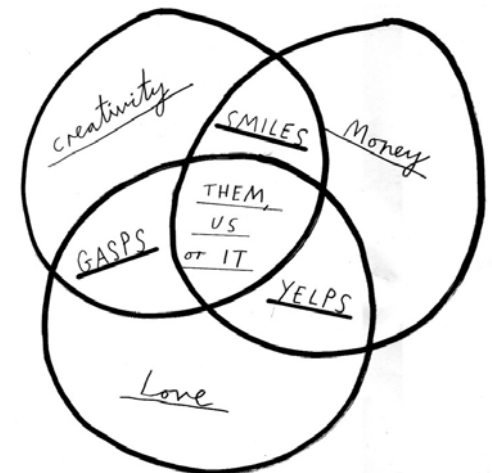
Across the world culture is playing an ever-increasing role in people's lives. There are millions more users of the internet and social media every month, where much activity is culturally driven. More and more people are making a living from culture, and politically, it is often cultural activists who are leading protests from Tahrir Square (so that they can change their government), to Kensal Rise (so that they can save their public libraries). All of a sudden, the UK Department for Culture Media and Sport has found itself transformed from being the smallest,

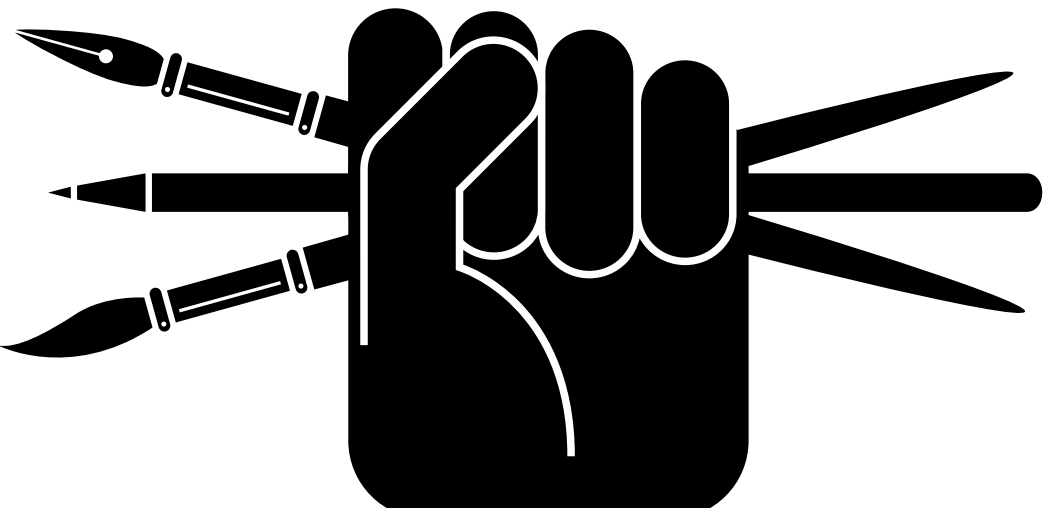
most marginal department in Whitehall to being at the centre of two of the biggest news stories of the decade: one about criminality and regulation in the media, the other about the consequences of riots for the London Olympics. Cultural questions are now at the heart of change, and the interconnectedness of creativity, money and love is becoming ever more apparent.

The creative sector has been a significant contributor to economic growth (it is said to account for 7% of the UK's GDP) and social innovation. As a nation, and as individuals, we need to be able to make the most of the economic and social opportunities that creativity and culture offer.

We need an education and training system that is fit for purpose in the age of creativity. We need public and private sectors to be working together to make a better future.

The Prime Minister recently installed a Tracey Emin piece in Number Ten. It is a neon sign that says 'More Passion'. We agree, because the stakes are high. We have invited passionate responses from a wide range of people from different disciplines, places, and viewpoints to the broad question: What does the education and learning system need to look like for people to lead creative lives and so that the creative and cultural industries flourish?





Education
in the arts
is more
important
than ever.
In the
global
economy,
creativity
is essential.
Today's
workers
need more
than just
skills and
knowledge
to be
productive
and innovative
participants
in the
workforce.

Anne Duncan,
US Secretary of State
for Education

One Solo

Malcolm Gillies,
Musician and Vice-Chancellor of London Metropolitan University

What are you?

"You are what you eat".
So I learnt in biology.
But the world is getting fat.
And running out of food.

What are you?

"You are what you think",
the philosopher smugly opines.
Can I ever know what you
really think? In fact, do you
know yourself?

What are you?

"You are only what you
are, right now", shouts the
exchange trader. There is no
past. There is no future. Just
the present. Your present value.

Who are you?

Who, me? I'm BAMAPhD.
Because you are your
qualifications, in the
directory of life.

Who are you?

I'm a musician. That's what
I like to think, anyway. I dream
in sounds. I think through
sculptured time. I am harmony,
and dissonance.

Who are you?

Yes, you! Well, you are who you
are. Nothing more. Nothing less.
Just you, without even your
clothes. Or your Blackberry.

Why are you here?

I didn't have any option,
honestly Officer. My parents are
to blame. They caused me to
happen. What choice did I have?

Why are you here?

Because you told me to,
and it's 3 o'clock. You
have power. I have none.
Must I obey?

Why are you here?

Well, I have to be somewhere.
If I'm not here, I'll be there.
But then, there will be here.
Boy, am I confused?

Education?

To eat better, think better,
be better

Education?

To train, have a career,
find yourself

Education?

To fathom people,
time, place.

Life: A Know Play.
Malcolm Gillies © 2011



Tomorrow's world today

Paul Jackson
Headteacher, Gallions Primary School, London

Excellence and enjoyment, skills based curricular, knowledge based curricular, enquiry based learning ... everyone has their opinion as to what we should be teaching today's children. But many forget that today's children will not be adults in today's world, they will be adults in 'tomorrow's world', a different place, with a different set of rules, different boundaries, and different opportunities.

We need to educate today's children for a world that doesn't exist, a world that we can try to imagine, but one that is unpredictable and unknown.

Knowledge is now available at the touch of a button, anywhere. A quick internet search and we can find out even the most obscure facts. Even the skills to find the knowledge seem to come naturally to most children – I've seen five-year olds (including my own son) navigate the internet with ease.

So what do we need to equip today's children with, not only for the creative and cultural industries to thrive, but for all industries to develop and to succeed?

We need to embed a lifelong love of learning. To turn children on, to excite, to empower, to engage.

Our schools need to be vibrant, inspiring places. Our teachers need to be just as vibrant and inspiring and the opportunities that we offer our children need to give a rich, varied range of experiences that are far-reaching and beyond what the child has already experienced.

We need to open minds, to offer opportunities that enable free thinking, we need to encourage questions, encourage children to make mistakes, to take risks.

We use the phrase 'to think outside the box', but in a recent 'out of the box' experience, some children taught me that we need to stop using this phrase. They told me that when real learning takes place, we need not to think outside the box; when they learn most effectively there truly is no box.

This is what makes the very best schools, the schools where the sky is the limit, where there is no box.

Our education system needs to be joined up, truly collaborative. With schools at the very centre of communities, becoming hubs of learning with cradle to grave offers.

We need to grow confident, respectful, resilient, inquisitive individuals with the skills to adapt to the changing world they live in.

On a very simple level, we need to expose children to as many artists and creative practitioners as possible. So they do not see artists as people who paint very expensive paintings, but as real people, people who they can become, not just dream about becoming. Every child should get to work with artists, dancers, actors, musicians, authors, illustrators not once in their lives, but regularly. But equally, they should be given the opportunity to work with solicitors, accountants, painters, gardeners; for them to see that successful futures are achievable, not distant dreams.

There of course needs to be a form of assessment, to know that children are making good progress, but what we assess needs to

be broader than the 3 'R's. We need to find effective ways of assessing children's creative skills and their attitudes to learning and to life and indeed their well-being.

We also need to recognise that with the invention of new technologies that the world is a much smaller place than it was a decade ago and in ten years time, it will be a smaller place still. We need to use these technologies to expose children to the wider world, to learn from the very best; to apply and improve on what others have learnt to impact on their own lives.

Our education system needs to become a different place; a place that values more than SATs results; a place that values everything about children and young people; a place that understands that while it is important that children have good basic skills in English and Maths, the successful child has so much more than this and we need to work with the wider world to understand exactly what this is. Our education system needs to be truly outstanding and to do this, our schools need to stand out.

'It's not that I feel that school is a good idea gone wrong, but a wrong idea from the word go. It's a nutty notion that we can have a place where nothing but learning happens, cut off from the rest of life.'— John Holt

Our challenge is to turn schools into places where more than learning happens; where children live to learn, not learn to live.



Serious creative achievement relies on knowledge, control of materials and command of ideas. Creative education involves a balance between teaching knowledge and skills, and encouraging innovation. In these ways, creative development is directly related to cultural education.

Ken Robinson
All Our Futures, 1999

Seeing the wood for the trees:

The creative industries and the reforms to the education system in England

Hasan Bakhshi,
Director, Creative Industries in NESTA's Policy & Research Unit
and Honorary Visiting Professor at City University

It is self-evident that all industries which are ideas-based, innovative and knowledge-intensive, including the creative industries, need creative people to thrive. Creativity is, of course, nurtured and stimulated in people in many ways, but the great institutions of education – our schools, colleges and universities – play an essential role, not least because young people spend so much of their waking hours in these institutions.

The big questions

Arguably, the reforms set out in the government's schools and higher education White Papers and its response to Alison Wolf's review of vocational education amount to the most profound changes in generations to the talent pipeline feeding the creative industries. But there is a danger that industry is focusing its efforts on lobbying for what it can most easily influence, rather than what is most important.

Take apprenticeships. While it is important, of course, that the creative industries take advantage of the available additional funding for apprenticeships, this must not substitute for fundamental debate on what the education reforms mean

for the creative industries: on the failure to address the demise of creative computing from English education up to key stage 4, or on the structure of the new English Baccalaureate which, unlike its international counterpart, completely ignores art. Why has it fallen to Eric Schmidt, the American executive chairman of the US giant Google, to remind us of the damage that English education does to the creative industries by forcing students to specialise prematurely in either science or the arts? We urgently need a wide-ranging debate on how the creative industries can work with schools, colleges and universities to address these problems but, with one or two noticeable exceptions, UK industry leaders have been silent on these issues.

A need for new coalitions

At a time when there are major concerns that the way government is approaching mathematics and physics may be at the expense of creative education, the creative industries need to think of themselves less as passive recipients for talent and more as active agents in developing creativity in young people. The creative industries must play their part in addressing long-

standing shortfalls in English education and in making more sophisticated, evidence-based recommendations for education policy.

Of course, this may seem a very big ask for industries made up of busy (largely small) creative businesses, many of which already devote significant time to schools through participating in open days, giving guest lectures and sponsoring school competitions. In our research for Ian Livingstone and Alex Hope's Next Gen skills review of the video games and visual effects industries, we found that a surprisingly high 46% of video games businesses claimed to have 'engaged' with schools, and that a big reason why they did not do more was because of time pressures. In this context, it is worth remembering that the video games and visual effects industries make their impressive contributions to the UK's economic growth with a workforce of perhaps no more than 15-16,000 people between them. Industries as small – and as fragmented – as these need to think hard about how they can more effectively engage with an English education system in a way that is sensitive to the commercial pressures on their time.

The evidence certainly supports the view that more effective engagement is needed. In the case of video games and visual effects, we uncovered extraordinarily high levels of ignorance persisting in schools about the needs of these industries and the UK's world-leading position in them. Only 3% of young people, for example, recognised that physics was one of the most important subjects for video games employers. School teachers were no better informed, with only 2% recognising the importance of physics and 7% computer science (against 44% who mistakenly singled out ICT).

For sure, part of the solution lies in building stronger alliances between different creative sub-sectors. It is ironic that industries which depend so much on creative collaborations (and the trade bodies which represent them) struggle to break out

of their silos and develop joint engagement strategies and policy positions even on issues where there is a great deal of common interest. The education system is surely one such area and there is a very good opportunity to address this in the new Creative Industries Council.

But an important part of the solution lies in the creative industries building broader-based coalitions: in identifying other interests, sectors and agencies outside of the creative sector that also need our education institutions to foster creativity; to use the networks of these other groups to engage directly with schools, colleges, universities and talent; and to work with them to develop robust and evidence-based lines on education policy which, as a result, are more likely to reach the ears of policymakers.

This is, perhaps, one of the biggest lessons we learned during the Livingstone-Hope skills review, where undoubtedly our strongest recommendations for educators, policymakers and industries were developed with bodies and learned societies as wide and varying as the British Computer Society, Institute of Physics, STEMNet and Teach First.

The Institute of Physics boasts 75% of physics teachers among its affiliates and around 3,000 young people participate in its Youth Membership Scheme: what better way for the visual effects industry with its 5,000-odd workforce to engage with the 25,000 or so schools in England than to partner with them?



The digital economy can thrive with a very affordable investment of 5p

Ian Livingstone,
Life President of Eidos, creator of Lara Croft and Tomb Raider,
and co-author of the Next Gen skills report

The first P is for **Pound£**

The digital creative industries in particular need access to finance in order to scale up to serve and monetise global markets. Investors must learn to understand the value of creativity and digital content.

The second P is for **People**

You can't build a digital economy with a nation of digital illiterates. Creative digital content requires a skilled workforce with an understanding and knowledge of art and science. It is vital that computer science is brought into the National Curriculum

as an essential discipline. It is the lingua franca of competitive, innovative businesses. It is from the combination of computer programming skills and creativity by which world-changing companies such as Google, Facebook, Twitter and Zynga were built.

The third P is for **Pro©perty**

Property in the sense of Intellectual Property. The UK excels at creating world-beating IP but is not very good at retaining ownership of it.

So often foreign companies see greater value in the IP that is created in the UK than we do ourselves. The UK is arguably the most creative nation in the world. Witness the success of UK fashion, music, design, film, TV, games and advertising. The UK receives the accolades, the Oscars, the BAFTAs for its artists yet, more often than not, the global revenues from this most creative nation reside offshore. IP ownership builds value, not work-for-hire.

The fourth P is for **Pipes**

Super-fast broadband is essential for both uploading and downloading content.

The fifth P is for **Perception**

For too long the creative industries have been seen as 'fluffy' and run by 'luvvies'. For too long, governments have failed to support content companies in the video games industry for fear of negative headlines in the popular press. Designers, artists and geeks have come of age and should be celebrated for their creativity, innovation and wealth creation.



BETWEEN JULY 2010 & JUNE 2011

76.7% OF ADULTS REPORTED PARTICIPATION IN ARTS ACTIVITIES

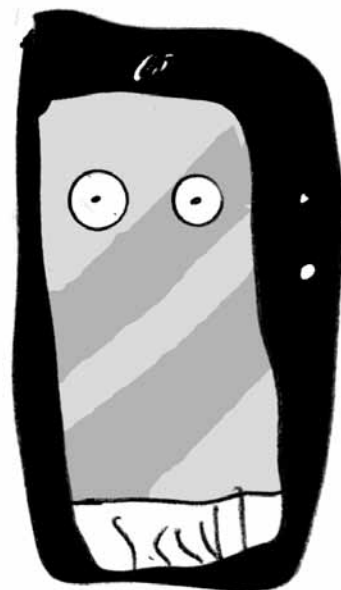


Experiential learning:

How Further Education must foster a new generation of entrepreneurialism

Fintan Donohue,
Chief Executive of North Hertfordshire College and acting
CEO of Entrepreneurship4FE

The **F/E**®™
"EDUCATED,
CULTURAL"



Employers in many UK industries are struggling to compete in a global economy that makes increasing demands on the quality, price and ingenuity of their product range. Qualifications based only on knowledge and skills will no longer provide employers with the supply of the creativity that their business demands. FE colleges will risk being marginalised if they do not reform and embrace the changes that these employers and the economy require.

I don't think this is just a temporary problem of the economic downturn and the subsequent shortage of jobs. Instead, over a longer timescale of three, five or even ten years, businesses will be looking for employees who understand culture, who can add value to the business straightaway and come to them with experiences of working in industry and of managing those businesses within colleges successfully.

This approach is not easy to implement but there have been significant initial steps taken for the creative industries in this regard. The initial change has been qualification-driven, with Creative Apprenticeships showing the way in terms of linking education to real working opportunities. However, it's important to remember that there are 64,000 students studying creative courses in colleges. We have a challenge, therefore, in terms of scalability, and this will need more radical reform if we are to create opportunities for such large numbers of students.

To achieve a shift from a traditional education paradigm to a more experiential and entrepreneurial model of learning, colleges will

require a significant change in mindset and a new approach towards partnership and leadership. This is not a cosmetic change to further education but a transformation of the whole way in which we provide for learners in the current and future jobs market. One method of doing this in the creative industries is to incubate real businesses within colleges.

To give a simplistic example, hairdressers are trained within businesses in colleges, but their role in that situation is largely to provide the product: in that instance, a haircut. However, there are now a few examples of colleges going much further than this. City College Norwich, for example, has an in-house live radio station which has a business model that relies on commercial partnerships in order to be sustainable. This puts learners at the sharp end of the programme but without the financial exposure in the real world.

In the creative industries, this could translate, for example, into a dance production venture in a college, which links together media, hospitality and creative learners to produce a sustainable company. This would tie in aspects of

social media, event planning, business management, performance and other aspects of being part of a startup business. People who undertake this type of experiential learning are likely to come out much more prepared to offer something innovative to a business, or to leap into self-employment themselves.

Colleges need to be more than skills supply lines and, in addition, they must become incubators of successful businesses that can compete directly with services offered in the private sector.

Principals and senior managers need to review the industrial output model of education and instead embrace the fact that colleges can broker new relationships with the labour market. This is happening in isolated pockets across colleges, but we need to ensure that there is now a shift to a whole-college approach to solving these problems. Bodies like the National Skills Academy for Creative & Cultural can help to provide networks and platforms for innovation to emerge from the outside; but, as colleges, we also have to be willing to change internally to progress.

I Give You Everything

Clive Gillman,
Director, Dundee Contemporary Arts

I Give You Everything (Lisa Stansfield)

In 2009, I spent some time hanging around the charity shops of Cupar, a small market town located right in the middle of the Kingdom of Fife. Cupar is a town that still just about functions, with a selection of small shops and food outlets, minor parking problems, my dentist, a fine baker and seven charity shops. It also has a further education college that teaches golf studies and an interesting annual arts festival, as well as being the constituency base of MP and athlete Menzies Campbell.

Give It Up (Gloria Estefan)

For three months, I browsed the shelves of these charity shops in an attempt to buy up all the second-hand music CDs which contained songs that related to a theme of 'giving'. Amongst all of the Blue and S Club 7 back catalogue that provides the basic stock of these shops, I eventually managed to find enough songs to fill a compilation which was lovingly remastered as a new CD entitled **I Give You Everything**. **Some Gave All (Billy Ray Cyrus)**

Containing 10 tracks, this compilation CD was produced in a limited edition of seven and packaged alongside a signed unique print I had made (based on the images from the CD covers I had purchased) and framed for display. These editions were then donated back to the charity shops who were then free to sell them (or exchange them) for whatever value they felt appropriate. **You Give Me Something (Jamiroquai)**

As an art project, it was perhaps unspectacular, but as an attempt to express some frustration around the inarticulate notions of value that inform our everyday transactions, it had more success (for me, anyway). Songs about love, freely given, sold once, then given with charitable intent to be resold at a lesser value, before receiving the magic fairy dust of artistic intent in order to render them more valuable, possibly even more valuable (hopefully) than their original product price. Perhaps it was ultimately little more than an attempt to render some value from the vanity of artistic intent through a proper high street retail experience.

Give Me Life (Daniel Powter)

As a wise man once told me, economics is the translation of value from one location to another; that it is the transfer of alienable significance from one owner to another owner as part of a trade. It is not the movement of money to create more money. That is usury – a practice that is a sin according to most major religions and was pretty much illegal in England until 1545. It used to invite capital punishment in the former Soviet Union and in *The Divine Comedy*, Dante places the usurers in the seventh circle of hell alongside the blasphemers and the sodomites.

Quite a Party, Give It To Me (Kylie Minogue)

Talking to others about this led me to find out that what I was beginning to gain was effectively a Marxist perspective. That a deep and rich philosophical vein already existed in which all these ideas were laid out to form a set of conclusions that – although robust – had been stained deeply by the reactionary popular politics of my youth – and that I was probably out of my depth in

attempting to rationalise this project on my own terms. As the other Karl Marx (the composer) says, 'There comes a time in your life when you have to let go of all the pointless drama and the people who create it and surround yourself with people who make you laugh so hard that you forget the bad and focus solely on the good. After all life is too short to be anything but happy.' **I Have to Give You Back Your Freedom (Nicole)**

My own specific drama in this instance being a performance of the value of the magic spell that an artist casts on the basest material – or, in this case, a Kylie Minogue song – to make it somehow different and, specifically, more expensive. And perhaps more significantly, what the limits are to this mystical power, when the supply of cultural value is apparently inexhaustible (unlike more conventional resources).

What U Give U Get Back (Scorpions)

Clearly the charity shops of Cupar were not going to severely challenge Christie's for setting the standards for the accretion of monetary value through artistic action, but it

seemed like a good idea at the time. It at least made me feel like I was testing an ethic which appeared to me to be occluded by the euphoric sense of capital wealth that was increasingly being celebrated within a field of activity that I had believed to be answerable to higher gods. That by tricking an object into believing it now possessed the boundless inalienable value of cultural experience, it could somehow be owned for a higher financial value.

I Can't Give You Anything But Love (Peggy Lee)

Still, all the editions were sold (or traded) and some people told me they had bought them, although I never asked the shops how much they got for them. That might have dented my own deeply valued sense of moral superiority. **Give Me Back My Heart (Dollar)**



The green goat

Dave Viotti,
Executive Director of the Westly Foundation, California
and founder of STAND Global, Little Bets Labs and Fuse Corps

In the first grade my father coloured a picture of a goat in his art book with green crayon. He took care to color within the lines as told. Still, his teacher gave him a 'D' because 'goats aren't green.' From that point on, my father never thought of himself as an artist. We are all born creative, but by the time we're finished with grade school, many of us have been educated out of it. We're taught to conform and strive for perfection. For the past 150 years our education system has been based on a factory model. The Carnegie measures of seat time and standardised testing at grade level drive compliance and left-brain thinking at the expense of creativity. This may have served an industrial era workforce, but it's efficacy fails at a time where knowledge work has become commoditised. We are at the dawn of a new conceptual economy where technical know-how is no longer sufficient. It must be complemented by things like creativity, big picture thinking, and context.

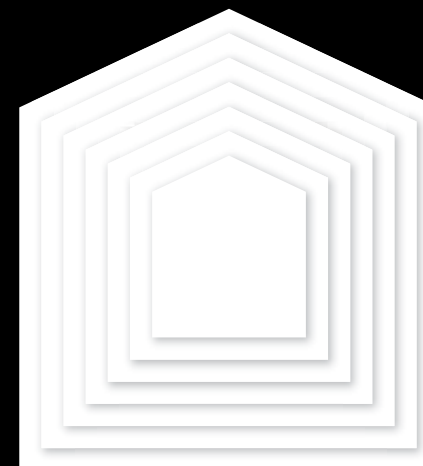
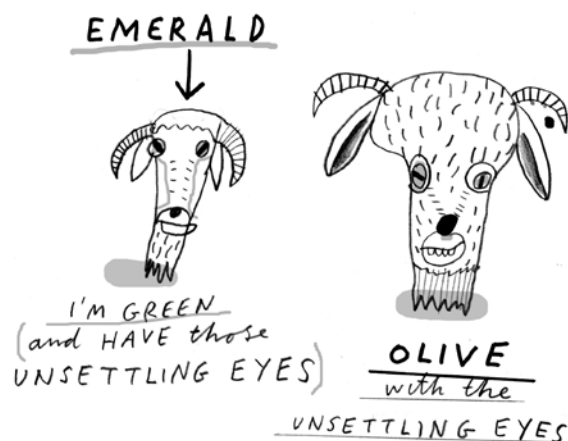
My parents encouraged me at a young age to get involved in improvisation. From improv I learned not to fear failure, but to embrace

the blank canvas and to colour it in intuitively. Improv, like all the arts, allows us to connect with our authentic, creative selves and opens the path to invention. Improv has given me the inspiration and skills to navigate in this conceptual age as an entrepreneur.

The crisis in education in the U.S. has created space for innovation and a fundamental rethinking of how our education system can meet the demands of this conceptual economy. Technological advances like digital learning (from interactive content on the iPad to the Khan Academy) make the path and pace of

education more engaging and student-centered. They allow students to experiment and try different pathways to learning (be it visual, auditory, game-based, or competitive).

Arts education, not rote learning, will also empower our children with the creative skills they need to thrive in this conceptual age. Education policy and practice must keep pace with innovation and evolve to encourage experimentation over perfectionism. Great breakthroughs in social innovation for our world will emerge when barriers to creativity are unlocked. It's happening. Grab your green crayons.



Museums, galleries, heritage sites, archives, historic houses, science centres, archaeological sites and their ilk are all places where the extraordinary jostles for space with the everyday – our local community's everyday or that of distant peoples and past times. They hold evidence of craftsmanship, ingenuity, creativity and imagination, alongside that of cruelty, horror and inhumanity. Just as valuable are their people – curators, academics, scientists, artists, makers, researchers, educators, re-enactors and storytellers.

There's no arguing with the impact upon learners of high-quality, meaningful engagement with cultural collections and knowledgeable, creative people. The research is done, we know it works. So why is our world-class museums sector sidelined when it comes to formal education?

Why are educational strategists not placing its collections, stories and expertise at the heart of the educational experience? Why, when technology makes collaboration and exploration beyond classroom walls easier than ever before is that not happening as a matter of course? And why has the financial imperative to maximise the value of public investment in culture not yet come into play?

We need to embed cultural learning deep into curriculum delivery and across the whole school experience. This is not about 'downgrading' the nation's museums into a schools support service, or about squeezing joy and wonder from encounters with culture. It's about providing inspiration and opening up opportunities to children and young people around arts and heritage, raising levels of educational attainment, strengthening our cultural institutions and enriching lives.

ANRA KENNEDY

Partnerships and Content Director, Culture24

*An extract from a longer piece online at
www.creativitymoneylove.co.uk*

Can creativity be taught?

And why should it be?

Professor Stuart Cunningham,
Director of the ARC Centre of Excellence for Creative Industries and Innovation,
Queensland University of Technology, Australia

Creativity is today's ultimate black box, or perhaps a Rorschach blot onto which there are projected innumerable meanings. When academic Richard Green reviewed the literature recently, he found so much variation that he concluded the field was 'so attenuated, extenuated, or misunderstood that operationalising of the key concepts is missing or impossible'. He tried to order the field and constructed a profile of 42 models of creativity which, when combined with assorted variations and typologies, totted up 303 variables

Some order. The concept of creativity needs to be simplified. Why not say that creativity is problem solving? This allows us to focus on what Erica McWilliam (in *The Creative Workforce: How to launch young people into high-flying careers*) calls first- and second-generation creativity. First-generation thinking treats creativity as a mysterious property that is serendipitous, an attribute of a class of exceptional individuals that arises from within. A fragile flower that withers under the harsh environment of normalising classroom surveillance and assessment. According to Paul Johnson, in his book

Creators: from Chaucer to Walt Disney, this notion of creativity is a 'painful and often terrifying experience to be endured rather than relished and preferable only to not being a creator at all'.

But second-generation creativity focuses on optimising the capacity and potential of potentially everyone. It is seen as an observable and necessary component of all social and economic activity and is focused on reworking and remaking rather than creation *ex nihilo*. The social psychologist Mihaly Csikszentmihalyi says it is 'no longer a luxury for the few, but...a necessity for all'. It is, at least in principle, learnable, teachable and assessable, and its key is the ability to work interdependently to address problems.

This accords with the contemporary perspective on innovation. For example, in the 2008 Australian Review of the National Innovation System (Venturous Australia, chaired by Terry Cutler), innovation is understood as 'a virtuous and open-ended cycle of learning and responsiveness to new challenges and possible solutions' and starts with creativity as problem solving.

