



CONFERENCE REPORT

A report of the conference held on 21 July 2008 at the Unicorn Theatre, London, to launch the ACA Manifesto for Children's Arts

CHILDREN'S ARTS – CHILDREN'S LIVES



A MANIFESTO FOR CHILDREN'S ARTS

Every child has the right to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts.

Member governments shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.

Article 31, UN Convention on the Rights of the Child

Action for Children's Arts believes that much more needs to be done to meet this country's obligations with respect to Article 31 of the UN Convention on the Rights of the Child.

In particular, we believe that

all political parties should

- make detailed and specific reference to Article 31 in their own manifestos for the next general election
- the government should
- adopt consistent, long-term policies with regard to Article 31 and make financial provision to support those policies

the Department for Children, Schools and Families should

- ensure that the testing of children's attainment does not limit the breadth and quality of their learning
- put creativity, play and the arts at the heart of the curriculum, especially for young children and children with special needs
- ensure that the arts have a full place in the training of primary school teachers
- ensure that the cost of transport does not limit children's access to cultural activities, especially in rural areas

the Department for Culture, Media and Sport should

- provide consistent, long-term funding and strategic support to ensure that all children have full and equal access to the arts
- take steps to ensure the provision of high quality programmes for children on television and radio
- commission a report into international models of support for children's arts and take steps to bring provision in the UK up to the standard of the best

schools and early years settings should

- give children time to play and take part in creative activities
- give children the widest possible range of cultural experiences
- encourage parents and carers to value their children's artistic achievements

the four UK Arts Councils should

- ensure that work for children and families has equal status with work for adult audiences
- develop specific policies for the arts for children across the 0-12 age range
- make children's arts a key focus of their partnerships with local authorities
- provide a higher level of funding for work aimed at children and families so that standards can be kept high and ticket prices low

arts organisations of all kinds should

- aim for the highest possible standards in their work for children
- make work for children and families a key strand in their programming
- ensure that the education department has high status within the organisation
- ensure that the interests of children and families are represented at board level
- make children and families welcome and provide the facilities they need to enjoy their visit and keep coming back

local authorities should

- recognise the value of the arts in achieving the outcomes of Every Child Matters
- provide the resources and facilities to enable all children and families to take part in the arts outside school
- encourage and support partnerships between schools and arts organisations

the media should

- increase the amount of critical attention given to children's arts in the national press
- ensure that children's programmes on radio and television are of the highest quality and reflect their own lives, language and culture
- recognise the special responsibility that public service broadcasters have for children and families.

CONFERENCE PROGRAMME

- 10.30 Welcome and introduction
David Wood OBE, Chair, *Action for Children's Arts*
Vicky Ireland MBE, FRSA, Vice-Chair, *Action for Children's Arts*
- 10.45 **Michael Rosen**, Children's Laureate
- 11.00 **Camila Batmanghelidjh**, Founder, *Kids Company*
- 11.20 **Michelle Magorian**, Children's author
- 11.40 Rt Hon **Beverley Hughes MP**, Minister of State for Children, Young People and Families
- 11.50 Panel – chaired by **Louise de Winter**, Director, *National Campaign for the Arts*
- **Camila Batmanghelidjh**
 - **Don Foster MP**, Liberal Democrat spokesman on culture
 - **Tony Howell**, Director of Children's and Family Services, Birmingham
 - **Jeremy Hunt MP**, Shadow Secretary of State for Culture, Media & Sport
 - **Michelle Magorian**
 - **Munira Mirza**, Cultural Adviser to the Mayor of London
- 12.30 **The London Town Crier, Peter Moore**
 Lunch
- 1.30 **Professor Sir Ken Robinson**
- 1.45 **Shami Chakrabarti**, Director, *Liberty*
- 2.00 Breakout groups
- 3.00 Question Time – chaired by **Terry Jones**
- **Eileen Adams**, Education Director, *Campaign for Drawing*
 - **Shami Chakrabarti**, Director, *Liberty*
 - **Lyn Gardner**, author and journalist
 - **Anna Home OBE**, Chief Executive, *Foundation for Children's Film & Television*
 - **Patrick Spottiswoode**, Director, *Globe Education*
- 3.40 Conference rapporteur
Janet Robertson, Director, Snap! 4 Kids
- 3.55 Conclusion
David Wood OBE, Chair, *Action for Children's Arts*
 Pas de deux from London Children's Ballet, *Jane Eyre*
Daisy West and **Charlotte Collinson**
- 4.15 Tea and networking
- 5.00 Close