This account of creativity takes us beyond the 'soft skills' approach to what graduates need which we have seen in much high-profile business advocacy for a better matching of curriculum to career. Such advocacy has been very important and soft skills are very important. But now we can see that critical thinking, communication skills, and the ability to work effectively in teams which bring varying knowledge bases to bear, are all to do with the practical business challenges of transdisciplinarity.

The understanding of creativity is being transformed from first to second generation – in the words of evolutionary economist Carsten Herrmann-Pillath, it is 'an irreducible property of a collective, the network'. At the same time, the requirements to work collectively across disciplinary knowledge boundaries are being impressed upon us. The contemporary understanding of creativity is about the network effects of transdisciplinarity.

If we can say that creativity can and should be taught, how can it be taught? As the then President of the Council for Humanities, Arts and Social Sciences in Australia, I was zealous in advocacy of our 2007 research report *Collaborating across the sectors*. Based on extensive qualitative examination of the barriers to transdisciplinarity, especially as they occur between the humanities, arts and social sciences (HASS) and science, technology, engineering and medicine (STEM) sectors, it recommended some iconic moves: a national summit on the problem; the funding bodies to make collaboration across disciplines and sectors one of their priorities; and the creation of new panels at all funding bodies, specifically to deal with transdisciplinarity and that recognises the real (usually higher) cost of doing collaborative work; and the formation of an Institute for Collaboration. We drew some inspiration for this from the UK's National Endowment for Science, Technology and the Arts and the degree of collaboration established among its research-funding bodies.

It is critical to delay hyper-specialisation in the upper years of secondary school and lower years of undergraduate education, not simply by enforcing a broad range of subject choice but by creating prestigious space for problem-based transdisciplinary approaches. At the postgraduate and research training end, the capacity to bring specialisations together in dynamic transdisciplinary formation is equally critical, reconnecting the different knowledge modes.

This is not a matter of dissolving disciplinary specificity into a mélange of fashionable themes and problems (although at the cutting edge of knowledge we expect to find multiple emergent new disciplines), but a pedagogical and research funding focus encouraging and enabling transdisciplinary teams to work effectively on the big issues facing us. Many, if not most, of a country's highest priority issues require multiple disciplinary inputs due to their complexity and scale – and a contemporary approach to creativity.



Courses for horses – the creative mix

Robin Millar,
Record producer, arranger, musician and composer

It is not wise to speculate on possible interventions in creative education with assumptions based on a single type of person wishing to engage in the creative or cultural sector as a way of life. Neither is it necessary to avoid such speculation. Rather, one can create a graph relating to temperament, along which such people are ranged and treat intervention according to where on the graph they sit.

At one extreme is the pure creator. Abstracted, unworlly, obsessed, often academically inept, gifted, impractical. The poet, the painter, the composer. Few poets learn to drive a car and if they do they will eventually crash whilst gazing abstractedly out of the window. At the other end is the prosaic arts lover who may have no talent at all for performing or producing art but may be intensely practical, driven, capable, intelligent and appreciative.

Neither of these extreme but vital talents is properly considered by Western education. The pure artist is encouraged (or should we say discouraged?) by educators and commentators pushing the value of skills, entrepreneurship, social networking, business studies and so on. At the other

extreme, almost all creative courses in the UK insist on a performing element. For example, you will not find courses in offstage music performance skills which do not require the candidate to play an instrument of some kind. This will exclude the passionate non-creator who yearns to learn practical skills to support performance or creation.

A successful rock band will need the obsessive, truculent, ineducable singer-songwriter who strums a few self-invented chords on an old guitar; the skilled and learned keyboard player and arranger; the solid practical drummer and bass player; and, crucially, the manager – their classmate at school who could not play a single note but who believed his friends were destined for greatness. In this example, the keyboard player, bass player and drummer sit somewhere along the graph not close to either end. They will find endless courses to hone their skills and will most likely appreciate training in enterprise and business, financial affairs, practical maintenance, music arranging and more. All of these skills will not only help the band but will help give these creators a life outside and after the band.

But there is no help for the self-taught singer who plays a few chords on their guitar. They do not need to learn more chords, they do not need to learn how to mend their amplifier – but they may well benefit from voice coaching, theatrical performance skills, creative writing tuition and social interaction: how to give an interview. They will not find a resource to advise them nor a course to assist them. The manager will benefit hugely from business and financial skills, advice on touring, international relations, promotion, being an employer. But they will also benefit from an understanding of lighting, recording, the creative temperament and how to handle it. No such programme exists which allows this crucial part of a good managerial skill set.

We are a long way from understanding how to implement these mixed approaches, but my own view is that a study of the foundation years in further and higher education, seeking input from employers and creators to tune these foundation courses to attract the widest range of those along the graph, is the way to start. Exclude no-one.

Logic versus creativity?

Rory Sutherland,
Vice-Chairman, Ogilvy Group UK

There is an inherent problem with creativity because creativity deals, almost by definition, with 'what could be' rather than 'what is', it is very difficult to know when you are not being sufficiently creative; hence creative failures are all too liable to pass unnoticed – and unpunished. If a government department overspends its budget by £20m, there is hell to pay – no end of recrimination, investigations and reports. If, however, a government department underimagines a solution at a cost of £30m, absolutely nothing happens at all.

Creative failures are 'sins of omission', yes, but they are no more expensive for that. The result of all this is a dangerous primacy of sequential logic in decision-making, since you can be fired for being illogical, but not for being unimaginative.

The result is what I call the 'creative double standard'. If you have a creative idea, you – perhaps rightly – have to present it for evaluation by all kinds of rational people, to see that it stacks up. BUT THE REVERSE DOES NOT APPLY.

Logical people never feel the need to seek validation of their conclusions from creative people.

No-one of the people who spent £6bn on the High Speed Rail link between London and Folkestone was ever forced to ask the question – are you sure you couldn't make a greater difference to passenger experience by simply installing wi-fi on the trains?

If you think creativity's expensive, you should try logic.

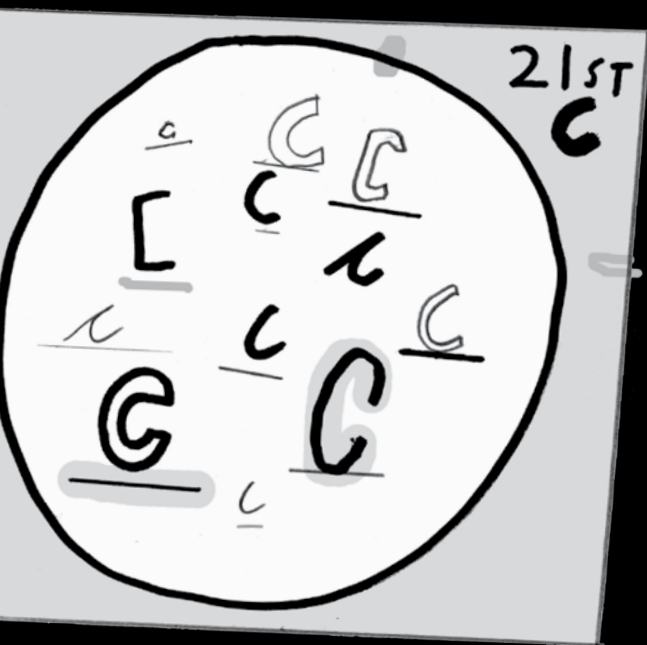


The twelve Cs for learning in the 21st century – beyond the 3 Rs

Shona Wright,
Middle School Principal, International School of Geneva, Switzerland,
She writes here in a personal capacity

How do we prepare children for their future – not our past?

How are we to be 'hospice workers for the dying culture and midwives for the new one'? How are we to help our young people to prepare for a world which we are unable to even begin to predict? How do we help them to develop the skills they will need to shape and navigate their future? How do we give them the values they will need to use the new technologies and their creativity for the good of humanity? In such a changing world with increasing xenophobia and economic uncertainty, how do we provide an education for understanding, reflection and open-mindedness?



Here's an idea...

- 1 Embed the 12 Cs in all that you do... in every interaction, every day, every lesson...
- 2 Find teachers who are clear that this is their mission, are passionate about what they do, are given meaningful professional development to help them and the freedom to be trusted to deliver, while knowing that they are accountable for it...
- 3 Treat every child as if s/he were an amazing human being, with the capacity to do anything they choose...

The biggest 'C' of all is Challenge. This one is for us... the hospice workers and midwives. Can we let go of our paradigm and face the challenge of change?

Communication

Creating opportunities to learn through more than one language. The benefits are not just linguistic but in increased cognitive ability, cultural and social awareness. We need to enable students to communicate in real contexts with others around the world to deal with real problems and issues.

Community

Schools where every child is greeted by name and feels a sense of belonging; where parents are partners in the learning process and are regularly invited to school for information sessions and discussion groups; where partnerships with local businesses and organisations take learning outside of school.

Culture

Real understanding of others comes from knowing them, from working on projects that link our young people with those in different countries. Part of this is creating the opportunity to study through different languages... can you really understand other cultures if you can only speak one language?

Connections

Learning is all about connections... Connections between people: we can all remember a teacher who made us excited about learning. Connections between ideas: not separate

subject areas, but integrated experiences, seeing how ideas connect and how new ideas emerge. Connections between ideas and imagination, and this is where it becomes creative. Einstein discovered the theory of relativity by connecting his imagination with his knowledge, lying under a tree and imagining travelling on a sunbeam.

Crowd

Using new technology to enhance learning and for real reasons; Crowdsourcing to link educational projects with new business models and social enterprises, modeling for students the ways they will work in their future.

Commitment

Enabling students to build up their resilience and their perseverance by working on projects that are motivating and challenging, by learning that failure will be part of the path to success.

Confidence

Where learning is about exploration and making mistakes is part of the process; where learning how to fail is as important as succeeding; where students take risks and try out new ideas.

Compassion

Ensuring that students are involved with others throughout the world and come to a real understanding

of global issues, learn how to have empathy for others and appreciate the interconnectedness of our planet.

Curiosity

Where the questions are as important and interesting as the answers.

Courage

Developing young people's ability to face unknown situations with fortitude and the moral courage to make the right choices even when they are difficult.

Cognition

Helping students to reflect on the way they learn, use their strengths and develop their areas of weakness; where metacognition is an explicit objective. Schools where the process of learning is as important as the product.

Calm

Helping young people, in this world of permanent connectivity and information overload, to learn how to be 'in the moment', to appreciate thinking time, quiet moments, reflection and aesthetic beauty.

Moral compass for the Commons

David Price,
Project leader for the Paul Hamlyn Foundation
and a Senior Associate at the Innovation Unit

TODAYS SUBJECT IS
ON THE PREPOSTEROUSLY
and EVIL PERIOD of
'DELIVEROLOGY and all
its IDIOCY.'



The aftermath of the summer 2011 riots in England saw plenty of recrimination, but precious little by way of education. The government decided, almost from the outset, that the cause was simply 'criminality', without offering an explanation as to why so many young people would choose to become criminals, many for the first time. They also seemed disinclined to ask what might be done to prevent such a widespread, disturbing breakdown in law and order from happening again.

My own analysis is that we have many young people in the UK who have become disengaged from civic society. There are complex underlying causes of that disengagement, but at least some of it, I believe, lies in a loss of confidence in the adult world around them. Consider the world from their perspective: one in five young people is currently without work; in terms of income, we live in the third most unequal country in the developed world; recent years have seen

a succession of moral scandals affecting establishment pillars including MPs, bankers, the police, the media... Is it any wonder young people are loath to take lectures from those who appear to have 'made it' when, in their eyes, they simply 'have it made'?

And what of education itself? Aren't schools supposed to be the place where students come to understand the world and find their place in it? Perhaps in Matthew Arnold's time, but the past two decades have all been about what Michael Barber, former education advisor to Tony Blair, delights in calling 'deliverology'. Schools, whose performance indicators are exclusively focused around results and efficiency, have become adept at gaming the system. So long as the stakes being tested remain so high, and so narrow, changing the rules simply results in ever more sophisticated strategies to bend them. Some inspirational leaders manage to keep the higher purpose of schooling visible to staff and students alike by doing the right thing. Too many others, however, decide that system compliance is the best course to take, so do the required thing.

In the classroom, this invariably means that teachers teach the exam first, the subject second and the child third. Teachers know it and students know it.

In fact, what we need to do is to reverse that order.

If the riots taught us anything, it's that we need to restore the moral purpose of schooling. Kids see schools for the 'exam factories' they've become, so civic disengagement begins in school. Disengaged students are often portrayed as disruptive low achievers. This conveniently ignores the 'disengaged achievers' – the growing number who know how to pass exams, but at the cost of being turned off further and higher education for life – or what I heard one teacher describe as 'radiator kids': not causing trouble but not contributing much either, other than keeping the room warm.

My belief is that, if we want schools to help young people to value their community (rather than trashing it), schools will have to become less like exam factories and more like learning commons. The factory model of schooling talks at kids and talks about them (to others); the commons ask them to talk.

The factory prescribes what they need to know; the commons asks them what they are interested in learning. The factory has walls and fences to keep out the community and to keep in 'the hands'; the commons values learning in the community, with school as the base camp for learning, not the destination. The factory sees parents as a nuisance; the commons sees them as a valuable source of expertise and as learning coaches.

The idea of a learning commons isn't an old-fashioned one: the characteristics I've just described are seen in the phenomenal growth of social learning and in our most innovative global companies. School-as-enclosure (remember over 80% of schools block access to the vast library of video tutorials out there) is struggling even more with user engagement, when what's available out there is so much more immediate and exciting.

Learning is supposed to be a non-rivalrous activity; if I learn something from you, you still have that knowledge and, in teaching me, you may well deepen that knowledge and learn something new. But the politically imposed

competition in the system (everything from International PISA tables to school exam results) makes collaboration difficult and drives creativity out of our curricula. There is no better example of this than the English Baccalaureate.

Under so much pressure, it's little wonder that schools are struggling to calibrate their moral compass. But we can help them. As parents and voters, we can demand that our politicians allow schools to prioritise creativity alongside literacy, values-based curricula over results-driven 'deliverology', and a culture of collaborative enquiry over cut-throat competition.

Perhaps then we'll have students doing projects in and with our communities, not setting them alight.

The value of taking notice

Tony Butler,
Director of the Museum of East Anglian Life (MEAL)
and Director of The Happy Museum Project

I grew up in Portsmouth, a city sandwiched between the sea and the countryside. My dad's Welsh émigré family were seamen – my mum's, farm labourers. I remember being impressed by the way my grandparents were able predict the weather or the behaviour of animals or birds due to the time of year or atmosphere. They recognised the slightest nuances of change in the landscape or the sea. These skills – knowledge or bullshit (I was never quite sure) – were acquired by years of taking notice of the world around them, whether they were on deck or fetching in the hay.

Formal education values concentration and diligence; gazing out of the proverbial window is discouraged. Our increasingly urban and conformist landscapes make it more difficult for people to look at the world differently. Taking notice is an acquired art, requiring time, practice and a good eye. I drive to work every day, 20 miles across the B roads of Suffolk. I've tried to train my eye to observe difference. This year I've seen 18 'orphan' apple trees on the roadside or at traffic junctions; last year I'm sure there were only 15.

To face the drastic environmental and social challenges of the next 30

years we'll need adaptable, skilful people. Workplaces or communities should be viewed not as a system but as collections of individuals who can learn, teach and observe, and pass on and share with others. A notion of being multi-skilled should not be restricted to the possession of multiple layers of knowledge. A knowledge economy needs people who harness technology for innovation, but these same people might benefit from a closer understanding of making, craft and the world around them. The future workforce should have web designers who also know how to lay a hedge or engineers who can coppice a wood.

From a ripple to a tsunami

Alison Walsh,
Disability Executive at Channel 4

20 or 30 years ago, specialist disability programmes such as BBC's *From the Edge* or ITV's *Link* provided practically the only route into the media for disabled people. In these somewhat protected environments, virtually any access issue could be surmounted with the right support and adaptation. I still remember *The Sun* getting very excited about the BBC training up a blind person as a director, comparing it to BA training up a blind pilot...

With the shift away from specialist shows to more mainstream, incidental inclusion of disability – across everything from *Big Brother*, through *Location Location Location* and *The Sex Education Show* to all the major soaps – the loss of those disability series removed significant opportunities for disabled people to develop programme-making skills.

So it was important to extend that on-screen mainstreaming spirit to the development of talent behind the camera. Channel 4 did this through a combination of commissioned series

and supported work placements. Maverick/RedBird's deaf series *Vee-TV* employed deaf researchers, editors, directors and presenters. After six years, it was replaced with *New Shoots*, a series of half-hour documentaries which gave 12 disabled and deaf directors their first broadcast credit; then *The Shooting Party* which followed nine disabled filmmakers as they each created a short film; then *Eleven Film* produced the drama series *Cast Offs*, with a team including two disabled writers and six disabled actors.

Key to success was that, rather than hectoring indies to employ more disabled people, quoting anti-discrimination legislation or slapping quotas on our productions, we used commissioned programmes to create an environment

that would allow new disabled talent to shine. Other new talent series such as *Comedy Lab*, *Coming Up* and *First Cut* also provide essential rungs on the talent ladder for disabled people, and slowly at least some of this talent is gaining a toehold in the industry – directing, producing, setting up their own companies.

In addition to these broadcast opportunities, from 2003 onwards, working with our suppliers, Channel 4 introduced entry-level short-term placements and, since 2006, an annual Production Training Scheme has offered six places ring-fenced for disabled trainees working across everything from drama to documentary, sport to entertainment. Channel 4 pays 50% of salary plus 100% of training costs. Graduates of the scheme have gone on to direct, produce and production manage on a range of programmes.

All this – and the schemes offered by other broadcasters including ITV and BBC – has made it easier for disabled people to get a foot in the door of the industry. What happens next is crucial: will the company keep them on? Can they find a job on another production? How does this new talent build a successful career without the safety net of schemes

and supported places? If graduates can't get their next job on merit, the system isn't working. Training company thinkBIGGER! spends the latter part of the Channel 4 scheme aiming to equip trainees for life as a freelancer in a highly competitive industry.

We need honesty and realism on all sides. Broadcasters and production companies can put money where their mouth is and show that disability adds to the creative possibilities rather than making life difficult or blowing the budget. But it's not helpful for disability organisations to produce stats telling us most disabled people don't cost much to employ. Some disabled people do require support, and sometimes it's expensive, eg, sign language interpreters or a camera op for a director whose impairment dictates that they cannot self-shoot. These costs are not always fully recoverable from government Access to Work funding – and it's getting harder in these cash-strapped times. We need government to keep Access to Work topped up, supporting the companies that do the right thing by encouraging disabled creatives.

Disabled people also need to play to their strengths – avoiding the roles or types of productions that are going to make impossible demands if they have stamina or mobility issues, for example, or deciding against aiming to be a researcher if deafness makes it difficult to spend all day phone bashing, conducting tricky or sensitive conversations.

On the other hand it's not helpful if employers make assumptions about a potential recruit's impairment, if they don't bother to assess their skills and strengths first before discussing access issues, or if they move to new premises and don't make an effort to find a building that's accessible or can be easily adapted for wheelchair access.

Channel 4's plans to broadcast the London 2012 Paralympics include disabled talent commitments on screen as well as support for production trainees behind the camera. We want the best of that talent to build careers beyond 2012. If all goes to plan, what started as a ripple with *Big Brother* could become a tsunami of disabled talent both on screen and off. Watch this space.

Making and measuring difference

Anna Cutler,
Director of Learning, Tate

If creative learning is the creation of one's own ideas, or learning to create one's own ideas – or even understanding that learning is the creation of new ideas – and if every human has the capacity to do this, then we are talking about something very significant and complex. And we are talking not only about something significant and complex, but about a resource that happens to be endlessly renewable. In a world where such resources are required for sustainability, are we not also talking about something of fundamental importance? If we are, then we need to get serious about it and work out how we want to nurture this precious resource.

But, over the last ten years, creative learning has not been afforded the importance it might have been. Often it has been presented as the splash in Archimedes' bath; rather missing the point, if I may say so. It has so many interpretations, meanings, assimilations and resistances notwithstanding its political allies and

enemies, that it can be difficult to see what's going on at all. Yet if we do value this human generative resource, how do we go about understanding how creative learning operates or how creativity is created? And can we ever be sure that this capacity will ever be maintained and given value if we don't keep a measure on activity and account for what causes the splash?

Complex learning requires complex analysis, but how does one measure the emergence of a new idea or the distance travelled from one idea to the next? Measuring human behaviour has never been an exact science, to say the least, but there are indicators blinking away in learning that signal that creativity is taking place. In Signposting Creative Learning (2006) I tried to identify some of this blinking. I argued that it was clear that experts across various fields have shared views on indicators worth the measure; but I have to ask why, then, have so few (other) measures been taken?

In the pursuit of accounting for the movement between two ideas, I turned to the mathematics of movement in the form of calculus. To my horror, I discovered that what calculus reveals is that every measure of movement amounts to an approximation: a 'best guess'. I didn't turn to mathematics for best guesses and approximations! I had rerouted in search of a robust system in which the wonders of the world and human behaviour could be captured in numerical order. I wanted a system that was already trusted and valued and had clever professors involved who have won prizes and who hold unquestionable status; a system I could pick up and transfer neatly onto my own subject of enquiry which sadly enjoys a somewhat lower cultural status than maths.

But the problem with even this kind of measuring, as with any measuring that involves counting, is that it tends to count things that don't actually count. It can't measure the complexity of a learning situation that involves humans.

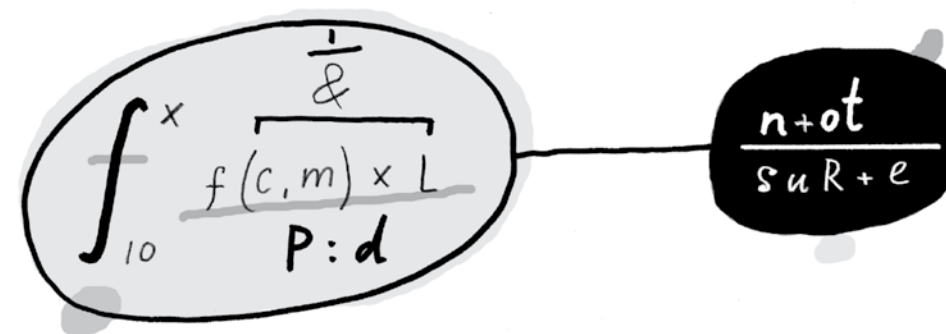
Humans with feelings, thoughts, behaviours and points of arrival and departure in any given situation, humans that are at a different point even from themselves later on the same day. It seems that the movement of human difference is too elusive to measure, even with the mathematics of movement.

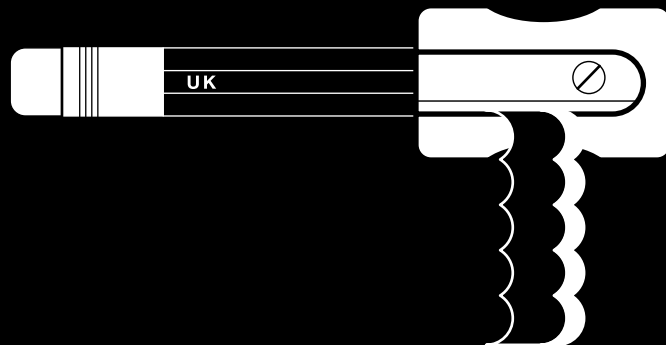
That said, measuring in most forms for creativity and, indeed, learning, aside from those in academia, is based on economic models that assume that counting is possible. Policy wonks and industry professionals tend to measure creative learning as units of X that are equal to units of Y, instead of understanding what constitutes X and the range of journeys that may take us to Y or perhaps Z. Such accounting is driven

by economics and public accountability and it often leads us to fixed outcomes, because Y has to be a given unit of economic value. Measuring in this manner guarantees a lack of difference, the very opposite of what we need to understand about the movements present within creative learning and how to establish the best conditions for its growth.

I'm not saying that public accountability doesn't matter; it does, but right now, I'm not sure that we understand what we are accounting for. We need to start measuring the difference creative learning makes with different tools that are equipped to do so. This means measuring value systems and ideas with a different kind of 'best guessing' involving better

theories and better questions built from the practice of creative learning itself. I think a good place to start is to shift from economic models to ecological models of assessing the value of creative learning. This would give insight into the processes of learning rather than its perceived outcomes, which turn out to be nothing more than approximations and best guesses anyway, the big splashes which actually veil, rather than illuminate, and account for the complexity of the creative learning taking place.





'In cultural, visual, democratic, musical, design, product development and literary terms Britain is a giant.

In recent years China has opened 400 schools of art and design. Your Government has whittled Britain's once diverse, varied culture of schools of Art to just 12 institutions. This reduction is a disaster for British design, British commerce, British Art and Britain's ability to compete in the world.'

Bob and Roberta Smith
Open letter to Michael Gove
25 July 2011

Stories within the songs

Gaylene Gould,
Writer, consultant and coach at Writetalklisten

I remember little of what I was taught during my formal education. All those facts and figures learned by rote, gone. However, I do have an uncanny memory for almost every film, book, song and anecdote I watched, read and heard during that period. This isn't because I was a bad student. On the contrary, I was one of the lucky ones. I could cope with sitting for hours as various teachers pointed out a set of facts entirely unrelated to the previous set dispatched 45 minutes earlier.

Being a lonely child may have fuelled my love of narratives. I'd draw the curtains to protect the TV from the sun's glare and bask in the luscious world of a Hollywood matinee. I was last to bed after puzzling my way through a Friday night French film. I read everything in the Reader's Digests left lying around. I eavesdropped on my family's swapped memories of the Caribbean. Like most growing teenage girls, I'd religiously tape the Top 40 every Sunday and listen over and over to the stories within the songs.

Nobody knows where my Johnny has gone.

Judy left the same time.

What made me such an avid consumer of stories?

Simple. It was a search for meaning. Childhood years, especially teenage ones, are the most tumultuous we'll experience. The rapid development between 10 and 16 takes place over a short-six year roller coaster ride. It's a crazy, confusing hormonal soup of a decade over which the narcissistic haze of childhood recedes to reveal our perceived places in the world. No wonder we rebel.

Stories are as important to our newer generations as ever. A Nintendo DS might have replaced a Reader's Digest but the imperative is the same. Video games allow people to experience life as an Odysseian hero while our real world offers us few such options. Young people who are most caught between rocks and hard places are our greatest dreamers. They have to be. They throw themselves into new realities through the music they make in their bedrooms and their personas on social networks.

Call them what you will – stories, hypotheses, experiments, rumours – these are the mothers of invention. Every new economic, social, political and personal development is a story created.

Story makers play with potential routes and outcomes, monitor variables, cross out and rewrite. They are aware of risky dead ends but have faith in their ability to find alternate avenues. True innovators are curious enough to challenge and test the narratives that already exist. They understand that such stories are man-made and therefore can be man-unmade. (Is it really true only Etonians are fit to govern the country while a life of criminality awaits council estate dwellers?)

They are rigorous with their research and take seriously their responsibility, aware that an established narrative can create a measure for people's actions.

Surfing the online and offline world, it is clear that the desire for creating and sharing stories has not diminished but we seem to be facing a crisis of meaning. It is here that the true untaught power of stories lies.

Stories teach us perception. They not only help us understand the world we inhabit but influence the world we go on to create. They instruct our emotional triggers and affect whether we approach our futures with confidence or dread.

Most importantly, we can just as easily teach young people that they can create a whole new narrative path for their lives and their world, than accept the story they have been given.

But without understanding how to do that ourselves, without taking the risk to redraft our own stories, how do we expect young people to be so enlightened? How can we ask young people to develop a set of deeper values if we clog the narrative airwaves with hundreds of hours of Katie Price, money-obsessed pop artists and vacuous teenagers from Jersey to Geordie Shore. Adults lamenting the soullessness of young people is a little rich (excuse the pun) when it is adults, not children, that commission, inflate, fabricate, hack and green-light such bleak stories.

Art can help us understand the complexity between meaning and message. It makes us viscerally aware of how our external environment impacts our internal perspective. It can help us reflect on consequence, (hi)stories and responsibility. This is what Tony Benn meant when he said in an interview that it is the work of artists that will survive, not the work of politicians.

We, adults, need to take much better responsibility for the stories we hand to our young ones. We need to begin sharing stories of compassionate heroes as demonstrated in the work of filmmakers Abderrahmane Sissako and Thomas McCarthy. We could better contemplate the moral complexity of choice aided by the work of Debbie Tucker Green or reflect on the grace of humanity as demonstrated in Lynne Ramsay's *Ratcatcher*. But first we must choose to kindle those aspects within ourselves. You see, the real potential of a creative education is not to train artists to make a living but to train those living to redraft our worlds as creatively as artists.



The human operating system

Darius Khwaja,
Co-founder of the London Centre of Contemporary Music

Creativity is the way our mental and physical selves run for the realisation of our ideas. It is with this human operating system that we have evolved from cavemen pointing at mammoths to astronauts pointing at earth.

Our fundamental instinct makes us determined to survive. The realisation that collaboration improved our chances of success produced language and the ability to share knowledge. Add these 'tools' to the fact that trial and error is the intuitive human learning style and ask whether our education system understands our species.

I believe education should help us appreciate that the method we use to create everything from a submarine to a song is a mixture of knowledge and skills, both practical and cognitive. This questions the logic of delineating subjects clumsily into 'vocational' (i.e. skills) or 'academic' (i.e. knowledge). This distinction is overstated in education.

Subjects are bodies of knowledge and though the perpetual debate over what constitutes a 'relevant body of knowledge' remains meaningful, the crucial point is that professionals, academics and teachers lead it, not politicians or

exam boards. A more instinctive education system would focus on using problems to encourage the use and acquisition of knowledge. Practical approaches such as organising students into teams to solve problems or launch products and services are excellent opportunities to refine our instinct for collaboration and should therefore play a fundamental role in our system.

Collaborative working is the single most important skill for us to develop in life. Placing it at the heart of our system is not suggested simply to simulate commerce or force individuals into moulds, but to provide students with a way of developing that allows them to identify their talents and interests through experience. This applied approach would augment the learning of knowledge, not replace it. A more practical method may also be better at developing determination in young people, including those who feel currently that education is separate from life and work.

Professional creators are intelligent and self-motivated: they need to 'say something' and understand that hard work is the only way to get results. They are self-confident and self-critical,

with the ability to use positive and negative criticism as the impetus to improve. Their talent is not necessarily the degree of talent but the ability to identify and capitalise on the talent that exists. Finally, professional creators understand risk and failure. Creative output requires significant time and effort with no guarantee of payment, let alone further work or recognition.

With all this in mind, I suggest that our current education system is counter-intuitive. We have an approach to curriculum based on subjects defined by 'learning outcomes' and league tables that record the qualifications and grades achieved by individuals, institutions and the nation as a whole. In the pursuit of 'quality' and 'fairness' could our (ceaselessly tampered with) education system have accidentally become a method for guaranteeing the entitlement to certificates?

Students ask continually: 'what do I have to do to pass?' This question is contrary to human instinct and one born of our education system. Students' attentions have shifted from the quality of their work to a check list of rudimentary components.



Couple this with the entitlement students have to resit exams and failing is almost impossible. I would suggest that only the unadventurous mind perceives failing as bad; I don't suggest it is good, but it is an inevitable part of life. 'Risk', or the ability to assess the probability of outcomes and understand their consequences, is a vital skill. Our education system must not deny failure, but deal with it constructively in an environment where, along with risk, it can be experienced in relative safety.

The fact that 'education' is measured predominantly by qualifications and grades compounds the problems. Though grades rise every year, is our nation more ingenious and knowledgeable? If we can only answer this by referring to the achievement of qualifications, are we actually mismeasuring our nation? For as long as funding for education, be it by state or market, is linked to grades and qualifications, grades will continue to rise with no way of knowing if our nation is actually better equipped for life and work. Our education system should measure us on our ability to overcome problems through the use

of developed instincts. This presents a problem for policy makers; the best way to solve it will be to use creativity.

Upgrading the human operating system.

Music, art, creative writing and drama provide direct ways to create: idea – pencil and paper – product. Conveying our ideas through metaphor and abstract image helps us develop our intellectual capacities, a quality equally relevant to science and technology. If creativity is the human modus operandi, subjects that encourage its use should be valued at least as much as knowledge. The difference between science and the arts is in the bodies of associated knowledge, not creativity.

Any demotion of music, art, writing or drama in the curriculum is a risk not worth taking.

A new renaissance in learning

Professor Stephen Heppell,
CEO heppell.net, Chair in New Media Environments,
Bournemouth University and visiting Professor at Institucion Educativa SEK, Madrid

I graduated in the early '70s. It should have been an era of mass factory education, following the post-war baby boom. At one stage, that era saw a new school opening daily in the UK. Every school had near identical galvanised steel windows. Yet when my partner was in the second year of her degree, her whole faculty were given a day's 'holiday' in celebration of the unexpectedly creative finals paper of a third-year undergraduate. Professors were literally running down the corridors in excitement and gushing, 'We didn't expect this!' The fresh-thinking student was awarded a rare first-class degree. Everyone was inspired by the whole event.

Despite the mass expansion of education, originality and fresh thinking were valued and celebrated. Indeed, when I was teaching during the '70s and '80s, it was still the case that staff rooms would debate and try new ideas. Not to do so was to be left behind as we learned how to do education better. RoSLA – the Raising of School Leaving Age to 16 in 1972 – and TVEI – the Technical and Vocational Education Initiative in 1982 – were major initiatives leaving teachers to discover and exchange radical new ways to teach. They weren't told – they were asked what might work.

Fast forward to the current decade and things have changed but, bizarrely, despite the reduced pressure on numbers, education has moved towards mass standardisation and uniformity. At university level, and elsewhere, there is now a detailed mark scheme. To achieve a first-class degree, one's output needs to match precisely the content anticipated by that mark scheme. To a very large extent, it has to be the least surprising essay of all to be proclaimed the 'best'. In schools, the pressure of high stakes testing and the accompanying league tables have led to similarly prescriptive lesson plans with a generation of coasting children asking, simply, 'Is it on the exam paper?'. The fresh and creative ideas of 400,000 teachers and their 9 million students have had to defer to the opinions of single education ministers. In less than 40 years, we have moved from rewarding originality, ingenuity and creativity to rewarding conformity and uniformity. Indeed, I doubt whether that celebrated fresh-thinking first-class honours graduate of the '70s would have even been allowed to graduate today.

Now, this would already be a social and intellectual catastrophe if nothing else

had changed but the world around us is increasingly filled with dramatic surprises and the unexpected. We face a constancy of change, the certainty of uncertainty. This is largely a by-product of technology. It allows us to live dangerously: to drill oil at depths where we can't mend leaks, to pare the margins on banks' loan security. The consequence is that the slightest upset can precipitate a chain of significant, unanticipated events. Individual errors are magnified hugely with unexpected consequences: a catastrophic oil spill, a global economic disaster, riots in London. It won't stop happening and it seems self-evident that if our learners are to be ready to cope with these dramatic events, they must have evolved strategies that prepare them for the unexpected. They need to be challenged and surprised daily. If we astonish them in their learning, then they will evolve the capacity to astonish us back. Sitting in an exam hoping that there are 'no surprises on the paper' does not sound like preparation for our world of uncertainties. Indeed, it is a complacent preparation for economic disaster, to sit alongside the social and intellectual one. In confirmation, the top half dozen nations in the

treasonably dull PISA league tables of global school performance look currently the least likely to have the capability to react rapidly to an unexpected event, or to invent the next YouTube or iPad.

How did this happen? Did someone decide that original thought had no value? Was replication placed ahead of origination? Clearly not, or our art galleries would be full of carefully preserved photocopies. In fact, for the public, the opposite seems to have happened. The carefully created 'perfect' studio recordings from the music industry have been spurned by a young generation who value, and pay highly for, the fresh experience of a live performance but freely exchange and place no value on mass replicated pre-recorded copies. The music industry might see this as a gross infringement of copyright but others see it as an encouraging breach of a cartel that sought to standardise originality. Live music is flourishing and evolving. The mantra to chant here is that people plus technology breaks cartels.

Fortunately, of course, education is also an enormous cartel. Systemically, it too is hugely out of step although some wonderful teachers and

many heroic children daily challenge the morbidity of a system built around its own processes rather than to set learners' imagination and ingenuity alight. As an example, a majority of children report their main 'learning' activity to be replication: copying from a board or from worksheets, taking dictation – yet ironically, when those same children complete their homework tasks by copying from Google searches, it is seen as cheating! Education remains the only place where, by ringing a bell, we might expect 1,000 teenagers to be simultaneously hungry. It is systemic madness.

It is, however, not only the youngsters crying 'enough' this time. A slew of reports – for example, the IBM survey of 1,500 CEOs in 2010, or the Livingstone-Hope report Next Gen for NESTA – all make a powerful case for students who can be creatively disruptive, who can heal the compartmentalisation of subjects like art and computer science, who can score highly on innovation, who can alter the status quo and be comfortable with ambiguity. Currently, not only are schools failing to foster and nourish such individuals, but many are actively excluding them!

This is not a counsel of despair. As we have seen in Egypt and elsewhere, technology has first given individuals a voice and then enabled that voice to be aggregated and amplified. Children, employers and parents are reaching the point where a 'pedagogic Egypt' is not just plausible – it is likely. If education is looking perilously like a structurally declining industry, society has embraced learning as über cool. The media are full of people learning to cook, learning to dance, learning to learn. Whole genres of new media – such as reality TV – are built on the ambiguity of presenting dull and D-list stars with unexpected circumstances and watching them cope. Process has replaced product as the focus of our curiosity. It is the beginning of a new renaissance in learning; but sadly, education doesn't look likely to be around long enough to learn from it.

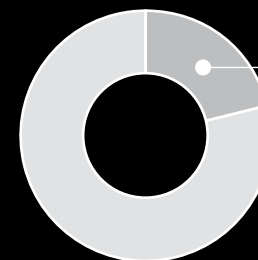
Designing the future

Richard Green,
Chief Executive, the Design and Technology Association

Design and Technology was introduced as a statutory subject for all pupils from ages 5 to 16 in the first National Curriculum in 1989. It was a visionary move taken by the then Secretary of State, Kenneth Baker, and, in the 22 years since then, a huge amount has been achieved. The subject provides young people with the opportunity to be creative and to look to the future; to design and make products and services, using a range of materials; to make design decisions that matter to the users of those products and services and to the wider world; to draw on a wide range of knowledge to solve problems in relevant, real-life contexts; and to develop an enterprising attitude and to take risks. It is a hugely challenging and motivating subject that can lead on to employment, FE or HE and to craft, technician or graduate-level careers.

However, the current review of the National Curriculum potentially puts at risk these major advances, which are the envy of many other countries, and there is a possibility that the subject may lose its statutory status. Another threat comes in the form of the newly introduced English Baccalaureate which does not include a technical, creative or practical subject. Many schools are adjusting their Key Stage 4 curricula to ensure EBacc league table success - and for many students, this will mean fewer opportunities to study D&T at GCSE.

With the significant skills shortages that exist in the creative, manufacturing and engineering sectors, I believe that D&T in primary and secondary schools has a vital role to play in sparking the interest and enthusiasm of young people to work in these areas which are essential to our economic recovery and growth. If we are to build on the educational achievements of the last 22 years, we must, firstly, retain D&T as a National Curriculum subject; secondly, review and modernise its content in collaboration with the relevant sectors of business and industry; and thirdly, provide teachers with a comprehensive and coordinated professional development programme to help them introduce these changes. It will be a challenge, but it is a challenge we cannot afford to duck.



21.3%

OF YOUNG
PEOPLE ARE
CURRENTLY
OUT OF WORK,
TWICE THE
RATE OF
UNEMPLOYMENT
GENERALLY.

ONS

THE HARDEST
WORK OF ALL
IS BEING OUT
OF WORK!

From an EBacc to a MeBacc:

Assessment for creative learning, living and loving

Joe Hallgarten,
Freelance educator, policy analyst and programme leader

Whatever our worries about coalition policies, let's be grateful to Mr Gove for one thing: his General Motors approach to education ('what was good for me is good for everyone') has mobilised a national debate about the purpose of learning. The previous government, despite the rainbows and manic policymaking, never really got this conversation going.

Central to this debate has been some new-old thinking about assessment. The way in which pupils are assessed and subsequent data-driven judgements made on schools are the most important control mechanisms of all. Regardless of rhetoric about freedom, it's assessment that

underpins or undermines the liberties that schools might enjoy.

This is not an attack on assessment. At its best, assessment is a wonderful part of the creative process we call learning. It enables reflection and critical analysis, offers an external eye and helps students understand where they are and how to progress. Despite teachers' best intentions, various political and managerial forces have turned assessment into a reductive shell of what it could be.

Of all this government's proposed changes to assessment, the most controversial by far is the

introduction of an English Baccalaureate as a 'gold standard' for students. Although Gove claims that the EBacc should not limit choice, he is too canny not to realise the consequences of the publication of this data. Some GCSEs are now more equal than others.

Even more depressing than the EBacc has been many schools' reactions to it, rapidly changing options regardless of students' interests; and the responses from various interest groups, campaigning for their subject be included, rather than challenging the legitimacy of a flawed concept. The RE and music lobbies have been especially vocal.

The EBacc has a reasonable rationale, misapplied. Some academically able students are given poor advice about course options, hugely reducing their chances of a place at a Russell Group university. They are not the only ones. The Wolf Report argues that many young people choosing vocational routes are being guided towards qualifications that nobody values. The EBacc is a partial solution to a much bigger problem.

My alternative proposal is for a baccalaureate which supports all students, not only the most academically able, and also brings others into the assessment process: a MeBacc. The idea deliberately goes with the grain of current assessment processes. More radical alternatives rarely gain sufficient currency across a critical mass of schools.

To gain a MeBacc, a student would need to gain 5 A*-C or equivalent (with proper rigour over what is really 'equivalent') at GCSE, including English and maths.

In addition, each student would need to create one or more artifacts (an essay, film or other product) which justifies learning choices. Why did I take these

particular courses? What am I planning to do next with them? What are the skills and interests that I am developing outside of school, formally or informally?

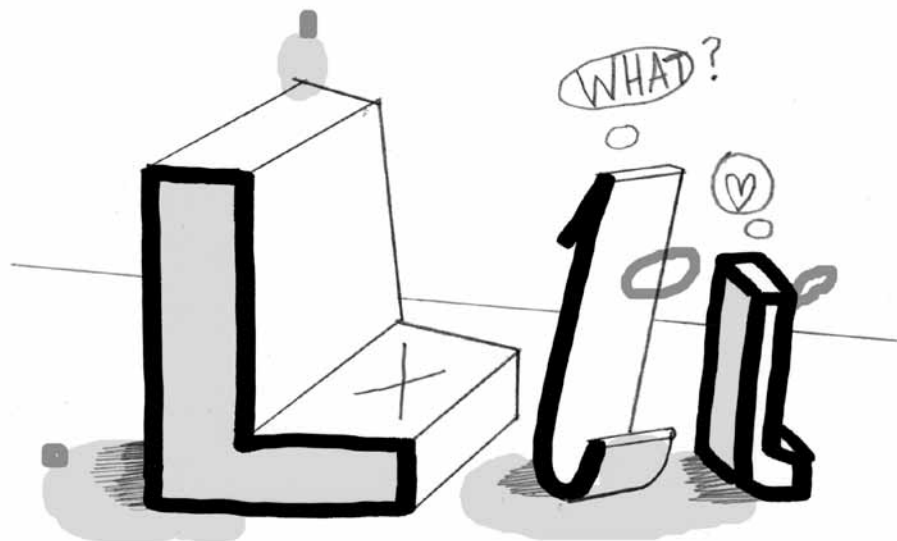
Each young person would need to show some clear ambitions for the future, not only career related, and demonstrate creativity, reflectiveness, meta-cognition – all of the skills we know are crucial for success in 21st-century societies, workplaces and relationships.

This work would then be assessed through a presentation process that involves peers, parents, teachers and an external assessor: someone from within or beyond the local community who, if possible, has some expertise in that young person's possible career path, and might have time to mentor them. In many ways, this meeting would resemble a PhD viva. A 16-year-old would need to defend his/her 'thesis' about her future and how to get there. Yes, it would consume time, and would require a voluntary commitment from thousands of parents and other adults. But the process would also create energy from existing expertise.

This is a partly stolen idea. Kingstone School of Creativity in Barnsley has run a successful 'assessment for living' programme for five years – culminating in an alternative parents' evening where each young person presents to peers, parents and others on their progress and future plans. Headteacher Matthew Milburn aimed to 'create a curriculum and assessment process that genuinely nurtures human development and enables young people to come to terms with who they are and how they relate to others.'

A MeBacc could formalise this process, giving it a national status that employers, colleges and universities would value.

Look out for the interviews with parents in Kingstone's film. Watch their eyes and body language. They know and love their children like no others can. A MeBacc could harness that love and the love of others – whether love for the student, the subject matter or the future – and thaw out an assessment process that is often unnecessarily frozen and harsh. As Rinaldi has argued, a meaningful assessment process is itself an 'act of love'.



Bedroom shredders:

Learning as circus and bear pit

Justin Spooner and Simon Hopkins,
Unthinkable Consulting



Over the last three years we've been showing clients like Glyndebourne, the Barbican and the English National Opera YouTube clips of a young Spanish man, Achokarlos, sitting alone in his bedroom playing along to extreme heavy metal by the likes of Meshuggah and Deicide.

www.youtube.com/user/achokarlos

Now really, why would we do that?

We think that the approach to learning that the 14-year-old Achokarlos embarked upon three or four years ago tells us a lot about how we should approach our learning-based work.

Great learning environments have a feedback loop at the heart of them; powerful personal motivators such as the desire to improve oneself or the curiosity to discover new ideas kick-start the process. These motivations are then amplified if a social space exists in which that new-found knowledge or advanced technique can be shared. In turn, the responses garnered from that 'audience' to one's sharing can help the learner quickly assess their thinking or playing style; the 'student' makes improvements, which

of course gives rise to the possibility of sharing that improved expression all over again.

A major benefit to this circular style of learning is that it not only allows failure and imperfection into the process, it makes that failure a positive and instructive lesson.

Pay attention to the comments thread on any given shred clip. OK, so the language is somewhat robust, not to mention profane, but look closely and you'll see that there's a real encouragement going on, albeit a challenging, competitive one. Do the 'dudes' in this ad hoc community consider themselves peer mentors? Of course not, but the results of their commenting are compelling; we've watched kids progress at a rapid pace in this environment – faster than many of them would have done in a conventional learning environment. What teacher would possibly use the kind of language being used here? But then what teacher would endorse showing off so enthusiastically?

Showing off is often shunned in our culture as a selfish act, an essential practice of 'me' culture,

but we think its role needs reconsidering. We think that the best kind of showing off is the social activity that can amplify our own desire to learn, and that the right kind of showing off allows us to convert our private pleasure, curiosity and desire for self-improvement into a powerful social currency.

Achokarlos' mission is to advance his shredding technique. For those out of that particular loop, shredding is the art of extreme showing off in guitar music. While it has antecedents in music as diverse as bluegrass and Hindustani raga, it is now most closely associated with metal, itself the most exacting, precise and virtuosic music ever conceived in the name of entertainment. Shredding is more circus than art. As such, shredding on one's own is pointless; it requires an audience. And YouTube has provided an international platform for bedroom shredders.

Learning as circus; learning as bear pit. It may not suit everyone, but then neither does school. For what it's worth, we've seen Achokarlos progress exponentially through the last three or four years. He's moved from proficient covers through to online

collaboration with peers, creating his own material, embracing his own role as online teacher, and finally forming a band characterised by his own staggeringly virtuosic, exuberant and very personal style.

This style of learning uses much more of ourselves than the solitary reading of a text on a given subject. It often happens in the format of a conversation or collaboration. It is often referred to as embodied learning; it works best when the body and brain become part learner, part teacher, part analytical tool, part emotional response system.

Instead of learning from a source that doesn't require interaction, embodied learning requires us to use all that we have in order to develop, pay attention to others, learn from our mistakes, filter feedback and create constructive responses.

Achokarlos' videos work as a documentary of embodied learning; they form a public conversation in sound, music, physical technique and text. They require the critical assessment of the

audience and call for useful responses that will be responded to – not necessarily in text but often with a new practice video.

It used to be that the web, by dint of the constraining effects of bandwidth, was a place only for the written part of our thinking. To learn from the web one had to read; that wouldn't help bedroom shredders much. In a highly textual culture like ours it is easy for us to forget just how inappropriate the written word can be for many learning experiences.

But now that bandwidth has opened right up, so also has the web's facility to become the storehouse and connective tissue of non-written expression. We need to make use of that full capability when we plan to use the web as a learning tool that can do something entirely different and often in parallel with formal learning.

OK, so how can we make use of any of this? Well, the lessons learned from Achokarlos and his fellow travellers have led us to ask some of the following questions when interrogating the learning projects and strategies on which we work:

How can we build on the natural pleasures this learning situation presents?

How can we facilitate an enjoyable platform for showing off?

What is the quickest route to learning in this situation?

How can we make failure a very useful feature for all?

How can we use competitive motivations to strengthen ideas exchange?

How can we make use of non-written thinking and expression in this project?

How can we make participants' own curiosity and desire for self-improvement the driving forces of the project?

How can we convert private curiosity into something that can be publicly traded?

How can we create an environment in which it's socially acceptable to improve each other's ideas?

Why an arts degree really is worth less than the paper it's written on

Kit Friend,
Founder of the creative students' lobbying organisation The Arts Group, works for a global technology consultancy specialising in Media & Entertainment, and is a member of Conservative Future

For the creative industries to thrive, from the first scribbles at playgroup, to the most sophisticated innovations of our Masters students and beyond, we must ensure that all those with the innate talent and potential are able to access careers in our sector and flourish.

Whilst there are any number of things that might be done to improve the experience our proto-creatives have in classrooms and studios as they progress up the chain, for far too many, they will never even set off down the path. Parents up and down the country have advised their children (probably in the millions) not to study the arts as it offered no secure or fiscally rewarding careers even after years of dedication – the trouble is that they're both right, and our entire sector conspires to continue to make this the case.

It is now broadly accepted, and experienced, that the creative industries 'recruitment' methodology relies upon an extended period of unpaid work (in practice, entirely illegal by even the most basic of minimum wage law interpretations). The impact of this and the aura of low-pay or even no-pay in

the sector is such that (even based on pre-recession figures) Arts graduates can expect an earnings premium of less than £35,000 over an entire lifetime, compared to their peers with no equivalent qualifications. Factor in the actual cost of the education to date, and the average creative doesn't just fail to benefit fiscally from years of training, their livelihoods will actually be damaged by it.

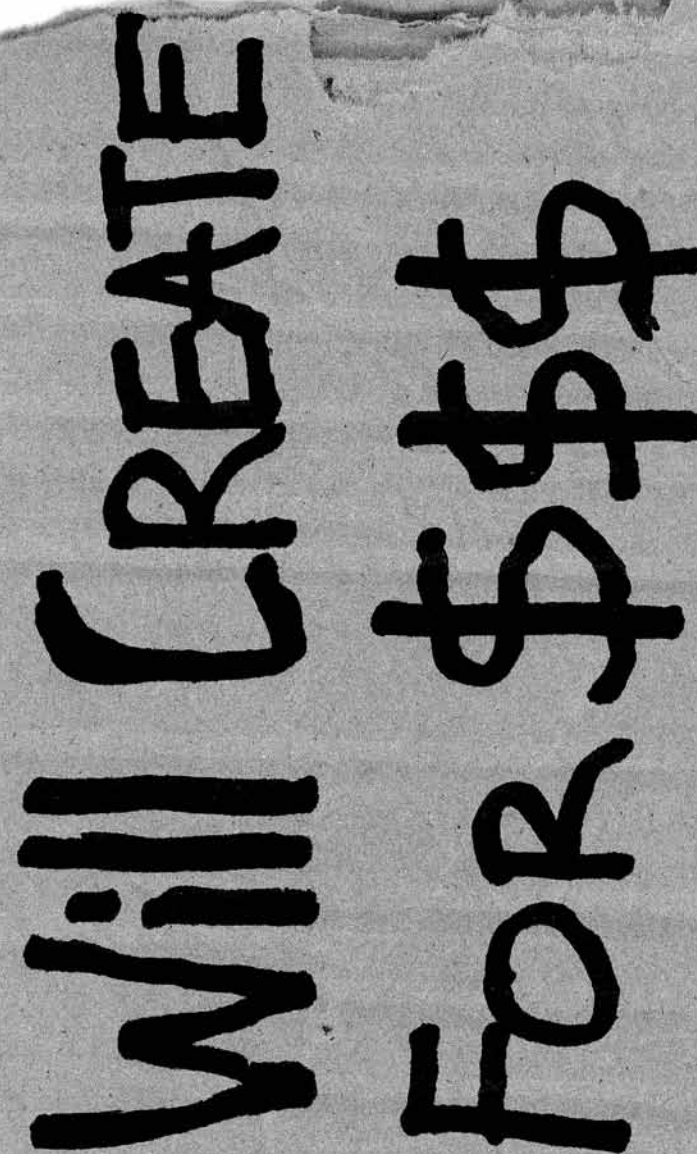
The tragedy of this is lost on too many creative industries employers. They cite interns that spend a few months cutting their teeth at various companies, who enjoy the experience enormously. These overwhelmingly middle-class interns may then go on to enjoy a career where they will earn less than they could in any other sector, perhaps going on to exploit more unpaid workers in the misguided belief that because they learnt this way, their successors should to.

Any creative endeavour is a business. An arts employer is still an employer. They must accept the responsibility that all businesses in this country accept: they must make enough money to pay their employees the legal minimums. The cost of this

is passed onto the person buying theatre tickets, paintings, or whatever their product is. If there is no market to pay for the business to operate legally and pay its staff, it is entirely legitimate that business should not survive.

Businesses that do not pay legal minimums are competing unfairly with legitimate employers who are following the law. This unfair wage practice inevitably suppresses the value attributed to our labour, and produced the bizarre range of models for wages (or lack thereof) we see today – from actors promised 'profit shares' to the systematic abuse of 'internships'. Employers must be held to account for destroying markets like this. It is a vicious cycle which undermines the health of the sector, and in many cases creates a dependency on subsidy.

How can our education system change to support the creative industries? Right now the first criteria for participation in the arts is an ability to work for free. Imagine how competitive our sector would be if the criteria was talent.



Will CREATE
FOR \$\$\$

Good enough jobs and good enough workers

Kate Oakley,
Head of the Centre for Cultural Policy and Management, City University London
and visiting Professor at the University of the Arts London

I GOT a FIRST
in POLITICAL
SCIENCE & PROFESSIONAL
PRACTICES WITHIN
THE INTERSHIP
INDUSTRIES



Many of us who work in education, working with the graduates that will staff the cultural industries, would see it as our role to produce critical practitioners. This means not only having the skills and knowledge required to follow this type of work, but an ability to reflect on that work, their role in it, and its place in society. But what might this involve, particularly in a workforce where opportunities and conditions are appearing more and more problematic?

This is not to suggest that jobs in the creative and cultural industries are, by most measures, bad jobs. There are many more

dangerous, difficult and anti-social forms of work. While forms of gross exploitation are, of course, a feature of cultural labour markets – particularly in manufacturing – this is not the experience of most UK graduates. But difficult, dangerous and anti-social forms of work, from mining to care work to refuse collection, are rarely held up as exemplars of desirable work.

Joining the creative industries, however, is the goal of many young entrants to universities and colleges. Not necessarily because they seek celebrity and fame – although some might – but because the

combination of pleasure, glamour, the chance to work in what might otherwise be a hobby, and the possibility of doing something meaningful, provide, understandably provides, a huge draw.

Which is why the following conversation is all too typical. Student: 'I'm being offered an unpaid internship for three months in a gallery.' Teacher: 'Have you done any internship before?' Student: 'Yes, I did two when I was an undergraduate, and one more this year. I can't really afford to do another one, as I've got debts, but I don't want to give up my dream. I'm determined.'

At this point, a longer conversation ensues about what it is the young person is determined to do, what deal they are being offered, and what other choices they have. What is often missed in conversations about their dream, their determination, and their willingness to sacrifice themselves, is what one might call a healthy notion of the place of work in life. And it seems to me that it is that conversation, not another one about creativity, entrepreneurship or even cultural consumption that needs to be happening in the education of young people.