DAVID WOOD OBE
VICKY IRELAND MBE

David Wood and Vicky Ireland, Chair and Vice-Chair of Action for Children's Arts, welcomed delegates and thanked them for attending the conference, which marked the tenth anniversary of the founding of ACA and the launch of the UK's first Manifesto for Children's Arts.

In a brief introduction to the aims of the conference, David Wood said that there had been changes and some improvements during the last ten years, but children's arts still had a low profile and was still perceived as having less importance than arts for adults. He remembered Jacqueline Wilson at an early ACA meeting saying how often people asked her when she was going to write a real book – in other words, a book for grown-ups. Today, he said, small people still have small significance in the arts world and 'small people' still means 'small budgets'.

The publication of the manifesto, he explained, came at the end of a process of consultation, both with adults and with children, and marked the beginning of a campaign for change – change in attitude, change in policy and change in funding.



MICHAEL ROSEN, CHILDREN'S LAUREATE

As he was out of the country on the day of the conference, Michael Rosen, one of ACA's patrons, recorded a special video which was played at the start of the day. Extracts from a transcript of the video are printed below.

Within my lifetime, when I was in primary school, it was the time of the 11+ exam. The 11+ hovered over us, like an eagle it cast a shadow over us and everyone cowered underneath, thinking about how we can get these children through the 11+, so the arts was seen as an embarrassing moment. You were rushed off to a local cinema, to hear the BBC symphony play Ravel's Bolero and then you were rushed home again and that was how it was dealt with. It was all bit of an embarrassment...

My oldest children arrived in schools at the end of the seventies and at the start of the eighties. There was a sense that schools were a wonderful place where wonderful artistic things could happen and this was important. Then you had the cold air of the 1980's and suddenly this was mocked and scorned...

Now, here we are again coming into the 21st century, when people are saying, "Hang on minute, when people go out into the world, they have to be creative don't they? I wonder if our education system is not delivering people who are not very creative. How did this happen?" The pendulum is swinging and really we have to jump on it and make sure that it serves the purpose of arts rather than the arts serving the purpose of some other things...

It's basically the old jug and mug model. You treat the child as an empty mug, you have a jug full of water here and you pour the water into the empty mug...

Well, I just don't accept the model at all. I have a completely different model which is every human being from the moment they are born is a reflective and reflexive being. That is to say, you hear things, you feel things, you reflect upon it and then you produce things. That is a completely different model. If you are setting up education then the heart of education should be investigation, discovery and creativity – those are the three things that should be at the heart of education...

I think we really need a manifesto. We've reached a point in the argument where people don't know about the arts and don't know the necessity. If they don't know that then they don't know where to go with the feelings that they have. I think the great thing about having a manifesto is that it gives us a focal point, key points that people can talk about and then we can start addressing the powers that be...



As arts workers we are beginning to see that we do have mutual interests, collective interests and the great thing about the manifesto is it helps us see that. It helps us get together. Here I am working in Devon with the theatre, here I am in Scotland doing pottery workshops, we are cultural workers and there is a real need for this stuff and we can sign up to the manifesto and put pressure on the powers that be. Yes, I am real advocate for this manifesto and urge everyone to sign up...

I got involved in Action for Children's Arts because in a way arts for children and arts in education has been in my blood from the age of four as my parents were both teachers and passionately involved in all kinds of arts education. I mean when I go to my dad's house, who is 89 years old, my mother died years ago, and when I am sitting there having a wee, there on the floor of the toilet is a wonderful pottery rhino which is a wonderful treasured possession as my mum made that, when she did an extra teacher training course. She made a rhino based on Durer's drawing of the rhino, and when I come over to my dad's house, I think about the passion and care she put into that rhino, as a teacher and, as she put it, no good at making pottery. The fact is that she cared about pottery and she had the confidence to teach pottery to her class, she wasn't a potter, she didn't even draw and yet that bridge to learn and then to teach is fundamental to arts education and to working with children. To a great extent, we have lost that, teachers are not trained to make and do. Hence they don't have the confidence to go into classes and say let's make and do. Instead education and working with children has got compartmentalised, which is just so wrong...