The possibility that there might be other ways to get the same sort of satisfaction, that there are other types of work that might be interesting, or that getting a good job is just one part of a good life, is too little discussed. Instead, students are often subjected to a sort of 'motivational speaker' approach, where someone who works in the cultural industries is brought in to tell them that if they are not '110% committed,' or 'passionate' or don't wake up every day thinking about their work, they won't make it. Practitioners, – and, indeed, academics, – frequently wear tales of their own overwork like a badge

of honour, rather than as evidence of failure to keep work within its proper bounds. The role of ambition and the desire to get ahead is a common enough part of human nature; but that doesn't mean it should be uncritically celebrated.

The history of the labour movement and the struggle to put boundaries around work is often unknown, or regarded as a complete irrelevance. Yes, the fact that our forebears, – in conditions of much less material wellbeing than many people live in now, – fought to establish paid holidays, sick pay and some level of workplace security, seems to me entirely relevant to a conversation about interns and unpaid work. The role of unions like the NUJ in pursuing the 'cashback for interns campaign' is garnering some useful attention, but, when discussing it, a depressingly common response is, 'why shouldn't I work for free?'

Though unpaid internships have clearly become a political issue of late, the link between self-exploitation and the exploitation of others is often under-played. 'Should I take unpaid work?' is a legitimate question, but so is the answer 'no'. Not just because it exploits you,

but by creating a market for unpaid work you are helping to exploit others. And the implication of that unpaid work for class and ethnicity-based exclusion is obvious for all to see.

An economy that is producing far too little work and where graduate unemployment is rising, is a place of very hard choices for students in higher education. It is an unpromising place to hold a conversation about good work. But if education is to mean anything beyond the instrumental it is a conversation we all need to have.

Creative learning through technology

Lord Puttnam of Queensgate,
Chancellor of the Open University, Chair of FutureLab
and Sage Gateshead, and UNICEF Ambassador

For the past few years, I've argued that, unless we're prepared to become significantly more creative and imaginative in the way in which educate young people, the likelihood of them grasping the opportunity to fulfil their potential can only be enormously diminished.

I've tried to promote the concept of innovation in ways that ensure that our education systems, at every level, remain relevant to the collective needs of a society that is in itself changing in ways that, at times, I find quite bewildering!

It is, of course, digital technology that's the driving force behind much, or even most of this change.

Surely, if we want to win back the trust of young people, we need to engage far more effectively with their world – learn to view technology, and the way in which they relate to it – through their eyes.

To see it as they do – as creative and transformative – not simply as some kind of useful 'add-on' but as something that changes the very nature of the way in which all of us teach and learn; and indeed, the way we respond to learning.

The events of August 2011 should have made it clear that the task of winning back the trust and respect of an entire generation is a desperately urgent one, because, without it, the chances of our being able to help them develop the wisdom, the patience and the courage to deal with the world we've bequeathed to them moves from being difficult – to well nigh impossible!

But it would be naive to think that the impact of technology is restricted simply to those being taught.

Affordable and powerful platforms and technologies have now become embedded in the everyday lives of a whole new generation of teachers; and that's important, because, in essence, the problems surrounding the adoption of advanced technologies as part and parcel of day-to-day teaching practice stem from two very different approaches to technology.

The first seems designed to support and reinforce existing – or, in many cases, outdated – practices, some of which haven't materially changed for almost 100 years!

It's somewhat the equivalent of putting the man with the red flag back in front of each automobile and simply encouraging him to jog a little more quickly. In truth, merely 'digitising' old practices means simply seeking to get the same or similar results – but that bit faster.

If all you do with technology is use it to support existing methodologies and practice, then why, and on what possible basis, would you expect new or significantly better results?

I've long been suggesting to anyone who'll listen that those who wish to drive educational improvement would do well to consider

what a major, positive 'disruption' in learning and teaching might look like; that's to say, what advances could a bold and enlightened 'digital pedagogy' achieve, as opposed to simply settling for a 'digitised curriculum'?

For, in every respect, these are two very different things.

Our task is to harness every opportunity we can find for delivering creative learning through technology; to address those many longer-term challenges we as a global and digital society now face, whilst offering all our young people a decent chance to lead happy, fulfilling and rewarding lives.

Creative engineers

Jonnie Turpie MBE,
Digital Media Director Maverick TV,
Birmingham Ormiston Academy

When technology and working practices are changing so fast, is there enough emphasis on learning to learn rather than teaching kids stuff? Young people are pretty clever! And talented!

They grow up with the technology of the day and have always been natural early adopters. Be it pen, pencil, print, radio, film, TV or photography, they all provided tools for the young to extend and express themselves.

Those that had access to these media in their childhood would have used them. Those that had additional reading, writing, science and maths skills would have applied them to better themselves, gain employment and contribute to society.

Of late, it's been the role of education to provide the core cognitive and analytic skills to enable young people to learn. The arts and crafts are add-ons, curriculum nice-to-haves, not must-haves.

It's not always been that way. In the past, arts and sciences were studied together, and some of

the most innovative and entrepreneurial individuals of the past were as much poet as inventor, mathematician or physicist as artist or designer. They were called artisans. Today they might be called creative engineers and are more likely to work as production teams, sharing each other's creative and technical skills for their common projects.

We need to encourage this today.

New technology and digital media engage young people from the day they enter the world. The TV, PC, mobile, smartphone and now iPad and social media are increasingly easy to use and immediately rewarding. In addition, they are driving the industries of the world they are inheriting. If we don't create the education systems to value and teach the arts and scientific skills, knowledge and endeavour, our young people will be disadvantaged.

It's not easy. Technology, digital media, software and apps move at such a speed, it's not easy for adults and teachers to keep up with young people's adoption and enjoyment. However, it is incumbent upon educators

and those designing schools and curricula to embrace the speed of change. But it's equally important to support young people to see behind the screens and reveal how the magic of media, algorithms and data manipulation, content creation, distribution and IP exploitation are made. In this way, they will learn how to produce new and innovative applications and products of the future.

To achieve this, education has to get closer to young people's daily adoption of media and technology by providing the tools, support and channels to get their productions out into the world to be tried and tested by audiences. This can be done through digital platforms built and managed by schools.

At Maverick, we encourage work placements from secondary, HE, graduate and postgraduate placements. This has been valuable to the young people in expanding their education and providing creative industrial experience. Many have gone on to gain employment and, in some cases, develop their own businesses. We've also worked with Channel 4 in particular to offer R&D opportunities and develop

online 'ideas factories' that might once have been the domain of educational TV or 'backup support', but are now delivering multiplatform media solutions that enhance interactive and personalised experiences for large audiences.

In these programmes, young people were motivated to apply themselves and their academic and practical understanding of ever-changing media. In many cases, they bring their contemporary understanding and user experience to create new ideas, answers and applications. Experienced researchers, producers, directors, production managers and accountants give their time and take young people seriously.

Many of the lessons learned through these small but instructive programmes have come together in the plans for a Creative and Digital Media Academy to be opened in the city centre of Birmingham, UK. The Birmingham Ormiston Academy (BOA) is driven by a commitment to young people's access and engagement with creative and digital media industries' education and knowledge.

The Academy is built upon commitments from the Ormiston charity to support young people who are disadvantaged by not having access to education; Birmingham City University's commitment to creative industrial education and The BRIT School who have worked with the music industry in exemplary ways to create an educational community that is motivated, respectful, talented and successful.

One of the practical lessons learned to great educational effect is the benefit of hiring media, theatre and music professionals as teachers! They were helped to recognise and use their pedagogical skills, without being forced to become creative industry/media teachers. Instead, these industry professionals were supported in bringing their knowledge and modus operandi to young people.

Another lesson is the focus on performance through putting on shows on a daily basis throughout the year and across London. The BOA team will learn from these examples and add in digital media opportunities to create platforms for young people to 'produce

and perform' 24/7. As much of the pupils' production will be digital, it will be shared with other schools, industries and audiences.

Creative industrial partners from production resource companies to rep theatres, broadcasters, digital agencies, venues and community arts and media organisations in Birmingham and the Midlands are warming to the Academy's ambitions as the first term begins.

Together, we look forward to seeing the meshing of creative industries, sciences and technologies with the development of talent behind and in front of the screens that will reward young people's commitment to learning, endeavour and entrepreneurship, and contributing to their society.

The gift of ignorance

Kaila Colbin,
Chief Marketing Officer at minimonos.com

I am ignorant.

And for that, I am grateful, because the infinitude of things I don't know means that I will be able to learn forever. And that, in turn, means that I can live a life of surprise and wonder.

It also means I can approach situations with a mindset that is prepared to figure things out. There are two essential elements to this: a willingness to admit that you don't know something and a belief that you are capable of learning it. I have been an entrepreneur my entire life, and this mindset is the biggest difference I see between entrepreneurs and the people who say, 'I could never do that.'

The curse of our education system is that it is designed to convey a specific set of content rather than a process for acquiring content – the implication being that, once we have gotten a 65% or above on some tests, we are done with learning and can now get on with the business of "real life."

But when people believe that learning ends when school ends, they get stuck. As soon as something comes up that is unfamiliar or that requires new knowledge, they throw

up their hands. After all, we each learned a finite collection of information and, from here on in, life is simply a process of allocating tasks to the right person.

This is hugely dangerous in a world that is changing as quickly as ours. When I hire someone, I don't only want to know what their skills are. I need to know that when Facebook comes out with new tools for marketers, they'll investigate how they work and figure out whether they're useful. I need to know that when I give them a new computer, they will be equipped to learn how to use it, without having to take a course at a local college. I need to know that, as new information comes in, they will not continue to do the same thing and expect a different result. In short, I need to know that they're not insane.

The miraculous thing about living in this century is that we have infinite tools to learn anything at any time. I have just signed up to a free online course, offered by Stanford University, on artificial intelligence. MIT's entire course catalogue is available online, for free. Thanks to the internet, you can learn about calculus or genocide or climate change or Photoshop; you can jump

Q & A:
WHAT IS THE ANSWER?



to exactly the information you need in the context in which you need it.

There is nothing sadder than being a know-it-all; it means you are done with learning. And that attitude of being done affects more than our ability to acquire new skills. It affects our relationships with those around us. It affects our inclination to understand each other, to learn from each other, to find common ground. Henry Wadsworth Longfellow said, 'If we knew the secret history of our enemies, we would find sorrow and suffering enough to dispel all hostility;' but if you do not tend towards learning, you will never discover those secret histories. Your relationships begin to die as soon as you stop seeing the other with new eyes. The moment you think you know everything there is to know about someone, they cease being a vibrant, dynamic, alive human being and instead become a mental construct in your head, fixed in some moment in the past.

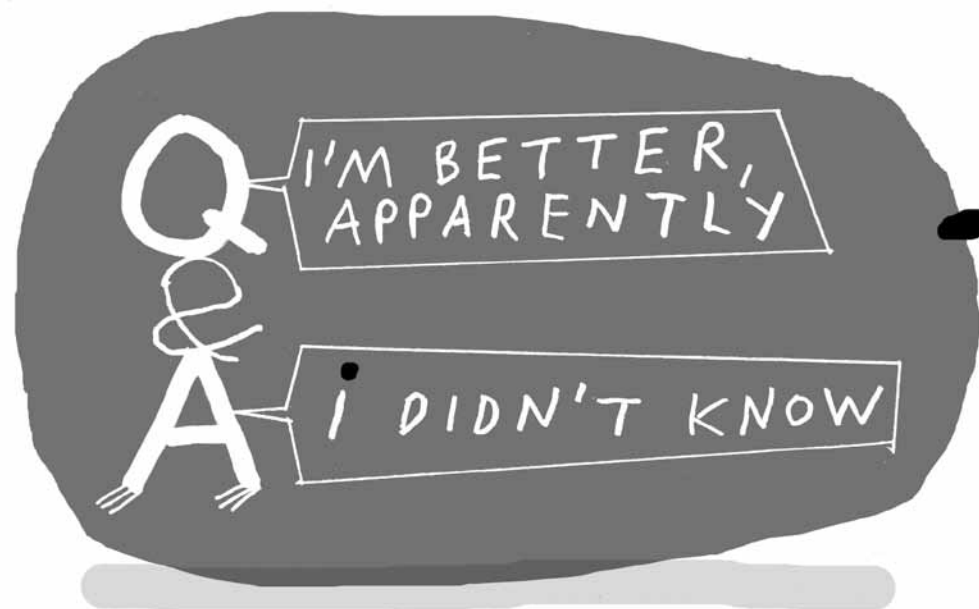
Without a culture of learning, of new experiences, we lose our ability to be creative. Steve Jobs said, 'Creativity is just connecting things. When you ask a creative person how they did something, they may feel a little guilty because they didn't really

do it, they just saw something. It seemed obvious to them after a while. That's because they were able to connect experiences they've had and synthesise new things. And the reason they were able to do that was that they've had more experiences or have thought more about their experiences than other people have. Unfortunately, that's too rare a commodity.'

We need to stop rewarding answers and instead reward the search for them. We need to teach kids a different perspective on failure, because what we learn in school is that failure is an end point. We forget how many times we failed to walk when we were first learning how, or how many times we failed to pronounce a difficult word or use our fork properly.

We forget that, at the beginning of the learning process, we are all failures. Or, looked at another way, ignorant beginners.

The great gift of ignorance is a lifetime of learning. If you don't realise that yet, it's time to figure it out.



Economic creativity

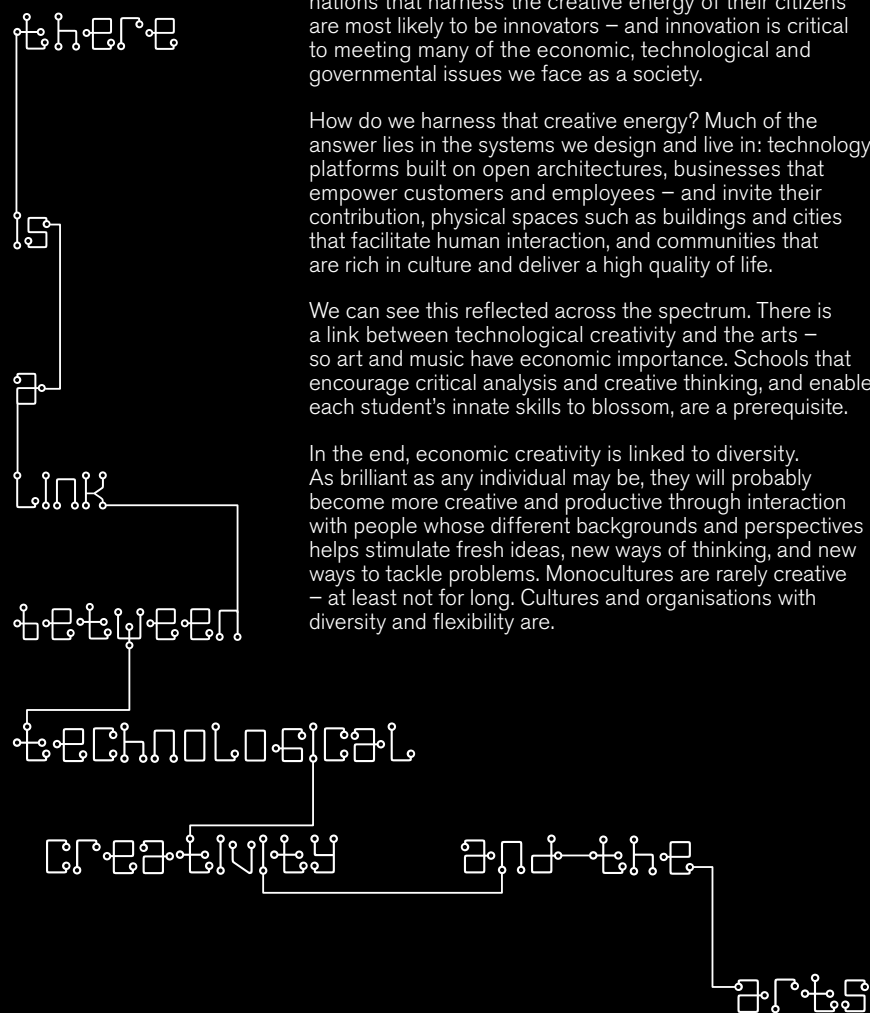
Sean Randolph,
President of the Bay Area Economic Institute, USA

More than ever, creativity has become a competitive asset, as economies scramble up the economic ladder, or (like the U.S.) work to hold their place at the top. Cities, states and nations that harness the creative energy of their citizens are most likely to be innovators – and innovation is critical to meeting many of the economic, technological and governmental issues we face as a society.

How do we harness that creative energy? Much of the answer lies in the systems we design and live in: technology platforms built on open architectures, businesses that empower customers and employees – and invite their contribution, physical spaces such as buildings and cities that facilitate human interaction, and communities that are rich in culture and deliver a high quality of life.

We can see this reflected across the spectrum. There is a link between technological creativity and the arts – so art and music have economic importance. Schools that encourage critical analysis and creative thinking, and enable each student's innate skills to blossom, are a prerequisite.

In the end, economic creativity is linked to diversity. As brilliant as any individual may be, they will probably become more creative and productive through interaction with people whose different backgrounds and perspectives helps stimulate fresh ideas, new ways of thinking, and new ways to tackle problems. Monocultures are rarely creative – at least not for long. Cultures and organisations with diversity and flexibility are.



Getting our playful natures right

Pat Kane,
Musician, author of *The Play Ethic* and *Radical Animal* (forthcoming),
and one half of the Scottish pop-soul group Hue And Cry

What if the playfulness that has always been a subterranean touchstone for educators since the Romantic period (from Rousseau to Froebel, Steiner to Montessori, Reggio Emilia to Summerhill) has become the Achilles heel of productive subjectivity? What if the regime of flexible production and knowledge management that typifies contemporary Western capitalism is now uniquely exploiting our distinct human openness and flexibility (our neoteny)?

If we can question the fine-grained capitalisation of our playful natures, we might find a new foundation for a progressive education. Play brings a sense of joyful indefatigability and energetic resilience, which – like the pleasure of sex for procreation – is evolution's 'salute' to the human animal for maintaining a 'general liveliness', in the face of the challenges of existence.

Play is not the soft spot whereby we are made passive 'dividuals' (in Gilles Deleuze's words) by hypercapitalism. Instead, play is the resilient optimism out of which the very possibilities of societal difference are generated. An education for players, founded in this sociobiological vision, becomes a constructive

exercise in building forms of simulation, combination and gaming that rehearse optimism.

The answer returns power to the educator and pupil – but not in the institutions we have inherited from the industrial age. Education has to build those rich 'grounds of play' in which the optimism of our species can flourish in a way which outflanks and surpasses any dominion that a powerfully calibrating control-society might assert. It could do no worse than to attend to the peculiarly persistent linking of commons and dynamism that characterises the internet.

Play and play-forms throughout the human lifespan are deeply constitutive processes, shaping the design, functionality and culture of the internet. The internet could represent an extension of the 'ground of play' that we see across the higher complex mammals – that open but distantly monitored developmental zone of time, space and resource, where potentiating risks are taken by explorative, energetic organisms, in conditions where scarcity is held at bay.

So the 'constitutive' power of play in humanity (that neoteny-driven potentiation that excites both Italian

Marxists and Harvard sociobiologists) seems to also require a 'constitutional' dimension: a protocol of governance securing certain material and emotional conditions, to enable a rich plurality of play-forms.

When Lawrence Lessig speaks of the internet as an 'innovation commons', the resonance with a sociobiological vision of the ground of play is clear. His idea that the internet represents an 'architecture of value' is like the conditions for play: both are discernible zones of rough-and-tumble activity in which our socioethical identities are forged.

That our schools and colleges could be 'innovation commons' and 'architectures of value' – could be 'constitutional' as much as 'institutional' – is a future that many educational activists are striving to build. Yet they should realise that play is their deep and elemental ally in such activism. And that educational moments which cleave as closely as possible to the generative structures of the internet will also tap the constitutive power of play.

Creatures of habit

Tom Bentley,
Former Director of Demos and a former Director of Applied Learning at the Australia and New Zealand School of Government. He writes here in a personal capacity

For several years, my younger daughter Iris, who is nearly seven, has made sure that I get up and sit with her while she eats breakfast, watches TV or reads a story.

When I am away working, she doesn't follow the same routine, but when I am there she insists.

One day last week she chose a different course of action, got up quietly, went downstairs and found the iPad and spent an hour quietly playing on it before hunger propelled her into finding me.

I had mixed feelings about this experience. Part of me was thrilled that, on a Sunday morning, I wasn't required to get out of bed at 7am. Another part of me was sorry that I wasn't the first port of call when Iris woke up.

Either way, the episode reminded me about the power of habit and routine in shaping our learning and creativity.

In 1999, I co-wrote with Kimberley Seltzer a Demos pamphlet called *The Creative Age*, which argued that the emerging knowledge-based economy was generating an unprecedented opportunity for creative learning, fuelled by the demand for higher

order skills and the supply of digitally-enhanced learning opportunities.

In it, we argued that education reform, particularly of curriculum and assessment, was necessary to make the most of this opportunity.

Since then, a few things have come and gone, including the first dot-com boom and the 2008 global financial crisis.

But over that decade, the thirst for creative learning – for children and young people and among adults at work and at play – has only increased.

And in the same decade, digital technology has flowered in ways which have spread the possibilities for creative learning and co-production.

My elder daughter Esther, nearly 11, was recently delighted to find that she is quicker than me on the iPad, as we filled in a national census form together online.

Mobile and networked digital technology drives everyday experiences shared by hundreds of millions of people – within families, across workplaces and in social groups of all kinds. What has struck me

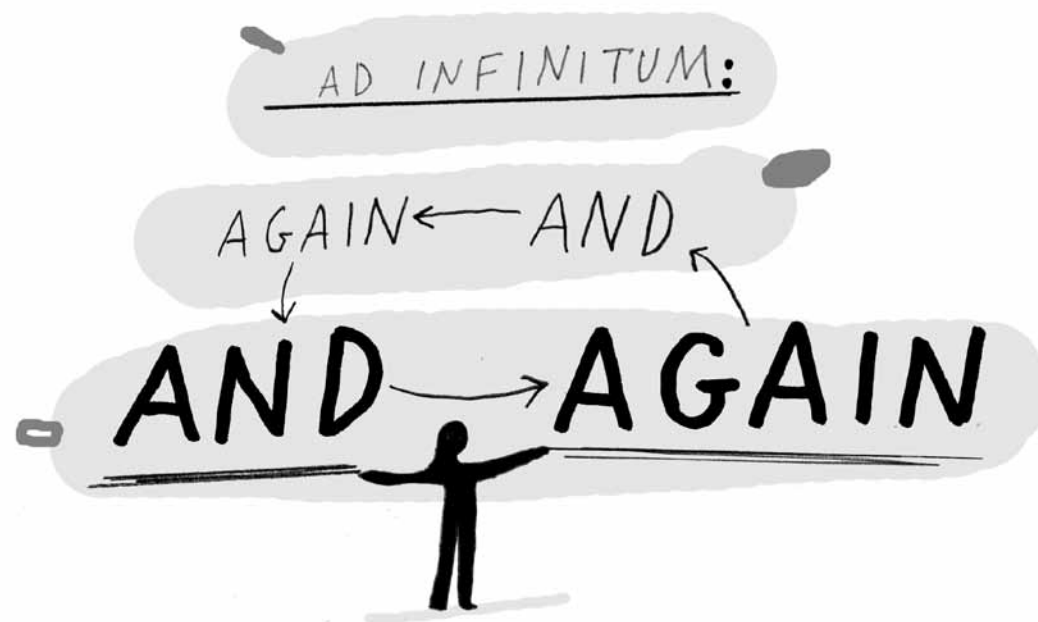
most about our acquisition of a tablet computer is that it has prompted a new level of collaboration and sharing between the two siblings, as they try out games, make videos together, search for downloads and show each other what they have learned day by day.

When we wrote *The Creative Age*, we focused primarily on how to reshape formal education for this new era.

There is still plenty of debate: what skills and knowledge should be provided through the curriculum, and how should we nurture creative skills and talent through tertiary education and into workplaces.

But I find myself thinking that a dimension of creative learning that is both broader and deeper is the power of routine and habit that shapes our personal outlook, our capacity for learning and our ability to choose where our learning will take us over a lifetime.

In his 2007 book, Howard Gardner outlined five minds for the future: disciplined, synthesising, creative, respectful and ethical minds that he argues should be nurtured and developed because they are especially critical for our future.



His exploration treats these different minds as 'ways of thinking and acting'.

My family episode reminded me how powerful the habits we form are, as both children and adults, and how 'ways of thinking and acting' are shaped by their repetition – through practice, as well as through abstract thought and argument.

In his book, *Outliers: The Story of Success*, Malcolm Gladwell's discussion of the '10,000 hour rule' – the idea that repeated practice is a determinant of great

achievement in a given field – is another illustration.

But many of the most powerful habits we form are those of which we are barely conscious – grounded in everyday routine and social practice.

They are habits of family, work and social life – including habits of thinking and acting – how we listen and pick up information, when and what we read, whether and when we smoke or drink, how we exercise, how we communicate with others.

Developing habits which support the kinds of learning – or the ways of thinking and acting – that we value is therefore an essential task. Learning how to leave other habits behind is equally important.

This may seem obvious. But it is a starting point for understanding, not just how we might shape education to meet the needs of creative learning, but also how it is that we shape ourselves and how we might become more creative in doing so.

Reading, Wroughting, Arithmetic

Sir Christopher Frayling,
Former Rector, Royal College of Art and former Chair, Arts Council England

The Russell Group of universities has recently announced that the more practical subjects at A-level and GCSE will not in future be considered 'challenging' enough to count as prerequisites for entry to the top institutions of higher education. Meanwhile, the Secretary of State has publicly differentiated between the serious subjects at A-level and the less serious subjects. Guess which category art and design are in? Design, which was at the core of the school curriculum in the 1990s, has become optional again post-14. And all this at a time when creativity has at last moved centre stage in discussions about business and entrepreneurship.

Babies and bath waters spring to mind. In hard times, the establishment is closing ranks against precisely the wrong enemies.

Because one thing we have learned over the last 20 years is that it isn't about 'vocational' skills at all. And it isn't even about the three Rs either...

The three Rs of reading, writing and arithmetic are really, in terms of fundamental skills, the two Rs of reading and writing (literacy) and arithmetic (numeracy). There is and

was a third R and it is called wroughting. Reading, wroughting, arithmetic. Literacy, creativity through making, numeracy. The basis of any well-rounded education. Educationalists have written a lot about this, since the days of William Morris and co: the intelligence of feeling, the psycho-genetic educational principle, experiential learning, ways of enhancing motivation for the more practically-minded students and so on. And yet, in hard times, all this is forgotten or dismissed as trendy theorising.

Well, it certainly wasn't theoretics with me. I can still vividly remember the moment, when I was just seven years old, when I successfully produced a piece of multi-coloured weaving on a loom under the supervision of the elderly lady who was teaching us. The sense of achievement. The sense that intention could actually lead to realisation, learning all sorts of things along the way. The sense that technical constraints could be reassuring. That there were, sometimes, answers rather than just endless questions. And where the big questions were concerned, it wasn't a question of learning what the teachers said ('don't do

as I do, do as I say,' said the geography master); it was a question of discovering things for oneself and thus internalising them. I still carry those messages.

30 years later I discovered by chance that the elderly lady was, in fact, Ethel Mairet – weaver, member of the Ditchling group of craftspeople, direct heir to the original Arts and Crafts tradition. Not someone who looked backwards, though; she used the latest materials and had strong views about industry and quality.

When English snobbery runs headlong into creative education, we all know who will be the loser. And it is happening. Again. Look at how the phrase 'creative industries' has become tainted goods in political circles, making way for 'productive industry'. Look at how 'the practical' is being shunted into the vocational sector. Look at how 'design' was not considered to be a priority subject in the Browne Review of Higher Education. Above all, look at how the integral connections between creative learning/ thinking and economic growth are being quietly forgotten in discussions about education...

The philosopher Jean-Jacques Rousseau put this well, way back in 1762. This is a passage from Book III, his 'Emile: or, On Education' which I came across while I was at university in the 1960s. It helped to change my life:

'If, instead of making a child stick to his books, I take him to a workshop, his hands work to the advantage of his intellect, he becomes a philosopher while he thinks he is simply becoming an artisan...'



The library as cultural enabler

Miranda McKearney,
Chief Executive of the Reading Agency

Louis from Lewisham is a cultural volunteer spending his summer energetically inspiring a group of children to follow his interest and engage meaningfully with the arts. He's developing new skills as an advocate, promoter and mentor whilst also pursuing his own creativity. It's the second year running he has chosen to devote time, energy and intellect to culture and he's having an electrifying effect on a hard-to-reach audience who admire and follow his guidance. Where is this creative learning for life, money and love taking place? A cutting-edge gallery, community theatre workshop or street-wise dance studio? No, it's the local library.

Louis Howell is a volunteer for our Summer Reading Challenge at Lewisham library. 97% of UK public libraries participate in this hugely successful annual reading development project. A simple idea that invites children to read six books – any books – over the holidays. In return they receive stickers, rewards and lashings of creative stimulation. It's run every summer, focusing on attractively designed, child friendly themes. Teachers love it because it keeps reading levels up in the long break from school,

and because children come back to school fired up about reading, and ready to learn.

So here we have public libraries leading one of the UK's biggest cultural engagement projects. 760,000 four – twelve year olds take part, sensitively encouraged by staff and volunteers like Louis whose input illustrates a very current mixed economy model. Community involvement that adds capacity to, but doesn't – and shouldn't – replace a professionally run library service.

With a bunch of fellow social entrepreneurs, I set up The Reading Agency in 2002 to develop reading and readers. We work with libraries because they are democratic, socially equalising venues.

Libraries are the place where creativity and culture are accessible to all. They are performance spaces, galleries, and learning hubs. They can support creative industries, enterprise and innovation. They exploit digital technology and contemporary practice. Lots of this happens through their reading work.

Libraries are now part of the Arts Council of England's concern. Yet libraries and reading are often missed out of the picture when talking about the arts. Weird, because reading is our biggest participative art form and just think about what happens when you read – you're instantly plunged into a deep and intimate connection with the writer; your imagination fuses with theirs to create new worlds and understanding.

Libraries are the way society ensures we can all access the personal power that comes when you're a reader. Reading isn't just a nice thing. It's essential to being part of society. An art form that needs to reach everyone. But it doesn't – one in six adults struggle with low literacy skills and libraries are key to tackling this. Libraries are surely the ultimate community enabler, a potent symbol of collective power and civic pride? It would be hard to think of a more important part of our cultural fabric to an agenda that's about community power and action.

We need library professionals with the expertise to provide informed support as people explore the world's ideas. But volunteers like Louis,

drawn in first as participants and then as leaders, can help shape important decisions, directions and activities, ensuring libraries stay relevant and understand their audiences.

The library as a hotbed of a creativity is a difficult concept for many cultural policy makers and managers. We can easily view theatres, galleries and concert halls as useful playmates for schools and universities even if they are still elitist institutions to many in society, despite thirty years of intense audience development initiatives.

The central geographical, cultural and social position of libraries enables them to attract the bored, the disenfranchised or those that conventional education fails. Yet their very accessibility with some groups of demographics perhaps renders them less attractive to others. The arts intelligentsia love literary stuff but how many of them (you) regularly access it from the library? Cruising our beautiful book-shops and websites, or meeting friends in a literary festival are, for many of us, a pleasurable past-time. Visiting a new town we might seek out the theatre or gallery but rarely a library.

Yet here is where the exciting, creative arts activities are conceived and nurtured.

One of the best ways to save libraries is to simply visit them and understand how their work around reading has changed in fifteen years. Celebrities are gracious with their heartfelt support of libraries but up to date understanding of the changed activities and purpose is also essential. Somewhere along the line culture got captured by the visual and performing arts. Literature has struggled to get its voice heard. Libraries are leading the way for cultural engagement and opportunity. They deserve some of your attention. Your library ticket works across the country. Try to use it if you care about reading, words and the voices of people like Louis.

Information plenty and knowledge famine?

Rose Luckin,
Professor of Learner Centred Design,
London Knowledge Lab, Institute of Education



I am curious about knowledge, not in philosophical sense, but in a practical one. I worry about what it means to know something in a world that is increasingly complex, ill defined and interconnected: a world that demands that we develop, and that we ensure that our children develop, the knowledge capacity to solve the problems it manifests and those that we create.

The first recollections that I have of my own curiosity about knowledge date back to 1966 when I was eight years old and growing up in Manfred Mann's semi-detached suburbia: dad, mum, older brother and me. My father was an aircraft engineer and my mother taught typing and shorthand to women whose working

lives were about to be dramatically changed by the word processing power of the digital computer. My brother was three years older than me, and his lack of interest in formal education was causing my parents some concern. Their reaction was to invest in 'knowledge books', or at least that's how they saw the children's book of knowledge and the encyclopedia that now filled up the bureau bookshelf. To keep us up to date, there was also the weekly general knowledge magazine that plopped on the doormat with a reassuring thud: the weight of its knowledge there for all to hear.

I suspect that my parent's reaction to their son's educational malaise was not an unusual one amongst the aspiring middle class families of our neighbourhood. My brother's reaction to the new literary arrivals was cool; he was far more concerned with exploring the world of the woodland around our housing estate, than with sitting at home and reading about it. My father however, became quite addicted to the weekly general knowledge magazine. He did not have a great deal of time to read, but each evening when he went to bed he would sit in his paisley pyjamas and thumb

through the pages. The stock of copies soon grew on the night stand as his pace of reading failed to match the frequency of their arrival. The corners became slightly curled as the months and years passed and the dust gathered in and around the pile that now extended from the night stand to the floor. His interest never waned and I do believe there were a pile of old issues by his bedside when he died many years later.

40 years on and it's a sunny Monday in September and I'm walking along the Euston Road in London. I pass the entrance to the British Library and a sign catches my eye, the sign says: 'Step inside – Knowledge freely available'. I dislike the suggestion that one can walk into the British Library and just pick up some knowledge like going into Tesco and buying some bananas. I can relatively quickly formulate an explanation for myself about why the sign irritates me, because I have a clear idea about what I believe knowledge to be. I have moved on from the conception of knowledge loved by my father and represented by the pages of his books and articles. I know that I have to construct knowledge from the evidence available to

me, that it is not handed to me by others, though they can certainly help me along the way, and that I can aspire to continually increase my knowledge by weaving together the information resources distributed throughout my world.

This is not the case for many of the youngsters who attend our schools and colleges. For them knowledge is still to be found in the dusty concepts in the out of date magazines on my father's night stand or on the shelves of a library they never visit.

'But what of the internet and world wide web?' I hear you wonder. These technological masterpieces offer information resources wherever we are and whenever we need them. These must surely pave the way for us to become more knowledgeable, both personally and as a human community?

The sheer abundance of this information has thrown into sharp relief our understanding of the relationship between information and knowledge. It makes my modest collection of childhood encyclopedias and my father's overflowing magazine collection look like a speck of dust on

the library shelf. I fear however that our understanding of what knowledge is and what it means to know something has not progressed in tandem with this technological progress. This puts us at risk of succumbing to the illusion that we know more than we actually do, because the more information we have the more we become certain that we know something.

Without helping young people to develop an understanding of what knowledge is in a digital age they cannot progress beyond the well meaning, but limited conception of knowledge promoted by the books and magazines that appealed to my parents. Those of us who understand what we mean by knowledge can indulge ourselves, as my father did with his magazines. But, without actively engaging people in the excitement of connecting the knowledge construction process to their own particular context, we merely encourage them to pass the opportunity by in the same way as my brother did all those years ago.

In a time of information plenty we are at risk of a knowledge famine.

A cow that is also a cucumber...

Ben Payne and Lucy Macnab,
Co-directors of the Ministry of Stories

'I have yet to meet the person who is against children's literacy, or who feels that helping kids to write is a waste of an hour; the scale of the problem is shrunk, temporarily at least, to the size of one small human, somebody sitting right opposite you and thoroughly enjoying what he or she is doing.'

Nick Hornby, Co-Founder,
Ministry of Stories opening,
November 2010

MoS emerged as an idea from the need to augment teachers' work in the classroom. As founders, we were inspired by 826 Valencia in San Francisco. Told by teachers in San Francisco that what young people who wanted help with their writing really needed was one-to-one attention, the novelist Dave Eggers set out to prove that there would be enough people within his local community willing to help out. Having found a space at 826, Valencia Street, he was told that it was zoned for retail, so it had to sell something. To get around this obstacle, he created it as a shop for pirates, selling everything that they might need from false eyeballs to replacement peg-legs. A decade later, and there are eight similar centres across the US –

including a superhero supply store in Brooklyn and a time-traveller mart in Los Angeles. All are designed as a community resource and to make writing fun.

We aim to inspire a nation of young storytellers. We provide free writing workshops for young people aged 8-18, based on one-to-one mentoring. Our mentors are trained volunteers, a diverse group of writers, those working with writing, teachers, designers and local people. Our work takes place behind the mysterious shop front of Hoxton Street Monster Supplies, the only store to cater to the everyday needs of every imaginable kind of monster.

We see our relationship with the formal education sector as a partnership. We are not trying to replace teachers' work, but to complement it. Whilst education and media campaigns often focus on standards of literacy, Jonathan Douglas, Director of the National Literacy Trust, has argued that there is a tendency for these to concentrate too much on skills. He maintains that children at the point of transition between primary and secondary school (when many begin to fall behind in reading and writing) are usually simultaneously renegotiating their own

identities with parents, siblings, friends, teachers and the wider community. Literacy has to be seen in this wider context. In this, it seems, the child's own story and its ability to tell it becomes central.

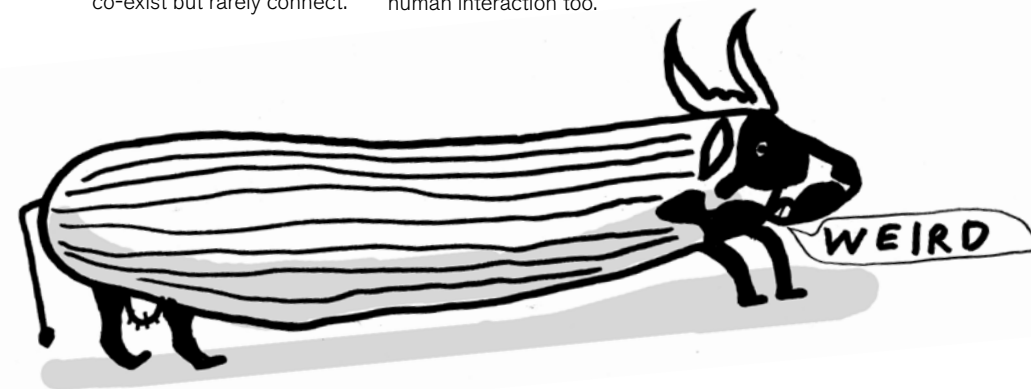
Being open only a year, what we've learnt from this work is obviously provisional. However, from a one-off workshop in which a primary school class arrives with nothing but their imaginations and leaves two hours later with an original published story that they have all written, to a holiday project in which young people write, edit and sell their own newspaper in the local market, our evaluation has shown that both teachers and young people respond positively to the challenge of writing towards a finished product; of having the freedom to pursue their own ideas; of being able to work for adults who are passionate about writing and good at listening. As one teacher commented about a primary school session:

'I think (it) really helped those children who struggled with confidence when it came to writing. They were able to produce something really special that they were proud of and helped them to realise they are all good writers.'

We chose to be in Hoxton to give ourselves the best chance of recruiting enough skilled volunteers to help us. Shoreditch has both a high density of people working in the creative industries and is a developing hub for the new digital economy – but it is also home to over 30,000 children, 75% of whom come from low-income families. Our original aim with MoS had been to put together the creative people with the time and talents to help with those local young people who might benefit most: two communities that co-exist but rarely connect.

But we've discovered that the benefit works both ways. Being required to draw a cowcumber (a cow that is also a cucumber, obviously) or a monster with 100 legs, but only eight knees, is often just the shot of 'creative caffeine' a volunteer illustrator needs to face the rest of their working day. Similarly, selling tins of fear and breath mints for zombies may be a peculiar way of spending ours, but it has shown us that regeneration is not just about buildings and infrastructure but about human interaction too.

Young people who visit MoS don't always write about monsters. Whether they do or not, we think that they are often writing about themselves. We're interested in what they have to say about the world and believe that writing your own story may be the best first step in finding your way in it.



The dangers of the discourse of skills

Professor Geoffrey Crossick,
University of London

In 2005 I became Warden of Goldsmiths, University of London, a higher education institution renowned for its creative buzz, for graduates who were dynamic, imaginative and at times difficult. Many of them fit well into the creative and cultural economy. The sector skills council Skillset was establishing Media Academies, recognising those universities that prepared students for the media and film industries. Initially, I struggled with Skillset's conception of what constituted skills – which made it difficult for Goldsmiths to qualify. We got the impression that we had too much theory and not enough practice, even though the Goldsmiths programmes had plenty of both. So began a period of discussion about what was the relationship between skills, education and employability in the creative industries. It was a constructive debate, in which industry leaders as much as academics and Skillset engaged. We came to understand each other, and the conception of skills became wider, embracing a longer-term vision of what was needed.

Here is an employer-led organisation moving beyond a narrowly-defined sense of 'skills'. Although my focus in

this piece is on skills for creativity, it is about the distinctiveness of the UK graduate and applies across the economy. The difficulty that many in higher education have is not with preparing students for future employability – though we prepare them for a great deal more than that – but with a skills agenda under successive governments that has narrowed the concept of skills to something akin to training. It is as if the skills of university graduates are like those delivered lower down the education system, but with harder sums. It is a misguided discourse that fails to see the real ways in which education contributes to economic success.

The discourse on skills seems entirely short-term. A few years ago I organised a seminar for Universities UK on longer-term thinking about the 'strategic subjects' employers might need. I couldn't find a large employer to tell us how they predicted the subjects in which they'd need graduates in five years time, but found one who told us that he had no idea what they'd need in five years so could they please have bright, imaginative graduates who could think in both a creative and rigorous way. More recently, Geoff Scott,

Director of Research & Venturing at BT, observed of the IT sector that it 'is characterised by rapidly changing skills requirements. Particular technologies may well be defunct within a relatively short period of time. HE's focus should be on developing young people with the ability to rapidly assimilate knowledge and develop competence on what will be an ever-changing suite of technologies that they will encounter during their careers.'

We are educating graduates for jobs that haven't yet been invented, and that is especially true for the digital and creative economy. If we'd asked media industry employers in 2000 what skills they needed, how many would have said 'digital content' or 'interactive media'? The most forward-thinking, perhaps, but not many. Graduates from intellectually demanding media degrees in that year would, however, have the flexibility and understanding to adapt as new opportunities came along. This is the distinctiveness of the UK graduate. They are more likely to be innovative in ways not constrained by rigid disciplinary or cultural frames of reference.

Anyone who has taught in many other European systems, as I have in France, will recognise the difference, and the comparison with the educational approaches in the Middle and Far East is even more striking. It is developed by personal contact between students and academic staff, by research-informed teaching, nowadays by social learning environments that build on traditions of student interaction, and by a curriculum that encourages critical engagement with established knowledge.

On a recent visit to Hong Kong I discussed the major educational reforms now being implemented – four-year degree programmes, a wider curriculum that crossed science/arts boundaries, more critical and imaginative engagement with knowledge – and saw how other knowledge economies understood what they lacked. As I said to people there, it is easier to change educational structures and curriculum than to change the culture of learning. Our approach to university education is more conducive to creativity than that in many other countries. There is a danger that in pursuing a narrowly-conceived skills agenda the UK will willfully abandon its competitive advantage.

None of this is specifically about the creative economy, but it is about imagination, flexibility and challenge, which go together in education in the subjects which feed that creative economy. This includes configuring thought and disciplines in new ways, and in encounters with other students and other practitioners. In this it parallels the social interaction and exchange, the co-production of knowledge, that characterises so much research practice. It is the ability to learn, exchange and adapt that is crucial to the creative economy, now, tomorrow and in the future. It includes entrepreneurship, the ability to couple imagination with an ability to understand and model risk. We can call all of this skills, but they are skills that come from education, not training.

There is nothing wrong with skills other than the meaning policy-makers generally attach to them. It is through that narrowing of vision by which skills becomes about training rather than education, about security rather than risk, about the known rather than the unknown, that the strength of the creative economy will be undermined.

Singing songs of expectation

Paul Roberts,
Chair of Creativity, Culture and Education

Creative learning is the most effective catalyst for the vital life-chemistry of ambition, confidence and expectation. Creative learning unlocks expectation. It unlocks heightened expectation for young people of themselves. Even more powerfully, it unlocks the expectation which teachers, parents and carers have of young people. And those heightened expectations are self-fulfilling. Never has this been a more important virtuous circle to create and sustain.

Of course there is intrinsic joy in creative learning. In that sense it needs no justification. But let's spotlight an extrinsic purpose of creative learning – self-fulfilling heightened expectation.

There is research evidence and literature on the value of setting high expectations and the common unconscious slip by teachers into underestimating pupil potential. The study by Rutter, 'Fifteen Thousand Hours' (1979), reported on a number of London schools in deprived areas and suggested the recalibration of teacher expectation was a key to fostering well-being and achievement among disadvantaged children. There are many behavioural

studies from North America and Canada showing that teacher expectation has a dramatic effect on achievement (Fry 1982, Garnezy 1991, Mehan et al 1994).

As these dates indicate, we have known for a long time that expectation is a cornerstone of pupil success.

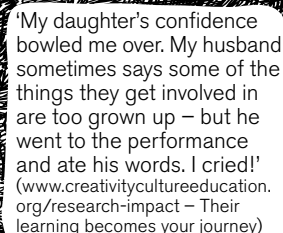
But in turn we also know that creative learning is the key to unlocking those expectations. Consider the evidence from OFSTED in their inspection of creative learning. OFSTED's report on how Creative Partnerships – at the heart of which is creative learning inspired by creative practitioners working in schools – has routinely unlocked expectations of pupils, teachers, parents and carers – with consequent and quantifiable improvements in attendance, attainment levels and parental involvement.

'The most effective programmes had a real purpose that motivated teachers and pupils, regardless of their prior experience. For many pupils, the high quality of the experience was directly related to the unpredictable approaches taken by creative practitioners working with teachers and

the different relationships that developed. Pupils were particularly inspired by opportunities to work directly in the creative industries. Such involvement gave them high aspirations for the future.' (Learning: Creative approaches that raise standards. OFSTED January 2010)

It is not only the expectations of teachers and pupils that are recalibrated through creative learning but those of parents too. It is clearly established that parental involvement in their child's learning is a vital factor in the child's success. 'Their learning becomes your journey: Parents respond to children's work in Creative Partnerships' was prompted by observations that children communicate their enjoyment of school-based creative projects to their parents to a much greater extent than their work in the core curriculum. The creative curriculum has a positive impact on home-school communications as parents develop perspectives on their children as learners and also on their own learning, past and present. Creative programmes offer low-risk invitations which encourage parents to engage with teachers and the whole school. Whilst some parents may lack confidence to

support their children in literacy and numeracy, they feel able to extend creative programmes at home. Creative Partnerships offer strong models for developing and sustaining wider family learning as well as parental involvement in children's learning.

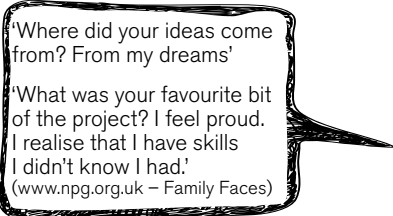


'My daughter's confidence bowled me over. My husband sometimes says some of the things they get involved in are too grown up – but he went to the performance and ate his words. I cried!' (www.creativitycultureeducation.org/research-impact – Their learning becomes your journey)

Let me take you back to the National Portrait Gallery in 2005 to an exhibition titled 'Family Faces'. This exhibition resulted from over 60 families in seven Haringey schools working with a ceramicist – children alongside parents, carers, grandparents and siblings. Each family produced a sculpture of itself. These sculptures, accompanied by the participants' commentaries on the experience, formed a display at the Gallery as part of their 'Reaching Out, Drawing In' initiative (supported by the Heritage Lottery Fund). Those of us fortunate enough to visit that exhibition saw the outputs of a truly creative and memorable

experience for those children and families. It was a scheme driven by principles of personal confidence, family learning, cultural identity and respect, problem solving, critical reflection – and celebration.

The sculptures were colourful, well-crafted, funny and sad – compelling accounts of human drama in those Haringey families. But the written commentaries were even more significant. There were questions for the children to complete.



'Where did your ideas come from? From my dreams'

'What was your favourite bit of the project? I feel proud. I realise that I have skills I didn't know I had.' (www.npg.org.uk – Family Faces)

These words from a young person are the greatest reward to which a parent, carer, teacher can aspire. They are words which are the foundation for a young person's growth – the chemistry of ambition, confidence and expectation.

Creative learning changes our expectations of young people. It changes their expectations of themselves. Creative learning surrounds young people with positive expectation – it changes young lives.

There's no divide between love and skills

Camila Batmanghelidjh,
Founder of Kids' Company

As a child, I found myself moved to tears at an exhibition of abstract art. It was an inexplicable, visceral sort of feeling that I had encountered before when walking through spiritual architecture of places of worship. I knew no words powerful enough to capture the sense of integration, fusion and the oneness of all going through me. This early experience introduced me to an intuition which linked artistic expression with a feeling within me. As I have matured, I have come to recognise my creative process as originating in the body; my mind subsequently locates, identifies and verbalises the intuition. Intuition is a primordial order. It is close to mathematics, cell structure and, ultimately, the best aesthetics.

Genetics define the boundaries of human behavioural possibility. An individual's genetic programming prohibits him or her from growing wings and flying. However, within the boundaries of this framework, there is infinite

possibility of creative mixtures from which character and capacities will emerge.

The parts of the brain predominantly responsible for our emotional life and our memories are located within the limbic system, deep mid-brain. To modify and keep prosocial our visceral and emotional responses, we use the prefrontal cortex – the front part of the brain situated behind the eyes. A human being's capacity to self-regulate, soothe and be prosocial is reliant on the quality of parental love to which they have been exposed. The primary carer (usually a parent) bonds with the child, helping them narrate and regulate responses until the child develops sufficient executive function to self-manage in the absence of the carer. Once care capacities have been internalised, the child develops meaningful independence from the carer. Learning and creativity are entirely dependent on having received enough love to be able to organise

perceptions and feelings, and reproduce them in a coherent narrative. This enables skill-based functioning.

Traumatised children endure an assault on their limbic system, overcharging them with emotional energy which they are often ill-equipped to manage because lack of love has delivered a depleted executive function. It is precisely this subtly unregulated neuronal functioning, this lack of balance between prefrontal cortex and limbic system, which is preventing young people from regulating sufficiently to make good use of skill-based opportunities. Who would have thought that a lack of love could be the real reason for so many NEEt's?

The same impoverishment of love can deprive us of creativity. The most complex origin of the creative process is, I believe, neither in the mind nor in a skills repertoire. It emanates from the body, delivered through a neuronal system of connections which are

Uninterrupted chronic childhood maltreatment is the biggest adversary against skills acquisition and creativity: lack of both money and love erodes the foundation of wellbeing. Creativity is the by-product of a subtle dynamic. There has to be sufficient order to be able to access a rearranged order and realise the new idea. Any divide between love and skills is a foolish divide underestimating the systemic subtlety within which human beings are placed. It's hubris to think that creativity can be taught as a set of skills without the visceral source of it being genuinely acknowledged. So whilst we preoccupy ourselves with the acquisition of skills, we would do well to pay equal attention to love as a driver of it. Money is needed to meet basic needs and prevent people from resorting to savagery as a means of surviving. Only a sufficiently secure environment that supports love will allow creativity and productivity to flourish.

The failure to arrive at a creative solution resides in an anti-creative operational framework. Civil society sabotages love because it does not invest sufficiently in the wellbeing of maltreated children who, as adults, go on to recycle the harm, rendering their own children disturbed. Prenatal studies demonstrate that foetal development is altered by the levels of distress to which the mother is exposed. health difficulties constitute 139% of disease worldwide – surpassing cancer and cardiovascular disorders – we discreetly disguise the fact that we have some 1.1 million children suffering from significant emotional and mental health problems. The figures of children living with substance-abusing parents are difficult to capture officially, but it is estimated that a further 1.1 million children are enduring the chaos of parental addiction. Add to these vulnerabilities the corrosive impact of poverty and you have a catastrophe lurking beneath our 'civil' society.

Maltreated children have been polluted by the invasion of abuse, turning them into fugitives from their own bodies. They struggle to visit feelings creatively because so much of their time is spent suppressing by-products of the trauma. 1.5 million children a year are maltreated in the UK, with an annual cost to the economy of \$777.7 billion. Currently there are just under one million NEEt's. Out of the 21 wealthiest countries, we rank lowest for children's wellbeing. Whilst international research recognises that mental

The BRIT School – 20 years on

Nick Williams,
Principal of The BRIT School, Croydon

The BRIT School is celebrating 20 years of a unique educational and industrial partnership. The only school whose capital funding derived from a pop festival (Knebworth 1889), it represents a partnership between the British music industry in the shape of the BRIT Trust and the Department for Education. From the beginning, it has pushed at the innovative boundaries: its main building is a 40-square metre box of a theatre surrounded by practical learning spaces that inform all aspects of rehearsal and performance. In its first ten years, performance followed the traditional lines of the arts industries, but the revolution in new technologies has transformed our thinking and curriculum, although not necessarily the way our students learn.

First it was the music

The first seismic shift for us came with music – as the industry that has helped define us struggled with a radical reorientation of how people receive and purchase their music, so we have changed from a curriculum where everyone played and a small number recorded, to one where the learning is all one – technology in classrooms, in venues and in bedrooms that requires every musician

to participate in all parts of the music production process. Our ability to see all of these skills as creative, engaging and personal is one of the reasons why so many of our ex-students have engaged successfully with the music business. Key to this is how our students learn by trial and error from each other, using their own personal engagement with the new, more personalised technologies and by regarding teachers as fellow professionals engaging and embracing change.

Creative model

This model of learning has always been in the school's creative fabric, so it was much easier for us to roll with change in the teaching of dance, theatre, arts, radio and film, informing along the way how our students engage with English, maths, science, history and so on.

Creative professionals

We have from the outset held professional practice in high regard and now routinely recruit high-end practitioners from the relevant industries – artists, actors, musicians, master carpenters, dancers, radio and filmmakers – then train them as teachers on the job. We constantly draw down favours from ex-students who are spread throughout

the industries developing new practice, who come back to share where the world is moving; all of us are always hungry to learn.

Make a record

A visit from Jonnie Turpie to our summer festival and the observation that so much of our work was lost as soon as the performance finished led to our film and digital arts enterprise, spurred on by the hiring of Ken McGill, the filmmaker who made a 13-part series for the BBC about creativity in the school. Provided with additional funding by government to develop a second specialism in digital arts, we invested to allow all students to use a full range of new hardware and software to produce film, animation and other cross-arts products; many of these were uploaded on to our website, partnering with a wide range of entrepreneurial companies who are keen to work with our freedom-loving students.