We need much, much more creativity, for the benefit of individuals, for the benefit of society. It's what we need as a human race to survive...

CAMILA BATMANGHELIDJH

Camila Batmanghelidjh, founder of Kids Company, took up the theme with a moving speech, explaining how her charity has used the arts extensively as a means to reach out and help severely traumatized children come to terms with and learn to overcome the violence and abuse they have suffered in their lives.

She explained how neuroscience can help us to understand the impact that such trauma has on children. In particular, she spoke about the way in which children who are deprived of a loving relationship with their mother grow up with a damaged sense of their own worth. 'Maternal deprivation,' she said, 'in the broadest sense of that term, leaves children without a sense of themselves as valued individuals and unable to relate to others.'

She described the physical agitation which such children often display and how they describe themselves as filled with pent-up emotion, like pressure cookers. The physical response to extreme trauma, she explained, is to produce adrenalin which, like ink, imprints the memory of the trauma on the brain, a memory which, instead of fading with time, remains frozen in a present from which the child is unable to escape.

Kids Company works with around forty artists every year, providing children deprived of normal means of communication with other ways of exploring their experience and expressing their feelings. Engaging in arts activities, she explained, 'helps to diffuse the tension' and the relationship between child and artist is 'a dignified way of reaching traumatised children'.

She described the way in which a group of children had responded to the opportunity to create their own exhibition at Tate Modern in a project called 'Shrinking Childhoods'. An installation re-creating the 'crack dens' which had been the familiar surroundings of their own childhoods had enabled them to make a public statement about their lives and communicate with adults in a way which had never been possible for them before.

But children – especially Kids Company's children – often feel out-of-place and uncomfortable in the places where the arts happen. Special provision has to be made for all children 'to participate freely in cultural life and the arts' instead of feeling and being, as so many are, excluded.

In conclusion, she returned to her starting point in neuroscience which, she believed, would help to provide the evidence needed to persuade politicians and policy makers of the crucial role which the arts should play in the life of every child.



MICHELLE MAGORIAN

Michelle Magorian, a patron of ACA and author of many books for children, including the widely acclaimed *Goodnight Mister Tom*, spoke eloquently about her experience of the power of the arts in the lives of her own children and those of their friends.

Looking for a school for her son some years ago, she had been surprised and disappointed to find how much things had changed since her first experience of primary schools as a student on the Rose Bruford drama and teaching course. Choosing in the end to home-educate her son had given her valuable insights into the way children learn, sometimes because of the things she did, sometimes in spite of them. Like the time she introduced joined-up writing just before they took their summer break, expecting to have to start all over again in September. But when September came, not only could he still do it, he could do it much better than before. He had done no writing at all during the holiday, but he had done a lot of drawing. Perhaps drawing, she wondered, which is fun, helps writing, which sometimes isn't.

She went on to describe how, at various times and for various reasons, the arts had played a big part in her son's education, usually at his own instigation. Music had helped him to concentrate and introduced him to other children, some older than him, some younger, helping him to form relationships which conventional schooling often fails to provide. One day he asked if he could have ballet lessons. A week after dancing in his first ballet school show, his speech showed a sudden and remarkable improvement. Perhaps dancing has something to do with speaking. Then he joined a drama group and took part in a production of *Bugsy Malone*. Then he asked if he could have tap dancing lessons.

She took him to the theatre to see *Coram Boy*. In the scene where the soldier is told to kill the baby, she heard him whisper, "Don't do it!" When he didn't do it, he turned to her and said, with a smile, "He didn't do it!" Now he's going every week to a music centre where children of all ages play together in all kinds of ensembles, giving him as a fourteen year old sitting between a nine year old and a seventeen year old, the opportunity to acquire new social skills.

But how would he have survived, she asked, if he had not been the son of a supportive parent who could afford to pay for the music lessons and the ballet class and the drama group and the theatre tickets? Would he have overcome his early difficulties with communication if he had not been given time to play and to learn at his own pace and to do the things that interested him?