In the world

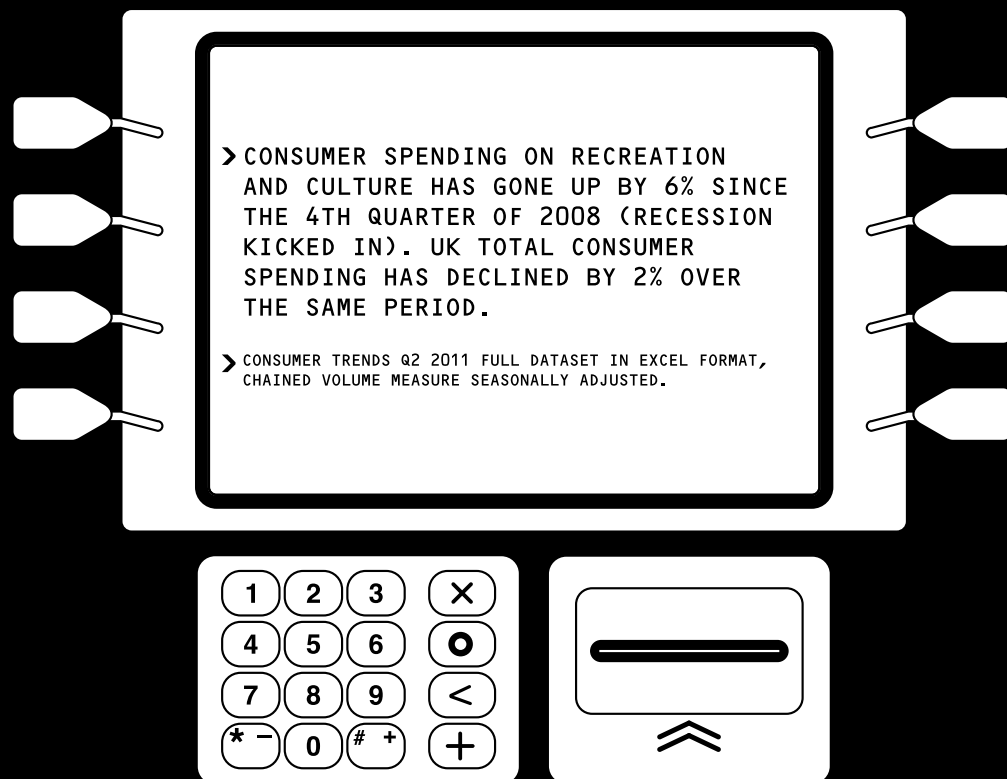
We have taken our beliefs beyond the school gates, to Glastonbury to live and multimedia performances on the Left Field stage; shortly to Accra in Ghana; across Europe with performances and films in Sweden, Poland, Italy, Belgium France...; to North America; to setting

up a Foundation Degree in Digital Media Practice with Bournemouth University and a number of industry partners; and, best of all, to Birmingham, where, with our industry partners Maverick TV, PRG and the BRIT Trust, we have supported sponsors Ormiston Education and Birmingham City University to create a partner digital media academy. Here we hope the bar of personalised multi-platform arts education can be pushed even higher.

Who knows best

Education in the UK, as a static three Rs artefact isn't keeping up with the change – the system has to reconfigure itself to be a learning environment, not just defined by content and narrow sets of skills. In this world, adults don't always know best.





Arts organisations as sites of learning

Lynn Foon Chi Yau,
CEO, Absolutely Fabulous Theatre Connection, Hong Kong

Arts organisations can advance knowledge because they are alternative sites of learning that can overcome some of the shortfalls inherent in school systems. The arts are non-linear, abstract and qualitative, in contrast to education systems which are linear, literal and quantitative. Society needs to be built upon alternative knowledges, not just on economic priorities. The abstract, ambiguous and intangible – the very nature of the arts – is, in reality, where living life meaningfully in the 21st century will be apparent.

There are four important differences between arts organisations and schools as sites of learning. First, arts organisations are not constrained by a bureaucratic system of set precedents or rules and regulations. Looked upon as diverse 'schools' unbounded by a national curriculum, arts organisations have alternate

or diverse knowledge at their core. When unconstrained (but not unruly), the knowledge that they create is not based on economic competition but rather in and of art forms that communicate human concerns.

Second, each individual art form is a loosely based subject discipline with the flexibility to evolve. Its fluidity stems from the multifariousness of its primary materials and traditions, and these are developed and extended through the imagination of artists. Imagination is crucial, extending humanity's ability to manoeuvre in the face of the speed of change brought about by globalised information technology.

Third, elements of surprise from creative ideas stimulate curiosity and motivate action through the sense of wonder. In a knowledge economy, the ability of the arts to surprise not only provides the basis

for creativity but, more importantly, both reminds us of, and uplifts, the human spirit that can otherwise be entrapped in the daily routines of wealth creation and the pursuit of a top position in a league table.

Finally, whereas the professional development of teachers in undergraduate and postgraduate degrees is predictable, pragmatic, utilitarian and dedicated to serving the curriculum and examination requirements, by contrast, artists as teachers are acutely aware of the need to transform, to evolve constantly and to reinvent and innovate continuously. This is where flexibility of mind comes from. This is where a creative habit of mind originates.

This is an edited extract from 'The Arts in a Knowledge Economy: Creation of Other Knowledges' in Journal of the Knowledge Economy 3 (1) (forthcoming 2012).

The case for creative learning in hard times

Greg Klerkx,
Co-Director of Nimble Fish,
www.nimble-fish.co.uk

In 1981, I was in high school in America, immersed in a curriculum scheme called 'college prep'. This is roughly equivalent to A-level work in Britain, albeit with less flexibility: back then, if you wanted to be positioned for university consideration, you took courses x, y and z, no questions brooked.

Were I required now to reproduce virtually any of my college prep work – solving quadratic equations, sketching the carbon cycle, diagramming a sentence – I doubt I could do it. This is hardly surprising: I was required to consume and regurgitate information mainly to satisfy the shadowy figures deciding my academic future. Understanding the value or meaning of what I was learning was by the by. As a result, I consumed what I was told to consume and promptly forgot most of it.

There is an exception. 30 years on, my knowledge and understanding of the Vietnam War remains, at least, above average: this despite it being only a four-week block of work in a college prep course entitled merely, 'World History'. I remember the teacher and the coursework with a clarity that transcends time. Critically, I can also trace any number of essential

research, communication and interpersonal skills to that short period of study – skills that have enabled me to thrive professionally and personally ever since.

He wouldn't have put it as such, but my history teacher was engaging us in creative learning. He encouraged us to pursue the subject however we saw fit: the results included visual and audio installations, performances and creative writing. We were judged more on the energy of our enquiry than on facts and details; perhaps not surprisingly, because we enjoyed what we were doing, most of us got our facts and details right.

If we ask ourselves what education should be 'for' in the 21st century, the answer is the same as it was in 1981, and probably much further back. Education is the process of training the mind; to succeed in that, we must be encouraged to ask questions, make connections and pursue knowledge and ideas based on the particular chemistry of our personalities. This is hardly a new concept. Sir Ken Robinson said it all more than a decade ago in *Out of Our Minds*, which itself was largely an artful commentary on the vast array of evidence pointing

the way towards a creativity-led, rather than rote-led, future.

As now, the year 1981 saw a severe global recession. In times of crisis, societies often revert to conservative principles; in this way, we try to recapture what we believe used to work, 'when things were good' (or at least better). Back in 1981, that meant a return to learning by rote, focusing on the three Rs, going 'back to basics'. My history teacher went against the grain: he rewarded us for independent thinking and creative expression. That's why he's so memorable.

Likewise, the current economic and political climate has not been kind to creative learning. We're hunkering down, tightening belts, trimming what is perceived as 'fat' from all parts of society. But creativity isn't a luxury item; as for creative learning, it's arguably more important than ever. The question is how to sell it in this market. It's not impossible. Consider the following three ideas.

The first involves rebranding creative learning in the context of innovation, a word almost synonymous with future economic growth. Economist Theodore Levitt once said, 'Creativity is

thinking up new things. Innovation is doing new things.' But creativity itself grows from certain skills that a fact-and-test-driven educational culture doesn't necessarily encourage: risk taking through experimentation, collaborative problem solving, idea generation, and self-management. More must be done to ensure that these concepts, and their value, are embedded in our educational provision.

Secondly, creativity must be led out of the 'arts ghetto' to more fully embrace professions that resonate more clearly with a conservative Zeitgeist. Creative Partnerships was an innovative and largely successful experiment in creative learning but its heavy emphasis on the arts too often excluded other professionals offering a different flavour of creativity. How about an architect refreshing GCSE literature? A banker tackling world history via economics? A more inclusive idea of creative learning – and where creativity 'lives' – would benefit everyone.

Finally, ministers and the general public need to understand that many of our competitors and collaborators are embracing creative learning as a key

driver of future growth. New creative learning programmes are now under way across Europe; China, too, is beginning a slow shift towards less rote learning and more emphasis on enquiry, ideation, reflection and other classic components of creative learning. And in America, the Obama Administration issued a sweeping report in May underscoring the need for more creativity in schools: much of its language echoes programmes like Creative Partnerships. If we are serious about continuing to be a world-beating society, we need to look at what our competitors/collaborators are doing and ensure that we're not falling behind... particularly when we're considered, by many others, to be in the lead.

Economic crises come and go. The time is now to ensure that the value of creativity is firmly embedded in our schools...the better to ensure that we're more resilient and flexible in the next downturn, whenever it comes.

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The sheep conundrum

Miles Bullough,
Head of Broadcast at Aardman Animations and Executive Producer
of Aardman's sheep-based TV series, 'Shaun The Sheep' and 'Timmy Time'

From the point of view of our education system, creativity is a problem because it is chaotic. And systems abhor chaos.

When we look around schools for our kids and see clean and tidy art departments adorned with carefully presented studies (or copies) of the works of 'great artists', we should be sceptical. In these schools, creativity is being scrutinised but it is not being allowed to flourish. You can mark a copy of a classic work of art – but that doesn't make it creative.

In the quest for measurable results, our education system is sanitising the

creative process and is in danger of creating a generation of dullards. The tragedy is that we may be producing unemployed dullards too. Education advocate Sir Ken Robinson is right when he says that our education system is training students for a society defined by the Industrial Revolution. But the Industrial Revolution has been and gone, our education needs have changed but our educational values have not.

Producing fearless creative talent is surely the route to prosperity for our economy. The things that make us proud in the UK and are admired the world over are

our creative achievements; popular music, modern art, fashion, quality television, reality television, architecture, literature, animated kids' series featuring sheep...

The rising popularity of the English Baccalaureate (EBacc) is marginalising non-traditional subjects like music, art, textiles and languages. We are witnessing the corporatisation of schools. Politicians are systematising educational achievement into a quagmire of mediocrity.

The perceived needs of industry are determining how our children are being educated but the actual

needs of our industries, especially our creative industries, are being overlooked. Our industries need more mavericks and individualists – original minds with the confidence to promote the new, and the skills to give the new both meaning and resonance.

Art, music, drama, textiles, graphics, design and creative writing must be taught not as potential hobbies but as subjects which can help to give life meaning. How can we combat the stigmatisation of creative subjects at school by politicians and then by staff and even by pupils who come to look at creative subjects as being irrelevant to their future prosperity?

American poet David Wagoner characterises the creative process as consisting of three distinct phases: madman, poet, critic.

The madman fires off ideas – s/he is spontaneous, undisciplined, irresponsible, rash and, yes, a little mad sometimes. This madness is an essential feature of the creative impulse but it's messy, emotional and illogical.

New ideas, newly formed, so often sound bizarre or insane. Our frames of reference cannot always contain the anarchy of raw creativity. Our schools, besieged by the requirement to test and score, cannot further their cause with output that cannot be ranked.

'Listen to anyone with an original idea, no matter how absurd it may sound at first. If you put fences round people, you get sheep.' – William L. McKnight, 3M Chairman, 1887-1978.

Where creativity is concerned, children are all about the madness. At its best, childhood should be a moderated celebration of madness; spontaneous, self-confident to the point of cockiness, devoid of responsibility. For our children to be creative, we need them to revel in their inner lunatic without fear of ridicule or censure when they experiment with sharing their ideas.

After the exhilaration of the free-flowing brainstorm, the creative process must, of course, become more thoughtful and use the skills of the poet to hone and craft

the raw, creative matter that has been spewed out. The fruits of this honing can then be subjected to the harsh glare of the critic, internal or external.

Yes, schools should teach their students the craft of the poet and equip them with the tools of the critic – but with caution and in the right sequence and at the right time. Let's not try to do the work of postgraduate courses at secondary school. Let's let our children play.

Exposing the creative impulse to the critic too early causes creativity to shrivel and die.

'A new idea is delicate. It can be killed by a sneer or a yawn...it can be worried to death by a frown on the right man's brow' – Charles Brower, ad man, 1901-1984.

We need to find a way of rewarding our schools for fostering creativity. Schools need to be empowered to embrace the madness now and again. If our education system is going to produce sheep, let them be funny ones that can act.

The Phases, 2011 ©
Years ago, I was quite MAD,
But now my WORK just



MAKES
ALL
GLAD

Every school should be a creative school

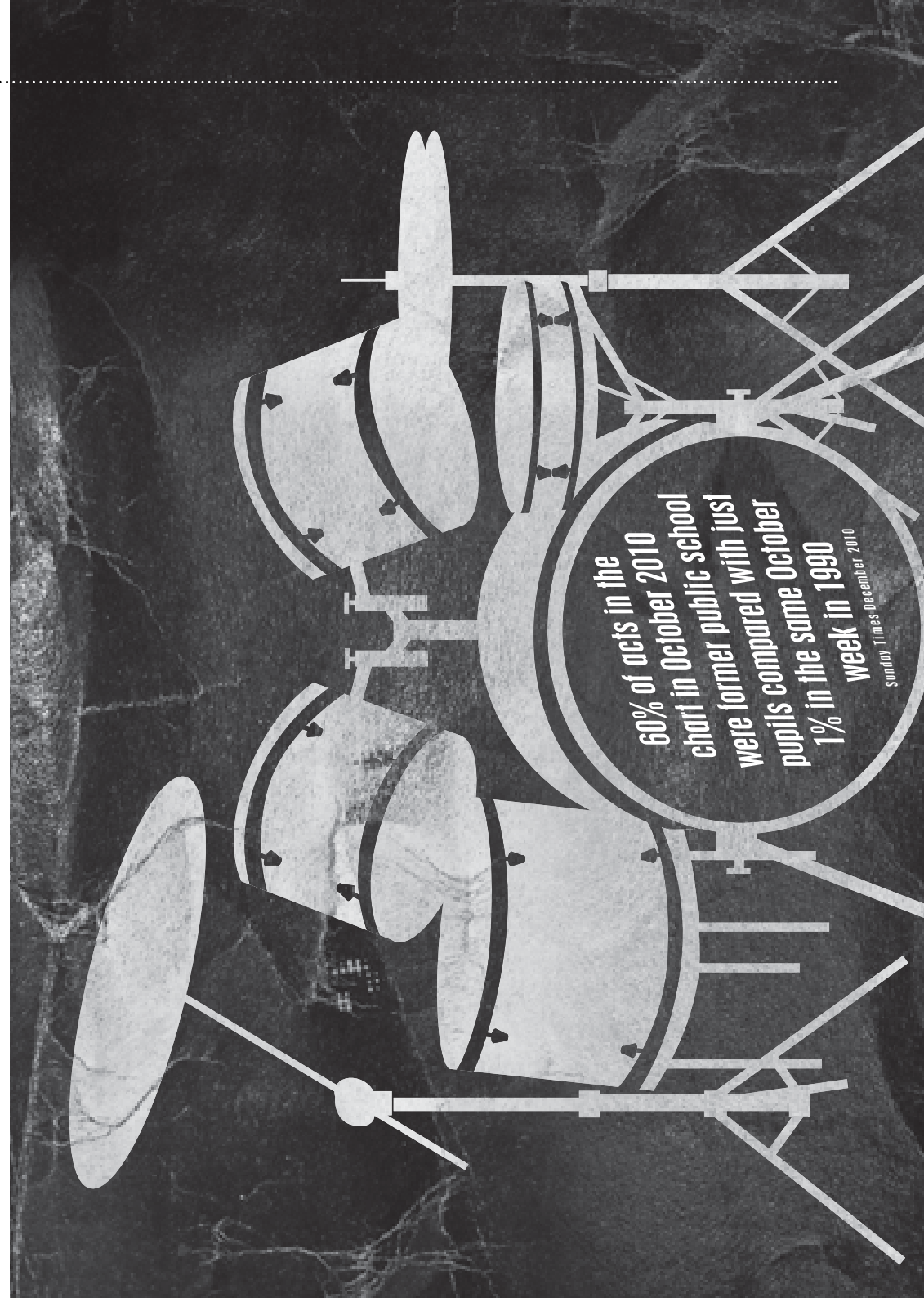
Mark Emmerson,
Principal, The City Academy, London

Having worked with the creative industries in school through creative partnerships what I was struck by that the creative industries are outcome drive, the successful people in those industries are able to combine the self motivation, and discipline to work to a brief with a set outcome in mind and deliver at each project milestone. There is a drive for completion which requires a professional structure to the creative process. Within that process structure there is then the need for wide ranging, creative thinking which goes beyond what the creative brief is and is able to generate synergies and holistic approaches which require high order thinking skills. Great creative professionals are also collaborative and fantastic communicators in their chosen media.

I would argue that the best schools are planned and run along the principles outlined above. In order to allow children to develop their creativity, there must be certainty in the organisation as well as clarity in terms of outcome and deadlines.

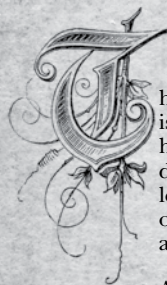
With that structure in place as students grow and develop their creative, higher order, thinking skills must be developed. This happens firstly through giving them limited options and modelling approaches, but year and year should transfer the creative process to the students. I have never seen creativity as the preserve of the creative industries, I have always believed that the highest achieving students are the most creative. The best mathematicians are creative, the best engineers are creative, the best entrepreneurs are creative, and many people will pay an awful lot of money for a creative accountant!

Creativity is therefore a product of good organisation, excellent motivation, some real knowledge or craft and critical higher level thinking skills. Every school should aim for its students to be creative in every subject I have held fast to these principles in my educational leadership and expect to see structure and creativity in every classroom in any and every school I lead.



Why fairy tales?

Deborah Curtis,
Director of The House of Fairy Tales



The world is changing dynamically and within our lifetimes. This much is uncontroversial. The human population of the planet has tripled within half a century. Our gung ho plundering of environmental assets from deforestation to the fishing industry is changing the face of our present, let alone our future. Meanwhile, reflecting this irresponsible stripping of our future assets, our financial systems are in a mortal cycle of borrowing as they create Ponzi mirages of ephemeral wealth in a growing desert.

All this seems rather pessimistic, you're thinking. Shouldn't we be speaking of something more cheerful, more optimistic? Forgetting the scary soothsayers of doom, sipping our drinks and giving thanks for our delightful present? Yes, of course. Life is to be lived as pleasurably as possible. We are incredibly lucky to find ourselves alive at this moment in the cycle of life on earth.

My partner Gavin Turk and I have set up 'The House of Fairy Tales' as our contribution to the resistance movement against this apocalyptic future. This is our Trojan Horse – a travelling art circus where anything is possible and nothing is as it seems...

The children and families who enter our worlds sign up to play a sophisticated and complex game where the rules are open and anarchic. There are no obvious right and wrong answers but there are definite rewards if you know how to seek them with concentration on the tasks in hand. There are often devil's advocates hidden in our midst, encouraging the debate, persuading children to behave in devious ways – to believe in sweets – and in the past we have even had a false Guild of Witches encouraging no teeth brushing. This, together with the child-centred approach, ensures that the children themselves discover moral codes and motivations for themselves. Our audience, whoever they are, or whatever background, become entranced by the attention and focus their imagination.

The shared aim of all the artists and creatives we work with is to open the minds of our audiences – requiring them to question and explore; to feel confident about their own imagination or opinion; to enjoy the pleasure of research without getting bored; to try new skills without feeling stupid; to engage with complete strangers, even though they may be shy; to recognise the importance of being challenged sometimes – even a little scared. Emotions such as fear and anger are valued in our events as much as pleasure and fun. By exploring these emotions in a safe environment, we encourage our future generations and their adults to feel fully themselves in an interconnected world – and by doing so, they are more likely to take responsibility for this precious planet in which we exist.

LOVE – a curriculum on human rights and education for peace

Puneeta Roy,
Executive Director, Tehelka Foundation, India

Article 26.2 of the Universal Declaration of Human Rights states the role of educators in achieving the social order called for by the declaration:

'Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.'

Human rights education is gaining recognition as a human right in itself. Knowledge of rights and freedoms is a fundamental tool to guarantee respect for the rights of all.

It promotes equality, empowerment and participation, as well as conflict prevention and resolution. These three areas are interconnected and essential within educational systems to prepare youth to be active, responsible and caring participants in their communities.

A comprehensive education in human rights not only provides knowledge about human rights and the mechanisms that protect

them, but also imparts the skills needed to promote, defend and apply them. Education for democratic citizenship focuses on educational practices and activities designed to help young people and adults to play an active part in democratic life and exercise their rights and responsibilities in society. Education for mutual respect and understanding highlights self-respect, respect for others and the improvement of relationships between people of differing cultural traditions.

Human rights are not an abstract idea but the expression of what all human beings clearly must have to live fully human lives. It is because human rights are so deeply rooted in what all people need, want and will fight for that they have been the basis for social movements and actions around the world that have overthrown tyrannies, established justice, torn down walls, improved working conditions and enabled freedom of expression and learning for those denied them.

The full potential of this is only as realistic as our willingness to work for, human freedom and dignity for all. The primary aim and challenge of an Education

for Peace is to educate students to become peacemakers and to devote their talents, capacities and energies towards the creation of a civilization of peace based on the tripartite pillars of a culture of peace, a culture of healing and a culture of excellence. It would aim at:

- ♥ Equipping students with the knowledge, skills, attitudes and confidence to resolve conflicts peacefully, and to create violence-free environments in their schools, families and communities.
- ♥ Creating mechanisms for teachers, students, administrators and parents to actively participate in the building of inter-ethnic harmony, democracy and a culture of peace in the school community and wider society.
- ♥ Everyone is endowed with human rights and, as a result, we all have the duty and responsibility to respect and make sure that everyone can realise their rights. Instead of limiting our individual responsibility, promoting and protecting human rights requires us to fulfil our duties as fellow human beings with all our creativity and imagination.

It's not just about the money

Sir John Tusa,
Chair of the Clore Leadership Programme, Vice Chairman of the British Museum
and Chairman of the Court of Governors for the University of the Arts, London

Over the course of successive governments, education in the UK has been debated in terms which, deliberately or not, have reduced it to the realm of the economic and functional. Why should you do well at school? To win a place at a good university. And why should you go to university? To get a good job and earn a good salary.

Most of us instinctively know that the significance and influence of education and learning is far broader. And that is particularly true in the case of the great British arts schools which underpin and feed the creative life of this country. A creative education 'teaches you how to use your mind', as University of the Arts London alumnus Jarvis Cocker recently told our latest cohort of graduating students. Describing the ongoing influence of his time at Central Saint Martins, he added: 'Still, 20-odd years later, at least two or three times a week there'll be an idea that is linked back to that time.'

It is both the blessing and the curse of a creative education that it does not fit neatly into quantifiable

boxes. UK arts schools are renowned worldwide because our approach is uniquely rigorous and challenging. Our successes are everywhere, from Turner Prize short lists and London Fashion Week to our homes and day to day lives; when you use an iPhone or switch on a Dyson, you are benefiting from the practical imaginations of creative graduates.

However, creativity cannot be predicted or prescribed. I can categorically promise you that today's arts and design students will be as revolutionary and as innovative as their predecessors, that they will shape the way we experience the world and that they will more than repay the relatively small (and dwindling) levels of public funding invested in their learning. But I cannot tell you how and I cannot tell you when.

And that's a problem when universities have to justify their existence according to the bottom line. Of course, governments must regulate universities. However, the current focus on the employability and earning potential of graduates

ignores the immense wider benefits of education and misses the whole point of why most students study arts and design in the first place.

The creative sector is crucial to the economy, and our graduates can and do forge successful and prosperous careers in large numbers. But money is not the primary motivator for the majority of students on our campuses. Its use as a key indicator of educational success is worrying and inevitably disadvantages creative disciplines.

Already we can see the downgrading of creative subjects earlier on in the education system. The arts do not count at all towards the new English Baccalaureate certificate, causing provision to be cut back in four out of ten secondary schools, according to one recent survey. The erroneous view that the arts are nice but not essential puts them at real risk as both time and money in schools come under pressure.

That is a real tragedy. Arts subjects are a lifeline for young people who do not

excel in traditional academic disciplines but have strong creative abilities, and provide a route to success for those who would otherwise be left behind. We must build into our education system a wider recognition that there are multiple kinds of intelligence and multiple definitions of success.

The arts, no less than maths and English, are central to how we think, understand and communicate, and they deserve to be a core part of the curriculum.

I strongly oppose the withdrawal of public funding from universities and the subsequent rise in tuition fees. However, one beneficial side effect may be that universities will have to become much more flexible about how they offer learning.

Given the costs they will incur, many students will want to work while they study or take a break part-way through to focus on paying off part of their debt. They will expect universities to respond to their need to learn how and when it is convenient for them, whether that's part time, evenings, remotely or intensively.

That is going to change what we think of as the traditional university experience – three or four years on a campus, after which education ends and careers begin. Instead learning – and creative learning in particular – can become an ongoing opportunity for a much broader range of people, feasibly available at every stage of life.

That is something to be welcomed.

Our main priority must be to challenge the idea that the arts are marginal, obscure or of interest only to the few. In fact, they are crucial to our ability to think, explore and examine, to our sense of wellbeing and enrichment, and to our economic prosperity.

Exactly the same is true of the arts schools that underpin the UK's creative life with their uniquely challenging approach to education. They are vital to this country's future and must be treasured.



Another way in:

Apprenticeships in the creative and cultural industries

Pauline Tambling,
Joint CEO, Creative & Cultural Skills

I don't think many people in the cultural sector expected the newly-formed Creative & Cultural Skills to make apprenticeships a key skills priority in 2006. Employers weren't crying out for them; most said that they'd like to have apprenticeships for graduates rather than engage with younger people. However, as we survey the scene today, there are around 900 level 2 and 3 (roughly equivalent to GCSE and A-Level standard respectively) apprentices in the sector from a standing start of zero in 2008. We've made a start but there are a lot of lessons here about achieving cultural change for a new, fast-growing sector when the education systems have been established for many years and move very slowly.

It may not be known to some people, but apprenticeships have been at the heart of some of the most established areas of the creative industries for hundreds of years.

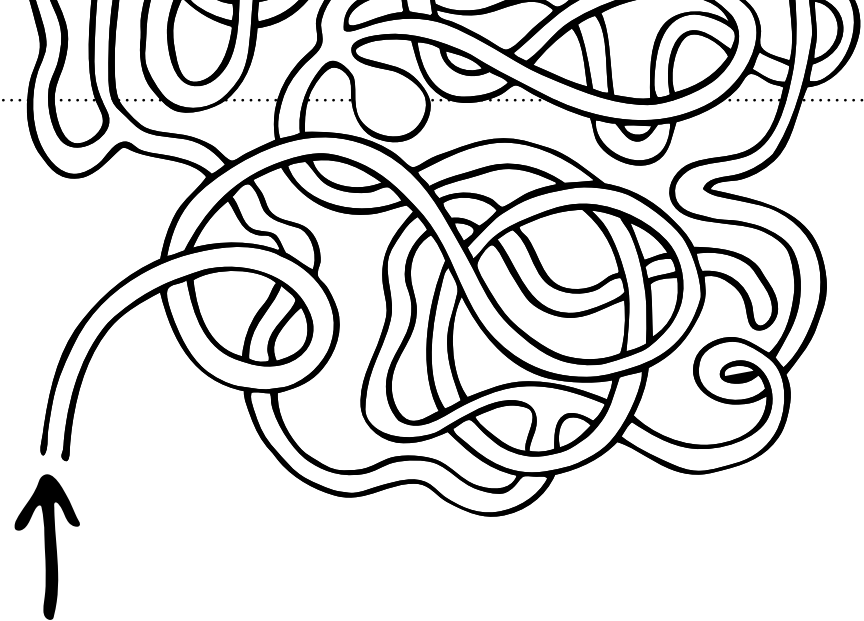
The Goldsmiths' Company, for example, has been running indentured apprenticeships since 1334. These five-year programmes place an apprentice with a 'Master' and conclude with the production by the apprentice of a 'Masterpiece'.

In its more modern conception, an apprentice works four days per week as an employee learning 'on the job' and attends a local further education college one day per week for structured learning. This is a straightforward approach, but I have since learnt of the challenges of applying this model of learning to the creative and cultural industries.

The setup phase for creating the capacity for apprenticeships in the creative sector has been arduous and painstakingly bureaucratic. Money for apprentices goes directly to training providers, so first off we had to recruit some colleges to our cause.

Further to this, though, colleges can only access apprenticeship funding through a relevant awarding body offering the apprenticeship. However, awarding bodies need to create apprenticeship frameworks, built on National Occupational Standards (of which none existed for the sector). To create a framework from scratch takes at least ten months and is particularly difficult when awarding bodies are sometimes hesitant over the business case of developing new qualifications in an untried area.

Added to this complicated process is the sheer number of areas where an apprenticeship could be developed. Since 2008, we've established around 14 compliant frameworks in design, community arts, costume and wardrobe, live events and promotion, the music business, cultural and heritage venue operations, jewellery and silversmithing.



But behind all these areas there are very specific job titles. In jewellery, for example, there's a gem setter, a polisher and finisher, a diamond mounter and silver spinner – to name a few. To date, we've mostly created level two and three frameworks. However, it is vital to ensure that the higher level apprenticeships are created for young people to move on to the next level of their learning.

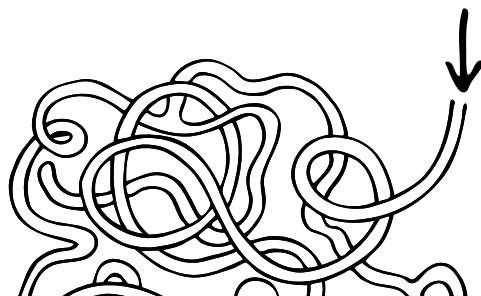
Creating the capability for an employer to take on an apprentice is just one side of the problem. When people think of apprenticeships, they think of large companies – BT and Rolls-Royce are often-cited examples of this. In the creative industries, though, challenges which would never occur to these larger firms are myriad. Firstly, businesses in the creative industries are usually tiny. With such a large number of firms employing fewer than five people, the ability to take on apprentices becomes

a burden on the employer. Secondly, the nature of their work is often more erratic than that of a large employer. Portfolio working, seasonal productions and contract-based work all mean that there are few guarantees that apprentices will have steady work. To address this, we've set up an Apprenticeship Training Service to employ apprentices on behalf of employers and where we can let employers share apprentices to fit in with their work patterns.

Despite bureaucratic and systemic challenges to our progress, apprenticeship development has led to change. Already we're seeing a major cultural shift. Our sector has tended to recruit from highly-qualified graduates willing to take on long-term free internships. This has meant that we've limited our entry level jobs to a very particular group of candidates; no wonder our sector fails to reflect the social and ethnic mix in the

country. Put baldly, we're missing out on a lot of untapped talent; apprenticeships are making a difference. Secondly, not all the entry level jobs are graduate jobs. Graduates use entry level jobs to get a foothold in the sector but often move on very quickly, leaving small businesses recruiting every few months and not getting the continuity or long-term commitment they need. Furthermore, certain jobs need real vocational skills, particularly in areas like technical theatre, and therefore the apprenticeship route is genuinely more relevant.

Recent research shows that employers are genuinely impressed with their apprentices and see the initiative as making a real difference in the sector. It hasn't been easy to get this programme going but it feels like it's worth it.



Creativity and education

Trevor Phillips,
Chair of the Equality and Human Rights Commission

There are only two things that matter in the 21st-century world: one is whether we can live with our planet; the other is whether we can live with each other.

On a planet that could one day be home to up to nine billion people, there's plenty of space – as long as a decent proportion of us develop gills or learn to live on dirty air. Otherwise we have two tools to cope with the frictions that come from competition for water, energy and food, and the frictions that go hand in hand with differences of race, religion, gender and tribe.

Language is the only way we can negotiate our differences. In the task of managing our resources, we need to speak to each other persuasively,

innovatively and charmingly. Words can be the bricks that build bridges between us. They can also become the grenades that leave us glaring at each other across the abyss, often speechless with anger at each other. Often this is the space in which artists, poets and musicians work in a higher, more creative idiom. Think of Daniel Barenboim's West-Eastern Divan Orchestra.

But true integration of our humanity isn't, in the final analysis, about managing for today. It's about inspiring for tomorrow. The work of the imagination is what most matters. Not a hundred laws, nor a thousand speeches, nor a million marchers can ever match the impact of a single work of art that shows us the world as it

might be, rather than as it is. Every child who has ever read *To Kill A Mockingbird*, or any adult who has been moved by *Schindler's List* doesn't need to read the many hundreds of clauses of the Equality Act to know what's right and what's wrong. One of the best decisions I ever made was to invest public money in *East is East* – a play which revealed more about what our Asian neighbours were really like than many years of worthy articles and documentaries made by people like, er, me.

Law and politics can do a lot to prevent people doing bad things. Creative work is what we turn to if we want folks to do the things that make life worth living.



Creative learning for life, money, and love: Yes, but first and foremost for the old

Michael Wimmer,
Founder and General Manager of EDUCULT based in Vienna

At present, almost half of the younger generation of Spain has no hope of finding an appropriate professional occupation. The situation is developing along similar lines in other European countries. It is no longer just the usual dropouts who lack any prospect of economic prosperity, but also an increasing number of well-educated middle-class youngsters. The alarming result: personal humiliation and a collective waste of resources.

Most of these European youngsters passed through quite traditional forms of education: a purgatory of nerve-racking waiting, absorbing and repeating. The privileged few became acquainted with new ways of creative teaching and learning. They kept their curiosity and their appetite for new experiences in a world that – so they were promised – would welcome them and would be eager to make use of their uniqueness.

They now find themselves unexpectedly in a one-way street removed from public attention. Here they are free to remain silent or to play creatively with their toes. It will not change anything as long as their reactions to involuntary exclusion do not disturb the daily life of those

who take advantage of the increasing impenetrability between generations.

What might 'creative learning' mean for them? Maybe it will no longer mean education – not even a different vision of education – when, eventually, the reaction of society is: 'We do not need you', or even, 'We do not want you'. More likely, their 'use of creativity' will lead to an outbreak of their frustrations, their desperation, and also their anger, in a way that the public cannot avoid noticing.

The adults of today in the corridors of power are equipped with a high level of education, unleashing a remarkable degree of 'creativity' in defence of their 'well-earned' privileges. But through their actions, they increasingly demonstrate that societies cannot go on in the same way as they have tried throughout the last 20 or 30 years – economically, politically, socially or culturally.

As a first reaction, opinion leaders demand that more 'creativity' be stimulated within the next generation. But with this one-sided plea, they are burdening the youngsters with at least two unbearable weights: one is to assign to them the task of finding creative solutions for

the problems that a more or less creatively educated adult generation has produced with quite sophisticated instruments (and has so far massively failed to solve). The other is to place full responsibility on young people to find creative solutions for a new, more integrated cross-generational contract that should nevertheless maintain the privileges of the languid but powerful old.

This won't work: it will lead to violence.

To avoid new conflicts the only chance is to change our perspective. In this view, stimulating the 'creativity' of youngsters is not the problem at all; they are creative by nature. But how can they realise their creative capacities within the existing frameworks of adulthood? The problem is the 'non-creativity' of those adults who have something to lose and therefore fear the full potential of the youngsters.

To them I address my recommendation: let us develop 'creative learning programmes' for adults to give the creativity of the youngsters a chance.

Piloting chaos with integrity and inspiration

Uffe Elbæk,
Founder of the KaosPilots Denmark, author and now Danish Minister for Culture
Interview with Christer Windeløv-Lidzélius, current Principal of the KaosPilots, Denmark

What did you and your colleagues want to achieve with this education?

We have often considered the KaosPilots as a positive answer to youth unemployment but, to many, it has meant more than that: influenced human potential, moved boundaries etc.

The KaosPilots was our vision of a fantasy education, one that we would have attended if it had only existed when we were young. It had to be a space of professional, mental and personal development, where you were able to be yourself – completely.

The KaosPilots coined the fact that the society we dreamt of actually already existed; the school dares to stand by its cultural and political roots and thereby its values and opinions. That is, a non-dogmatic venue where the multitude of views is in itself valuable. The school has always held much room for differences.

However, it is important to emphasise that, naturally, the KaosPilots stand on the shoulders of a long line of progressive personalities and initiatives throughout history, mixing the folk school, cooperative

movement, Bauhaus and Beatnik; it's quite the cultural and philosophical cocktail. The KaosPilots was a significant counterpart to the often rigid way of constructing education that influenced most higher education institutions at that time.

The KaosPilots' cultural and pedagogical DNA is strong: a particular process-analytical and solution-oriented approach, the four basic capabilities (opinion, relation, change and action) that underpin the specialised qualifications of project design, process design and business design.

And the challenges?

The first is seeing if the KaosPilots can protect its integrity and independence in a time of great forces attempting to mainstream the school and include it in the established educational system.

The second is seeing if the school management and employees are able to be sufficiently open and curious about the needs and new ideas of each new group of students.

Finally, how do we ensure that the KaosPilots' desire for success is always greater than the fear of

failure? This means that the school board, management and employees must strive to keep the school's entrepreneurial nerve and adventurous spirit alive.

If the KaosPilots – that is, the board, management, employees and students – sell out on integrity and independence, are not able to view each new group of students as the most exciting talents the school has ever housed and are not able to keep the entrepreneurial spirit and desire for adventure alive, then the school's *raison d'être* is truly threatened.

The world does not lack challenges and possibilities, and times have changed since the beginning. What are the needs which students face today? If the KaosPilots are the answer, then what could the question(s) be?

We desperately need people who are able to create new solutions to the dire challenges that the planet faces.

To be a frontrunner, you have to produce surprising and thus inspirational answers to the three basic challenges below:

- 1 How do we recreate global sustainability and environmental diversity?
- 2 How do we learn to live in an increasingly culturally diverse society?
- 3 How do we ensure a far more dynamic and binding cooperation between the three old sectors – the private sector, the public sector and the voluntary sector?

None of the three can solve the basic societal challenges alone. The problems are simply too complex and transgressive for such an approach.

This is why we need people who are not merely able to embrace the complexity, but who are also able to act and create within it.



Invest in your creativity – get a job!

Mark Compton,
National Programme Manager for New Deal for Musicians at Armstrong Learning

'Plays bass alone!' This three- word description of a young person's creative endeavours was once sent to me in my capacity as manager of the New Deal for Musicians (NdFM) programme. At first, I was miffed, to say the least, at the brevity of the statement; yet when taken in context, this succinct résumé was both insightful and overwhelmingly poignant. The person the statement related to (let's call him John) was a newly-inducted participant on the scheme. We catered for unemployed musicians and related practitioners who were referred to the course by their Jobcentre Plus office. Our aim was to move our customers towards their music goals whilst helping them to find work, be that within the creative industries or a mainstream role. John would have been described as being NEET, having completed a music production course at college and subsequently finding himself out of work for the next 12 months. He attended a meeting with his music industry adviser and the result of their discussion on recent musical activity was captured on the paperwork as simply, 'Plays bass alone!'

Regardless of the scant information available, I was able to deduce the following:

- John had no job and lived on benefits.
- He was not a member of a band, nor did he interact with other people in any music-related activity.
- His lack of money meant that he was unable to travel, attend gigs or other events, pay for equipment, rehearse, own a decent PC with an internet connection or top up his mobile.
- He couldn't afford to venture out regularly to meet people he could have worked with.

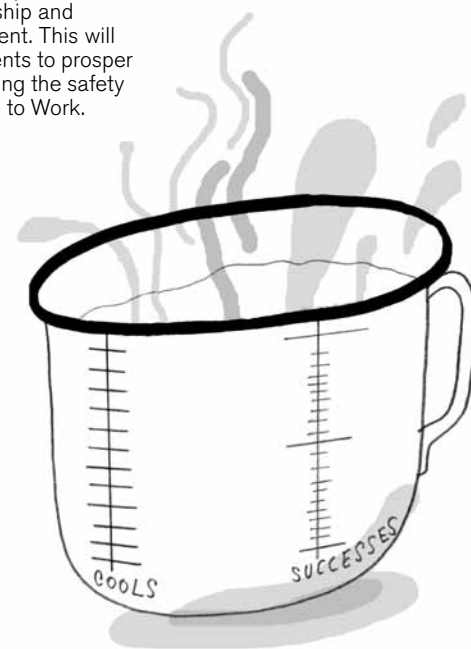
In this situation, it would be impossible for John to progress his musical aspirations, in spite of the fact that he had studied in his chosen field for two years. The advice for John was clear and relevant to many creatives: 'Get a job to invest in your career.' The real value of work here is obvious; it enabled John to pay for what he needed in order to move on, but also to begin networking, build self-confidence and learn transferable skills. For example, working in a call centre will make you confident on the phone and introduce you to lots of people; what freelancer doesn't need that! The ultimate aim would be

to become a self-employed musician. However, besides finances, two crucial elements held John back: 'employability' was a skill neither school nor college had adequately provided, and even if he did find work and develop with his music, he was also given little understanding of what it really meant to be self-employed.

NdFM offered the support needed by thousands of individuals like John, delivering knowledge of the machinations of the music industry alongside practical advice and guidance on how to find sustainable work. Its Open Learning model gave access to an experienced adviser for face-to-face meetings, freephone and email information, advice and guidance on both music industry topics and employability. There was provision of workbooks and a large number of value-added initiatives, described as 'outstanding' by Ofsted. Armstrong Learning operated the course nationally in this format for six years. Although on programme a mere 13 weeks, success rates for the 18-24 age group in finding work regularly exceeded 50%.

With the introduction of Flexible New Deal and The Work Programme, NdFM has ceased to be, with the last cohort finishing the course in August 2011. So what now for aspiring creatives who find themselves unemployed? The Work Programme delivery is described as 'black box', meaning the large companies that hold the contracts can engage with a range of small providers to bring individualised support, tailored to clients' needs. However, in most instances, the results-based payment model drives large-volume, one-size-fits-all delivery, with precious little scope for the out of the ordinary. This forces many creatives to relinquish any ambitions they hold dear and be told to 'get a proper job', without any consideration of their long-term goals. This will include the many graduates who currently find themselves unable to secure a job, alongside thousands who are gifted without the benefit of education. We risk having the talents and dreams of a generation quashed.

So, if provision for unemployed creatives on the Work Programme is patchy at best, and we know there is little in the way of funding for fledgling enterprises, individuals must therefore finance business startups with their own money; which means having a job. If the UK is to maintain a creative industries sector that continues to buck the trend of the stagnant economy, our teaching establishments delivering creative industries education must have a stronger emphasis on employability, entrepreneurship and self-employment. This will allow its students to prosper without requiring the safety net of Welfare to Work.



Forging a new culture of learning for a digital age

Martin Melarkey,
Senior Cultural Programmer (Communities and Education),
Derry-Londonderry UK City of Culture 2013

As the UK's first City of Culture in 2013, Derry-Londonderry's vision for 2013 is inspired by the fusion between art and learning pioneered by Derry's sixth-century founder, St Columba, whose monastic order created the Book of Kells. Derry's year-long cultural programme will explore the role of creativity within education in an endeavour to forge a new culture of learning for a digital age.

In 2013, the city has a chance to show exactly how, from primary school to third level the curriculum can be taught through creativity and the creative application of digital technology – how writing a song or composing a poem for podcasting, taking a digital photograph or making a video, drawing a digital comic book or animating a story, can revitalise subjects that are currently failing to engage many young people.

The aim is to galvanise schools to become hubs of creativity at the heart of their local communities, opening their doors after hours for arts-based learning programmes catering for young adults, parents, the unemployed and senior citizens. This will allow the city to tackle underachievement directly; provide a second chance for those who have never benefited from a creative curriculum; and get all sections of the community involved in creating art, learning digital skills, publishing their own images, poems, video and music on the web, and sharing their stories with communities around the globe.

Almost a decade ago, the first of Northern Ireland's three Creative Learning Centres was opened by the Nerve Centre along Derry's historic walls. Training teachers in digital skills and pedagogies that open up new pathways to learning for young people of all levels of ability, the Creative Learning Centre promotes models of hands-on learning that:

- ✦ fully exploit the potential of creativity to link together different areas of the curriculum and offer young people a holistic learning experience
- ✦ develop generic, transferable skills in a variety of areas of the creative industries
- ✦ bridge the divide between school and the home.

All of this has been made possible by the new skills-based curriculum introduced into Northern Ireland in 2007 by CCEA (Council for Curriculum, Examinations and Assessment). This more open and flexible curriculum is based upon 'the need to focus on the development of skills and to approach learning in a more connected way... Employers want young people with cross-disciplinary skills, who can work together and apply knowledge.' (CCEA's Pathways strategy document).

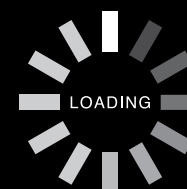
CCEA has also recognised the need to work closely with organisations such as the Nerve Centre to develop new vocational qualifications that challenge both teachers and young people to be creative in the classroom. The Moving Image Arts GCSE was launched by CCEA in 2003 as a new digital qualification offering access to the same high level of creative practice in filmmaking that students of art & design and music have come to expect. The subject combines the making of short films and animations with the study of film theory, assessed through a unique online examination.

Film and the moving image also have an important role to play in promoting knowledge and understanding about the past in a society emerging from conflict. For one of the major challenges presently facing Northern Ireland is how to remove the barriers to engagement with divided history and identities that exist within a largely segregated education sector.

A partnership between the Nerve Centre, the British Council and CCEA has recently secured major funding from the EU Peace III Programme to support Teaching Divided Histories – an international conflict education project that seeks to give teachers the confidence, skills and the specific kinds of resourcing and support that will enable them to explore contentious history and identity in the classroom.

Over the next three years, the project partners will work closely with a core group of teachers and educators from post-conflict or fragile countries to develop and pilot a range of learning programmes that use film, digital photography, animation, comic books and podcasting to enable young people to explore common experiences of violence and peace building. The teachers will be trained in a range of creative and critical skills so that they can help students in the study of history and conflict and offer them stimulating ways to interrogate myths and challenge sectarian stereotypes.

In 2013, Derry-Londonderry will offer an international platform to showcase these new models of curriculum development and to make connections with all of those groups and individuals across the world who are working to redefine the role of education in the 21st century.



Making a solar system

Niel Maclean,
Business Development Director for digital products at TSL Education
and former Director of the BECTA Home Access Programme

Some time back in the 1980s when I worked in a local education authority, I remember visiting a struggling boys' school. I was shepherded down a dingy corridor to the room where the meeting was to take place. The paint on the ceiling peeled, the blinds hung off the wall, the desks were uneven and the few yellowing pieces of pupils' work stuck to the walls (it seemed to cover some inexplicable stains) added to the post-apocalyptic feel of the place. I asked what was taught in the room. 'Design' was the answer. 'That's a great idea – you're getting the pupils to redesign the room!' I said. 'No, we teach design here,' came the reply. It was patiently explained to me that the exam curriculum was too full to fit in such strange ideas.

Fast forward 25 years and the world has changed immeasurably. The new technologies have put in young people's hands the tools to create, develop and distribute their ideas, with an explosion in creative activity.

In the early days of the internet in schools, I became increasingly angry with bizarre phrases such as 'delivering learning to the desktop'. As I (and others) ranted at the time, you can deliver letters, coal and

Corona (showing my age), but you can't 'deliver' learning. Just as the Plowden report in the 1960s had introduced the notion of 'learning by doing', the technology now afforded 'learning by producing'; if you want young people to understand music, movies, mammals or the solar system, get them to make one. Perhaps not a real one in the last two cases, but the process of making and modelling in the external world where ideas can be discussed helps the learner construct their internal mental models.

So what about the teachers? Should they just get out of the way and let young people get on with it? No. I think teachers have at least two roles. Firstly, creative responses come from asking great questions. One slightly gruesome one I used in a maths lesson was 'if we drained all the blood from all the people in the world and poured it into the sea, by how much would the sea level go up?' Even though the answer (a salutary reminder of the scale of things) is fixed, in the days before the internet gave immediate answers, the children had to come up with creative ways of estimating the world's population and the area of the earth which is covered in water.

Secondly, teachers can act as a critical friend, challenging ideas and pointing them to ways of doing things that may be outside the young people's immediate experience. They can help young people develop the theoretical underpinnings that drive up quality. A couple of years ago, my then eight-year-old and his friends were making a 'scary' movie using a low-cost digital video camera. Some of their ideas were simply brilliant, but every scene looked the same. Even though they had direct experience of watching scenes shot from the point of view of the monster or the hero, the technique hadn't registered and they hadn't used it in their own video. We looked at a few examples from films they liked and games they played, and they worked out how to manipulate the camera to get the effect they wanted. After a few weeks, my son was pointing out that the effect was overused and we started talking about how even the most exciting techniques and ideas can become clichés with overuse.

Thirdly, whatever anyone says, creativity can be taught; by which I mean it is possible to help someone become more creative than they were by teaching them some relatively straightforward techniques.

But we can't expect teachers to help young people develop their creativity if we don't recognise and support

teachers' own creative impulses. The stultifying environment I described at the start of this piece had sapped the creativity from the teacher just as much as it had demotivated the learners. The good news, of course, is that the great technology tools that are transforming the way ideas and products are created, developed and distributed

are also available to teachers. Even as we speak, thousands of teachers are creating their own resources and sharing them across the globe. Through the power of the technology, they are reaching global audiences. Perhaps we should find a way of celebrating this new form of celebrity.



Schmidt, Leonardo and video games

Paul Durrant,
Director of Strategic Business Development (and Dare to be Digital pioneer), Abertay University

When Eric Schmidt delivered the MacTaggart lecture at this year's Edinburgh International Television Festival, his views regarding UK education were widely publicised. Whilst most of the 560 comments on the BBC Technology pages subsequently focused on his surprise about computer science not being part of the UK schools curriculum, he also called for 'art and science to be brought back together'; and, interestingly, that attracted much less attention.

Of course, the computer science call is a significant argument – one that actually the UK video games and VFX industries have already made via the Next Gen skills report. However, it is interesting that when Alex Hope, Double Negative CEO and one of the report's authors, was interviewed in the Next Gen launch film, he too said something to the effect of, 'my ideal graduate hire would have a first in the arts and a first in maths.' Of course, Next Gen didn't attract the mainstream headlines that Schmidt did, but at least it was commissioned directly by the government – though it remains to be seen if the DCMS can get anyone to listen at the DfE. Likewise, the tendency towards STEM funding prioritisation has

the potential to diminish the whole if it happens at the expense of arts funding. The right answer has to be to fund interdisciplinarity.

Schmidt harked back to the Victorian era, citing Lewis Carroll as an artist and scientist. There are plenty of other examples from history, not least da Vinci and others' apprenticeships in Verrocchio's highly interdisciplinary workshop.

The typical video games development studio mix of art and science is a classic exemplar of that; although, sadly, we don't see many examples of developers hiring talented young apprentices unless they have a good university degree under their belt and a bulging portfolio – and even then, the graduate hire rate is low. This may be a factor of the issue that Next Gen is trying to address.

In 12 successive years of Dare to be Digital I have seen how teams of arts and science students have produced incredible results when they team up and work alongside mentors in a hothouse environment with real deadlines and industry standards. This arts-and-science workplace simulation model doesn't just have to apply to the obvious things like video games; at Abertay

University, we are embedding it across all our courses and disciplines via our staff development programme (a Postgraduate Certificate in Higher Education Teaching with workplace simulation projects).

There are other creative industries too where art and science have remained well entwined (architecture and filmmaking, for example) and their studio-based learning model produces fabulous creative and engineering problem solvers.

The main opportunity for the creative industries is actually much, much bigger than this. Creative teams from architecture, games development and advertising (for example) are used to working across disciplines, harnessing engineering and technology where it is needed to deliver effective solutions for clients. As they engage in that process, a phenomenal learning engine is created that can be opened to the apprentices of the future. In addition, many of these project teams could tackle problems from outside their core area of interest. In particular, at Abertay University, we have also had exceptional results and achievements where games graduates, well versed in the arts and science team mix, join multi-disciplinary

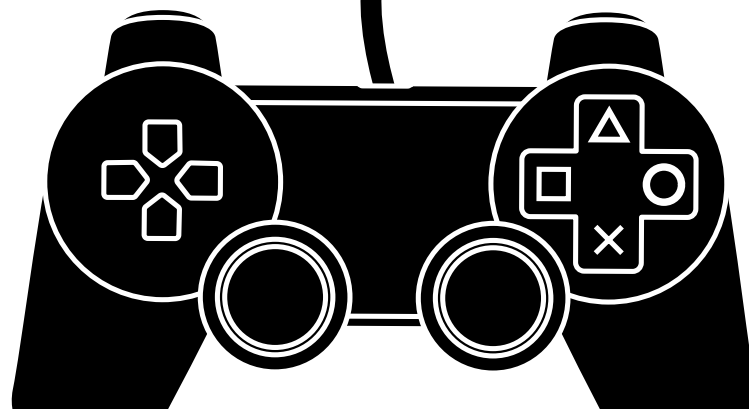
academic research teams and together deliver powerful mathematical modelling and visualisation solutions in entirely new (to them) disciplines – such as cancer therapy and environmental science – all powered by games tools and technologies.

By the time this piece is published, the Technology Strategy Board will have decided whether to invest in creating a Technology and Innovation Centre around the creative industries. If they have progressed the idea, the opportunity to ensure that the investment also provides a present-day, highly scaled 'Verrocchio's

studio' must be harnessed. If they haven't progressed the concept, it is disappointing, but all will not be lost. This power from the creative industries should be captured and injected into whatever portfolio of TICs is eventually funded to ensure that the potential of creative interdisciplinary teams is properly mobilised for economic impact. The crucial thing is to ensure that 'discipline' silos and 'activity' silos are discarded so that research properly allows skills and creative portfolio development, and that artists and engineers work to enhance each other's learning and curriculum development

from primary to tertiary, all based around real-world problems and projects. Vested interests must be sidestepped. Sector Skills Academies need to be founded on an interdisciplinary critical mass or risk failing altogether.

Let's heed Schmidt, Hope and others with their wake-up call to education so that we can look forward to a future where our interdisciplinary studio-based academies – joined up at all stages of education – are powering economic growth in the UK, to the envy of all others.



A little more learning by doing

Ellen O'Hara,
Head of Business Development, Cockpit Arts

As well as being craft entrepreneurs and employers, around a quarter of designer-makers based at Cockpit Arts are part time tutors, technicians and visiting lecturers. This makes the theme of education, creativity and employment a rather hot topic in the Cockpit studio corridors.

Opinion is divided on whether current course structure and content is fit for purpose in terms of nurturing technical skill. One to one tutoring time seems to be diminishing, with more reliance on self direction, facilitated by technicians. The jury is out on what the 'right' balance is between having the freedom to explore ideas versus nurturing practical skill to create a specific finished product. What is certain is that craft based courses are shrinking and those that survive are often underresourced.

An increasing number of students are emerging with a lack of specialism, of practical problem solving skills and of confidence in handling materials. Essentially, not enough learning by doing.

During the summer months, the head count within the Cockpit Arts studios swells by about two thirds as an influx of eager interns and work experience placements fill the building. Throughout the year, over half of businesses outsource manufacture, often to other skilled makers. And the seasonal nature of the craft industry creates many other freelance work opportunities in administration, marketing and sales. Just seven percent of businesses at Cockpit currently employ on a PAYE basis however, and national workforce data provided by CCSkills (2011) echoes the fact that 77% of craft businesses employ less than five people. The reality is that many makers opt for self employment, with employment often acting as a vital stepping stone.

So what are craft employers looking for? Dexterity, attention to detail and strong technical skill, or the potential to develop this, are of course a must. But professionalism, passion, resilience and initiative are also high on the agenda. Not to mention the ability to turn one's hand to the myriad of other tasks

involved in running a micro business! But many graduates lack these key skills and attributes.

This is not an argument for programming business modules into craft based courses though; rather a case for guidance in professional practice, and entrepreneurial skill development throughout the educational journey. We need to equip makers for the marketplace, whether as an entrepreneur or intrapreneur.