Knowing how hard it is now for primary schools to escape the pressures of testing and league tables, seeing in parents and teachers a growing fear of just letting children play, she concluded by commending the manifesto and urging everyone to 'give children what is their right – a happy and creative childhood'.



**RT HON BEVERLEY HUGHES MP
MINISTER OF STATE FOR CHILDREN, YOUNG PEOPLE AND FAMILIES**

A few days before the conference, ACA was informed that Beverley Hughes would be unable to appear in person, owing to urgent parliamentary business. Instead, she recorded a video in which she gave the government's response to the manifesto. A transcript of the video is printed below.

Hello. I'm really sorry that in the end I can't be with in person, but I very much wanted to lend my support to the launch. I believe as you do that the arts form an essential part of the rounded, happy upbringing we want all children to have. So I'm fully behind today's manifesto and I accept the challenge that it sets for the government.

We need to be a strong champion for the arts and cultural activities, making them part of every child's experience, not just those whose families make that possible, but for all children. Because I think we all agree that at the moment opportunities to enjoy the arts and culture aren't shared out as evenly as we'd like. There's an arts gap, if you like, that we need to close. And that process has to start early and last throughout childhood. We've got to give all children the chance to catch the culture bug and keep it with them into adulthood.

Primary school is an important vehicle for this and schools are now far removed from the fusty image of rote learning that, ironically, some would lack back on fondly as a halcyon age. We've now got a confident, progressive curriculum that allows creativity and the arts to shine through in all the lessons.

But I know there are concerns that sometimes culture doesn't play a big enough part in school life. It's about striking the right balance. But we could always do better and that's why Sir Jim Rose is currently reviewing the primary curriculum to give teachers more freedom to be creative and embed the arts into all of their lessons. And certainly we're always exploring new ways for the arts to flourish in schools. Early this month, for example, we launched new resources to boost Shakespeare teaching for primary children. We're encouraging boys particularly to read with a new Boys into Books programme, just one of the things that's going on as part of the National Year of Reading. And we're investing nearly £200m into arts and cultural programmes, like the Creative Partnerships scheme that brings artists, actors and writers into schools. I know many of you give up your time to do this and I want to thank you for your efforts. I don't think there's any better way of getting children excited in the arts than seeing experts in action.

So encouraging the arts has to be everybody's business, not just schools, and I'm pleased that the manifesto recognises this. Local authorities, businesses, Arts



Councils, charities, community groups and the media all have a key role to play, inspiring, delighting, encouraging children, as so many of you here already do.

Our ultimate goal, as you are aware, is for all children to get at least five hours of quality arts and culture every week. The new Find Your Talent pilots, that will pioneer new ways of getting children and young people immersed in all sorts of cultural activities is the first step towards making that happen.

So there's a great deal going on in Westminster and a commitment to do even more for children's involvement in the arts in future. But the key thing is making sure all of this great work reaches the children and young people most at risk of missing out. We have to explore all avenues for making the arts more accessible and making the most of all funding streams.

Arts organisations can shape our £1.3b Extended Schools programme, for instance, and the arts can certainly make a big contribution to vulnerable young people, helping young people with the most challenging needs, including those in danger of joining gangs or committing violence. And I've seen for myself the life-changing effects that getting involved in music and drama, for example, can have for some of these young people. Where we get artists with credibility, courage and commitment, working with the most vulnerable young people, the effects can be astounding.

But the most crucial thing of all is that we put children and young people in the driving seat. I want young people exploring the arts on their own terms, finding out what excites them and having the chance to indulge that passion, whatever their background, because they have a wealth of untapped creativity too. So we want local authorities giving young people more control over what's on offer for them and more than a million youngsters have already started to shape local provision through the Youth Opportunity and the Youth Capital funds.

Arts are looming large in their decisions, maybe not the traditional arts, but things like DJ-ing, film making or setting up bands. It's proof that the natural appetite is there. And if you were involved in any of the Shine Week events at the start of this month, you'll know there's a talent and a passion in abundance too. We've got to acknowledge, encourage and celebrate that and today's manifesto will help to sharpen everybody's focus on the task in hand.