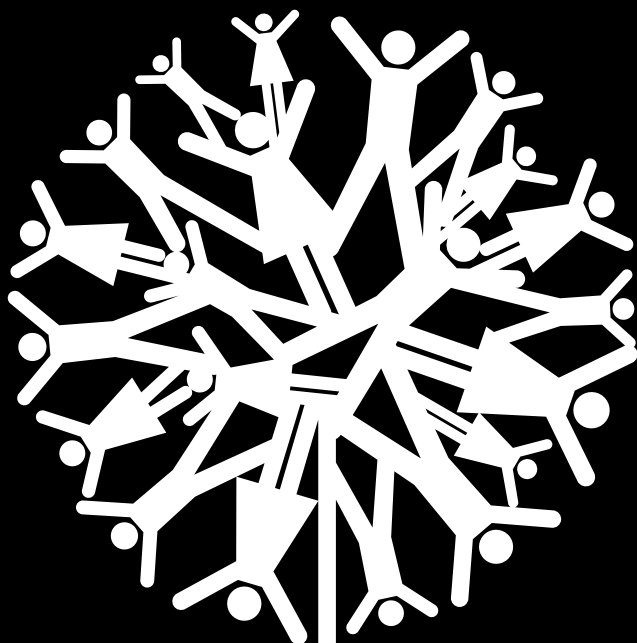
A lack of industry and market awareness among craft graduates is commonplace in my experience. And few students, it seems, are made aware of the broader employment opportunities within the craft sector. Whether industry experience should be an obligatory element of degree level courses is debatable and also depends on the willingness of employers to provide structured and meaningful opportunities. All too often these opportunities are unpaid, creating financial barriers for those who cannot afford to work for free. And brokerage support is patchy at best.

The Future Jobs Fund and New Deal of Mind's Creative Placements are two excellent examples of schemes that work for both the placement student and employee. One intern I spoke to last week explained that she'd learnt more in 3 months on her Future Jobs Fund internship than in the final year of her degree. This type of model also provides potential employers with essential recruitment support, an invaluable means to test the water with employment, and develop their people management competencies.

There is a definite willingness from employers to offer more apprenticeships and a recognition that they are vital in maintaining and furthering both traditional and contemporary craft skills. But good apprenticeships are hard to find, and even harder to fund. Employers would benefit from both brokerage and financial support, as well as coaching to ensure that apprenticeships are structured, well managed and add value. Again, there needs to be a recognition that the apprentice is likely

to use such an opportunity as a springboard for their own solo career as a maker, rather than a pathway to employment, and programmes must be structured with this in mind.

My opinion is that a little more learning by doing would be welcome across the educational system. Specifically more time and space in the workshop, to work with one's hands, nurture manual competency and experience the intrinsic benefits that this practice brings. It seems to me the most practical next step is for fit for purpose placement and apprenticeship schemes. Schemes that not only nurture technical craft skill, but also encourage entrepreneurial thinking in a real world environment, and are accessible to all. Organisations like Cockpit can play their role in supporting craft businesses to become profitable enough to invest in people. But we also need continuity in funded programmes to make a lasting impact and to better imbed good practice in the sector.



The seeds of hope can best be seen at a local level, in the countless examples of grass roots initiatives, where people come together – not just to compensate for the failings of government – but to affect real change. In my own field of community media we daily see the value of making creative tools available to the public – in the case of the Engine Room in Bridgwater through the provision of a year round accessible high street drop in centre offering facilities and equipment supported by advice and expertise. Coupled with outreach projects, centres like ours create informal learning opportunities for all ages and for many of those who fall through the educational net, left wanting (as I was) by schooling, frustrated by circumstance and by the prevailing ideology which too readily writes people off for any number of convenient reasons.

In a competitive climate of getting and spending it is critical that people have an opportunity to explore their creative potential, to develop understanding and knowledge from becoming citizen producers rather than mere passive consumers.

PHIL SHEPHERD
The Engine Room, Bridgwater

Don't set yourself to formula

Daniel Michael Brown,
Founder of B.R.A.T (Beyond Recognition And Trend) Presents Ltd

Imagine being constantly labelled and identified with limiting stereotypes. Well, that was my experience, as it is for many young black males, during most of my youth, which is the time when, like everyone else, I developed my identity and character. It was during this time that I created B.R.A.T (Beyond Recognition And Trend) to challenge and separate myself from the limitations and negativity by which I was surrounded and identified. This is my testimony to the power of creativity and self-expression, as the simple act of creating B.R.A.T has directed my life ever since its manifestation, leading to me winning an UnLtd award and a grant to establish B.R.A.T Presents Ltd as an organisation committed to the mission of 'moving young people to create the lives they deserve'.

It is clear that today's youth are becoming increasingly marginalised and disenfranchised in society as a result of record levels of youth unemployment and other political, social and economic factors. As it has been said, 'Creativity is the ability to generate innovative ideas and manifest them from thought into reality' (Albert Einstein) and, 'The creative act, the defeat of habit by originality,

overcomes everything' (George Lois). These statements articulate and encompass the key to unlocking young people's potential and creativity.

It was while working at a leading creative agency that I first truly embraced and understood the power of creativity. During my time in the advertising industry, I realised the value of the conscious creative processes that exists in the advertising industry. I also recognised that it was becoming essential for young people like me to develop their collaboration, leadership and creativity skills, as these skills are key to thriving in the emerging age of globalised economies, scarce resources and deeply complex challenges. Through this understanding and experience, B.R.A.T Presents Ltd has developed a programme and curriculum entitled, 'Don't set yourself to formula', which is designed to ready young people for the creative economy.

The fact is that, in the 21st century, jobs and competitiveness depend absolutely on the very qualities that school systems are being forced to tone down. Businesses everywhere say they

need people who are creative and can think independently. I don't believe that creativity has ever been underappreciated within society; it's just that creativity has now become a necessity. It is time we move beyond the existing structures that people are unhappy with and solve the pressing issues of our time: namely, climate change, inequity, inequality and moral injustice. These challenges are only going to be addressed through creative solutions, just as I had to create and manifest B.R.A.T to address the challenge of limiting stereotypes.

'No country which wishes to secure the future of its citizens can, or even may, afford to leave undetected and unsupported a major part of the intellectual and creative abilities of its young people' UNESCO.

Not from the sidelines

Shonagh Manson,
Director of the Jerwood Charitable Foundation

This argument is by no means one you haven't heard before, but I'm going to make it again. It is one that is vital not only to ensure the thriving nature and fitness of our creative and cultural industries, but for our broader culture and society to develop and to grow truly rich.

Education has long been the means by which we explore and gain intellectual knowledge and skill, but without developing our emotional capacities in tandem, we are simply not making a well-rounded society capable of the growth, diversity and continuity that we seek. This is the kind of fully-functioning society that we are going to need to be if we are to cope with the exponential rate of change of the 21st century.

I want to make the case for the value of working on the human scale and for whole person development within education. We need to be nurturing a society whose members can reason, judge and decide, but who do so with emotional intelligence, respect and imagination. When I imagine a healthy education system, and by that I mean any vocational and/or academic system of learning, it is one that explores and holds in high esteem emotional competence alongside core intellectual or practical skills. One that does so by leading in both what it teaches and in the way it teaches it; by exploring thinking and feeling.

Now it seems a given to me that if you want to achieve those kinds of aspirations then you certainly can't force still further a hierarchical divide between what are and aren't considered core subjects of worth. It is a most terrifying idea to me that anyone would attempt to say that studying art history, musical composition or a foreign language is worth less to society or to an individual than studying mathematics or understanding the periodic table.

This way of thinking displays little imagination. An engineer needs to grasp the potential of drawing as a means of expressing ideas, just as a city planner must be able to envisage what it should feel like to be part of a community. A scientist can never disengage from ethics nor should a nurse from their patients' social and emotional reality. We are guilty enough within the creative and cultural industries of ghettoising disciplines and practice, and our understanding has to expand – the world is just more complex than that. And there is plenty of evidence that there is a plethora of different ways in which people learn deeply and well.

Far from being sidelined, creative ways of learning should be embedded within all subjects in order to make gaining knowledge more meaningful and more broadly accessible. As this government sets out to establish how societal wellbeing might be measured, never mind achieved, we are more than ready with evidence in their language about the economic sense of embedding creativity in education – for those who are willing to hear it.

It also seems apparent that the value system around education in our society is out of step with the realities and opportunities with which our economy, societal structure and exponentially growing population provide us. We have an academic higher education system which neither government nor individuals can, broadly speaking, afford. This same system produces, in many subjects, many more academically trained individuals than there are suitable income-earning opportunities.

The academic system did not historically develop with the purpose of preparing its students for vocational employment and yet it is entered into by individuals who expect that it should make them fit for purpose. And a degree is seen by an employer as a qualification relating to this fitness for purpose in the jobs market when often it simply is not.

What we need to work really, really hard on is overcoming the hierarchy that places academic study above vocational training or experience. We need to work at raising the fundamental value (as well as increasing the number of available opportunities) of pursuing vocational and experiential pathways as well as academic ones, to create a level playing field for a broader and more balanced society. Quite frankly, it's still our snobbery that is holding us back.

To be prosperous does not mean to be financially rich – it means to flourish. We all need a reason to be prosperous; we need to care and to be sufficiently invested in our society to want to play a part, and find fulfilment, in it. And for that, we cannot survive without creativity and without nurturing the potential of our imaginations. If our young people are starved too early of a diversity of subject and learning routes – of ways of exploring their world which they can feel are valued – we will ultimately risk being poorer in diversity, creativity and perspectives in our future society. And that, to me, seems too big a risk to take.

Freedom, fire and facts

Sally Bacon,
Executive Director, The Clore Duffield Foundation

W. B. Yeats's quote about education is well known: 'Education is not the filling of a bucket, but the lighting of a fire.' Richard Layard, in his landmark 2009 report for The Children's Society, *A Good Childhood*, turns to Yeats when he writes that schools 'should expand the powers of the mind, and they should enrich the spirit. Both these roles are vital.' The same report reflects, refreshingly, on what elevates the human spirit and alights on the feeling of belonging to something bigger than oneself which can come from (among other things) music, dance, drama and painting. Even Albert Einstein felt that the arts and sciences were branches of the same tree in being 'directed toward ennobling man's life, lifting it from the sphere of mere physical existence and leading the individual towards freedom.' If this degree of convergence on education matters can be found among leading poets, scientists and social scientists of different eras, why should policy makers find this area so difficult?

A Good Childhood calls for an education system which embraces personal growth as well as the acquisition of facts. Personal growth, enriching the spirit – these are not the phrases of policy

makers and exam boards, nor of government ministers, yet they are at the heart of quality cultural learning. It is fascinating that policy makers in Australia and America are currently unafraid to confront this agenda – and this language – at a time when policy makers in England are moving in an altogether different direction, both philosophically and linguistically.

In August 2011, the Australian curriculum authority published *Shape of the Australian Curriculum: The Arts*. Under the new curriculum, students will study five arts subjects from their first year of school to the end of primary school. Once in high school, students will be able to start specialising in one or more of their favourite arts subjects. Schools will have a high degree of flexibility over implementation. Australian Arts Minister Simon Crean has said the arts curriculum will ensure young Australians have access to learning in the creative arts: 'That's why the development of a renewed National Cultural Policy is vital, because the creative arts empower the individual and underpins expression, tolerance and inclusion,' he said. 'The arts are fundamental to our way

of life and not just for their entertainment value.'

And Australia is not alone. The 2011 report from President Barack Obama's Committee on the Arts and Humanities is unequivocal in asserting that the arts and humanities should be part of the education of every child. Entitled *Reinvesting in Arts Education: Winning America's Future Through Creative Schools*, and based on extensive research and consultation, it is clear in asserting that an education without the arts is incomplete: 'Failure to invest in a well-rounded education for our children will thwart our efforts to lead in a new economy where critical thinking and creativity will be the keys to success.'

These latest developments in education in America and Australia throw into sharp relief the process currently taking place in England – where the arts and heritage sit in a precarious position. England risks falling behind if its government fails to give cultural learning the same weight, attention and – crucially – political leadership. The Cultural Learning Alliance (CLA) is making the case for cultural learning in the UK at a time when clear financial and policy pressures abound. As Brian Lightman,

the General Secretary of the Association of School and College Leaders, has stated to the CLA: 'All students need a proper grounding in basics such as literacy and mathematics, but the curriculum must also be flexible enough to motivate them, inspire their creativity and allow them to develop a range of skills... What is really needed is a broad and balanced qualification which encompasses the core skills of numeracy, literacy and ICT; creative skills through the arts; softer skills like communication and problem solving that are in demand by businesses; as well as GCSEs, A-levels and vocational qualifications.'

The arts and culture animate our learning environments; they give us experiences to share with parents, carers and the local community; and they change lives. Children and young people discover their talents and develop their lifelong interests through cultural learning. We need the arts and culture to remain an educational entitlement in order for students to go on to become leading thinkers, innovators, creators and creative business or community leaders. But can we build a vibrant knowledge, innovation and

creative economy if the arts do not remain statutory to the National Curriculum at Key Stages 1 to 3; if arts subjects are not included as a formal strand in the English Baccalaureate; if children's centres, schools and academies can still be judged beyond 'satisfactory' by Ofsted without offering a broad and balanced curriculum which includes the arts and culture? We must have a statutory framework for the delivery of cultural learning in the UK, or we risk seeing it losing ground in the face of the subjects which remain statutory. Why are we in danger of walking in such a different direction to the US and Australia in this area of public policy right now? And what do we risk losing if we do?

Returning to Yeats's metaphors, his observation brings to mind Shelley's much earlier (1821) observation, when writing *In Defence of Poetry*, that poets are the 'unacknowledged legislators of the world'. Our elected legislators should take note. Shelley may well be suggesting that poets exert some sort of exemplary moral power, but his assertion also implies, more widely, that the power of the imagination cannot be ignored. America and

Australia are taking Shelley's 'imagination imperative' as a given for both personal attainment and fulfilment, and for national success. From the CLA's perspective, cultural subjects have depth, rigour and an established canon of knowledge. They are of equal weight, status, and value within the curriculum as other subjects, and require equal resource and provision. And if you want hard data, not poetic metaphors, cultural learning has clearly evidenced educational and social outcomes: attainment, attendance, attitude and wellbeing are all improved by engagement with cultural subjects.

Steve Jobs once told *The New York Times* that, 'The Macintosh turned out so well because the people working on it were musicians, artists, poets and historians – who also happened to be excellent computer scientists.' And didn't they all change the world? We urgently require some new political leadership on this agenda if we are not to lag behind and fail both our school children and our economy. And we need leadership which doesn't always feel that it must wield a bucket and a tape measure – or throw water on the fire.

One size fits all, fits nobody

Paul Latham,
Chief Operating Officer, International, Live Nation Entertainment,
and Chairman of Creative & Cultural Skills
Interview with John Kieffer

How do you see the education and skills sector in relation to the creative industries as a whole but also your business?

One of the problems with the music business is that we're seen as a 'sexy' business and we've never been short of people wanting to work with us. As someone who recruits, sometimes you are frustrated that given the thousands of applications you got, you didn't know how to choose between them because qualifications have become meaningless in a way, as so few of them have direct relevance to jobs in our business. So you either set a threshold that becomes false; i.e. 'I must take somebody on who has a degree' and it doesn't matter if it's in nose flute playing or horticulture.

There's a premise that they have done three years of study and therefore they must have a modicum of sense, which latterly I have started to find slightly egregious. I realised that I didn't do a degree, I didn't do my A levels and now I'm running the largest live entertainment company in the world. I now wouldn't get an interview with me!

In terms of skills and qualifications, we within

the creative and cultural industries are blessed that sometimes we can ignore technical competences for the 'halo effect'. People always want to work with us, so as long as we have a good enough 'filter' we will always find people we can use and abuse.

With Live Nation I want to have an HR approach that takes account of the way that people are as individuals. Although we are of course commercially minded at Live Nation, I want to employ people and give them a chance because I've seen the gaps in the education system and the gaps in our thinking on recruitment. We were cutting ourselves off from the latent potential of those who have talent but for whatever reason haven't got the relevant paper qualifications.

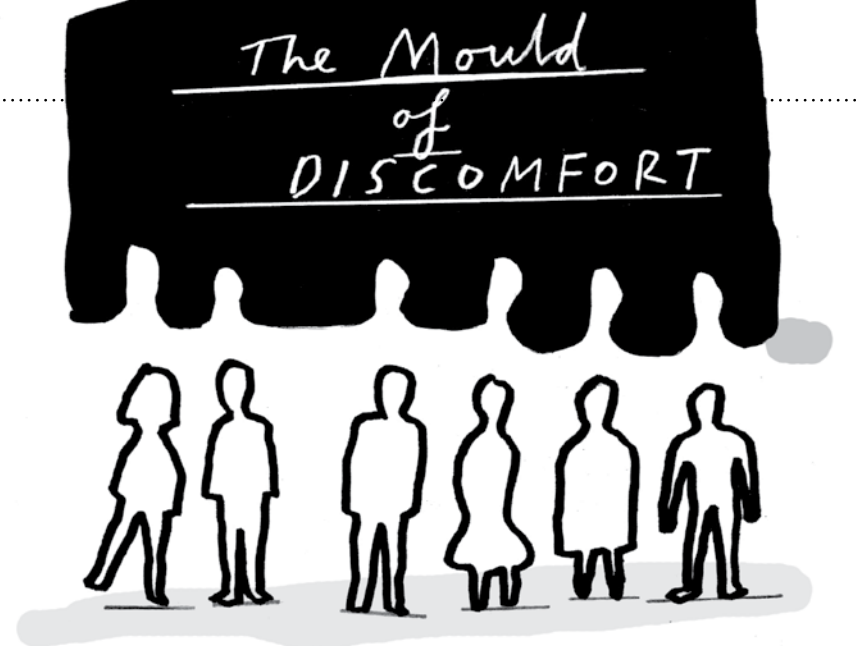
So you could say the system is actually working against what you need?

It is, totally. The link from schools to training to employment is fundamentally broken. In the 60s, 70s and 80s there were a huge amount of manufacturing jobs. Only the very brightest kids went on to academia. Now those roles don't exist and education has taken the place of employment for some young people.

Most employers in our business don't think about what they want because of the surfeit of volunteers. Internships are cheap labour. A lot of middle class parents will support their cherubs in pursuing their desires because there are not real jobs out there. That doesn't develop your current workforce. Cheap labour does not fit into my mantra in any shape or form. You should be seeking to better all your employees including the aspiring ones.

What about apprenticeships?

All of my venues have apprenticeships. When I came into Live Nation we were only taking degree calibre students into our management programmes and I wanted to run a twin track recruitment scenario with apprentices starting at 16-18 in supernumerary positions learning on the job alongside their college work. They build up their educational portfolio and hopefully they will stay with us. We will still employ some people at degree level but in a couple of years I will want to compare them with those coming through the apprenticeships when they are 21.



Part of my vision for Creative & Cultural Skills is that if somebody has a natural talent or a learning desire to work backstage and be the best rigger or the best lighting designer that they use CCSkills as the conduit. I want people to know that CCSkills exist and there are careers that are not at the behest of Simon Cowell or his next demonic incarnation.

I want the National Skills Academy for Creative & Cultural to show that it is not like running off to the circus and giving up on a real career. This is one of the few areas of the economy where there is real expansion. Partly because there are fewer jobs – leisure time is increasing. How is it funded? That's the conundrum.

Apprenticeships are a three-line-whip from my point of view but they are prospering. Yes I force the managers to take them but then they actually see the benefit and even 'been there, done that' managers get enthused. Everyone is paid the going rate. There's no cheap labour. They get a sense of worth and it is reciprocated. It's not just altruistic. There is a resonance from this enthusiasm. They see us giving a real opportunity to people previously excluded by their education or their lack of wealth and that makes people feel better about their work environment.

The creative and cultural sector will never cure unemployment. We can however show that there is a better way and lead by

example by bringing in some joined up thinking and making sure 13- or 14-year olds are told that it's a big bad world out there and yes you need to do your core subjects. But is there anything above and beyond that saying that you are showing signs of being naturally talented in painting, singing, or for that matter accountancy? At the moment it's one size fits all and it fits nobody. There's no guidance and we in the creative sector must do that. People need to have the truth.

And finally

I don't think we should feel bad about ourselves but we can't put ourselves out on a limb. I think we should take our proper place in the pecking order. Any society that has culture at its core will be a better society but you can't be happy and sing and dance if you're hungry and you can't read.

'the old models of education born of the industrial age make little sense. If we want to help our young people to become the adults they will need to be to thrive in the 21st century, we need not just to adapt, but to transform.'

Matthew Taylor, Education for the 21st Century: A Charter, RSA



CreativityMoneyLove So What?

Shelagh Wright, John Newbiggin, John Kieffer and John Holden

In his recent MacTaggart lecture the CEO of Google, Eric Schmidt, spoke of the energy and inventiveness of Victorian Britain as '... a time when the same people wrote poetry and built bridges'. Most of us want that kind of richness and diversity to run through our communities. We all know that any worthwhile process of education must attend as much to things spiritual and social as to things material and intellectual. We want an education that teaches us how to build the bridges between these different realms, not re-enforce their separation. And we know that bridge-building goes well beyond debating what should or should not be included in the syllabus for an EBacc, because we learn throughout our lives, not just while we are in formal education.

Despite the inspiring achievements of individual institutions right across Britain, the philosophy that underpins our education and learning systems, our 'basic assumptions', are now so inadequate that they are beginning to deliver multiple systemic failure – failing to acknowledge the radical changes in the labour market, failing to address the social changes in our communities, failing to

embrace the digital revolution and, in consequence, failing to engage many young people.

Here are some of the perspectives we need to keep in sight, if we are going to change for the better.

We must embrace risk– there are no safe bets any more.

We are tinkering with change. Our learning and education systems are moving inexorably towards a narrow focus on employment and, in doing so they hold out a false promise. In his contribution, John Tusa sets out and challenges the traditional route – Why do well at school? To get to a good university. Why go to university? To get a good job with a good salary. But we've known for at least a generation that those good jobs with good salaries represent a rapidly shrinking part of the labour market. Which means we're teaching young people to cling to a sinking wreck rather than learning how to swim – which would itself be a much more invigorating proposition for any school or university. Other countries around the world are throwing out preconceptions about learning and authority to embrace what they perceive to be the brave

and bracing new world of creativity and the knowledge economy. The great irony is that many of them have looked to our country for inspiration in that process. Meanwhile we seem to be heading off in the opposite direction. As Geoffrey Crossick puts it – if skills become about 'security rather than risk, the strength of the creative economy will be undermined'.

Technology is transforming interactions and expectations

It's become an almost tedious truism that the Internet has transformed the way we learn and share knowledge. But far from jumping on this revolutionary vehicle for advancement, the world of formal education has been suspicious, grudging and reluctant to do anything more than see it as a prop. As David Puttnam writes 'If all you do with technology is use it to support existing methodologies and practice, then why, and on what possible basis, would you expect new or significantly better results?' The interactive world encourages users to – well – interact, rather than passively consume. It engages people. In his piece Niel Maclean writes of the internet's power

CreativityMoneyLove So What? (Continued)

to enable 'learning by producing' – 'If you want young people to understand music, movies, mammals or the solar system, get them to make one.' Meanwhile, the 200 million regular gamers around the world are participating in the biggest self-regulating examination system the world has ever seen as they battle against themselves, and others, to drive up their skills and scores and move up to the next level. The writer John Lanchester recently observed that video games are the only contemporary art form in which the consumers routinely complain to the creators that they're not making the experience sufficiently challenging.

Learners are not 'consumers' but co-owners

Almost every essay in this book talks of sharing, exchanging, adapting and exploring as key concepts in effective learning – all of them experiences that give learners some sense of ownership of the journey on which they are embarked. Rose Luckin writes 'I know that I have to construct knowledge from the evidence available to me,

that it is not handed to me by others, though they can help me along the way...'. That is how most of us use the internet, but it is also how previous generations used libraries; places to explore and experiment, with an occasional helping hand. The model of the educational institution that has endured throughout history is that of the community. Communities support their members, giving them confidence and a sense of common purpose, an idea given expression by Justin Spooner and Simon Hopkins when they ask, 'how can we create an environment in which it is socially acceptable to improve each other's ideas?' That is the very antithesis of a market approach to education in which learners (or their parents) shop around in the hope they are buying success, even if it is at the expense of their neighbours. To 'buy' success is to slam the door on the possibility that failure is as good a teacher, yet we are moving into a time when many of the world's most successful companies encourage their employees to experiment, with the attendant risk of failure, as the most effective way

to build long term success. Cisco tells its staff 'Better to ask forgiveness than seek permission'.

Making and doing takes learning to a higher level Christopher Fraying quotes J-J Rousseau: 'If, instead of making a child stick to his books, I take him to a workshop, his hands work to the advantage of his intellect, he becomes a philosopher, while he thinks he is simply becoming an artisan.' We have divorced learning from doing even though every one of us knows from our own childhood experience that doing trumps all other forms of learning. The fact that Rousseau was describing a world utterly different to ours, in which the workshop and the artisan were at the core of economic and community life, only serves to emphasise how important it is that we do not lose the connection between making and learning. Whether what is being made is a painting, a cake, a film, a business or, indeed, a community – we learn best when we get our hands dirty, literally or metaphorically, not when we get an A-C grade in a multiple choice question exam.

A MeBacc may be a more valuable measure of achievement than an EBacc

Trying to accommodate a broad measure of success – in creativity, money and love – within an Ofsted sanctioned league table is problematic. For most of us, the things we really value from our own formal education or training experiences are almost always those elements that defy standardised measurement. At the same time, natural competitive instinct drives us to rank ability, whether it's academic, sporting or any other on some objective scale, and such rankings will always be part of assessing a learner's achievement and potential. But they only give part of the picture. Several of our contributors address this issue, asking how to steer between the extremes of crude objective measures that give us a very partial picture and fuzzily subjective measures that do the same from the opposite end of the spectrum. Joe Hallgarten's proposal of a 'MeBacc' which 'asks students to explain to themselves and others why they're studying what they're studying' is a reminder that to be effective

the learning process needs to be owned by the learner, not the institution in which they happen to find themselves, or the examination board that assesses them. As we wrestle with new ideas of value such as 'well-being' and 'happiness' we ought not to forget that in terms of confidence, ability and potential, our own assessment of ourselves may be the most significant and certainly the most enduring test of what we've learned.

Making jobs will grow the economy more effectively than taking jobs

The expectations that underpin the whole of our education system are of waged employment at the end of it. Industries collapse, whole sectors of the economy disappear, the factory worker is replaced by a robot, the bank clerk by an ATM machine, but we continue to believe that a combination of Tesco's, hairdressing salons and foreign-owned investment banks will somehow guarantee our children jobs for the future. This is not a rational assumption.

Acquiring the skills and confidence to create a job, not simply to look for a job someone else has already created, is how our economy is most likely to face future challenges and still prosper. As Geoffrey Crossick writes, we are 'educating graduates for jobs that haven't yet been invented'. The skills they need are the skills to invent jobs, rather than succeed at job interviews.

According to research by NESTA, and by Creative & Cultural Skills, the creative industries are expected to grow more rapidly than the rest of the economy. There is no slackening in the pace of technological change. Culture continues to be of increasing importance in our sense of self-identity, our relationships with other people, and the way we make our living. Against this backdrop of both incremental and disruptive change the perennial truths of human existence – our search for creative expression, money and love – remain.

CreativityMoneyLove



**So what can you do?
Can you learn Creativity?
Trade skills for Money?
And Love what you do?**

We asked our contributors
the question:



**What does the education and
learning system need to look
like for people to lead fulfilled
creative lives and in order for
the creative and cultural
industries to thrive?**



The answer is important to all of us. As a nation, and as individuals, we need to be able to make the most of the economic and social opportunities that creativity and culture offer. We need an education and training system that is fit for purpose at a time where creativity is needed more than ever. This collection is a contribution to moving the debate forward. Please keep the momentum alive.

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Creativity, money and love are all essentials for a fulfilling life. Learning how to engage with them, value them and keep them in a sustainable balance must be at the heart of what each generation passes on to the next. But in our formal education and training systems we have allowed them to become almost completely divorced. Unless we re-balance the values and assumptions that underpin formal learning in our society we will be failing to prepare young people for the economic, social and personal challenges of a digital world in which creativity holds the key to fulfilment and well-being. But where to start? Here are more than sixty highly personal but well-informed views on how education and training need to change so that a creative society and a creative economy can flourish.