The opportunities are there to make the arts an integral part of 21st century childhood. We've all got to grasp them and I'm confident that we will. So thank you for your support and thank you too for raising the profile of this issue today. Thank you.

PANEL DISCUSSION

The panel discussion which ended the morning session was chaired by **Louise de Winter**, Director, National Campaign for the Arts (NCA).

The members of the panel were:

- **Camila Batmanghelidjh**
- **Don Foster MP**, Liberal Democrat spokesman on cultural affairs
- **Jeremy Hunt MP**, Shadow Secretary of State for Culture, Media & Sport
- **Tony Howell**, Director of Children's & Family Services, Birmingham
- **Michelle Magorian**
- **Munira Mirza**, Cultural Adviser to the Mayor of London.

Louise de Winter began by giving the Conservative and Liberal Democrat MPs the opportunity to respond to the Minister's speech and to offer their own party's views on the manifesto.

Jeremy Hunt made it clear that a Conservative government would not uproot the changes made by the present government but would focus on taking things forward. We must, he said, avoid making a false dichotomy between creative and functional skills. The government's literacy strategy had been effective up to a point but had reached a plateau. Referring to Michelle Magorian's keynote speech, he suggested that the way to move beyond that plateau was by putting more emphasis on the arts and encouraging the enjoyment of reading for its own sake. The arts are not a means to an end, he said, they have their own intrinsic value.

Don Foster saw good things starting to happen but believed that there was much more to be done. Our education system, he said, was still based on a nineteenth century industrial model. Pressures on schools meant that teachers were now just 'teaching to the tests' and had lost sight of the fundamental place of creativity in teaching and learning. We needed to free up the creativity of teachers so that they could bring out the creativity in children.

Munira Mirza was then invited to comment on the manifesto from her perspective as Cultural Adviser to the Mayor of London. She identified three obstacles to achieving the aims of the manifesto. The first of these was the absence of any co-ordinated strategy linking current initiatives in the field of children's arts. The second was the tendency to see the arts as serving a social purpose, rather than something of intrinsic value. The third was the perception of the arts as the 'fun' side of the curriculum, with no need for trained teachers and nothing to contribute to serious learning. Nothing, she said, could be further from the truth. The success of the manifesto would depend on 'an honest appraisal of what the arts really are'.



All of these issues and more were explored in a wide-ranging discussion to which all members of the panel contributed. The issues covered included the rights and wrongs of teaching punctuation to five-year olds, the enduring stigma of failure at school, inequalities between public and private education, age-related expectations in schools and a proposal for the re-distribution of profits made by the big auction houses to provide funding for children's arts.

Tony Howell commented in particular on the importance of Every Child Matters and its five 'outcomes' in guiding the work of local authorities and other agencies working with children. Camila Batmanghelidjh proposed a different approach from that which she saw as underpinning this initiative, one which put the needs of individual children before those of society. She said that she preferred to put it the other way round, not 'Every Child Matters' but 'What Matters to Every Child'.

TOWN CRIER

While delegates helped themselves to a buffet lunch in the theatre foyer, the **London Town Crier, Peter Moore**, announced the launch of the manifesto with a short (but very loud) speech.

Oyez! Oyez!

Citizens of Great Britain and Northern Ireland, greetings on this day, Monday the 21st of July, 2008, in the reign of her Majesty, Queen Elizabeth 2nd.

Hear ye, that on this day, Action for Children's Arts, a charity trusty and true, has launched at the Unicorn Theatre, in the Borough of Southwark, a Children's Arts Manifesto.

This Manifesto sends a clarion call to adults of this realm to give their children more attention; to guide, encourage and support them and to place the arts at the centre of their children's lives.

Thus, adults and children together, we will strive towards creating a happier, healthier society in these green and pleasant isles.

God save the Queen.



SIR KEN ROBINSON

David Wood welcomed delegates back after lunch and introduced a video specially recorded for the conference by **Sir Ken Robinson**, a patron of ACA and author of the influential Gulbenkian report on the *Arts in Schools* (1982) and the report of the government's advisory committee on culture and creativity, *All Our Futures* (1999). Extracts from a transcript of the video are printed below.

I'm very sorry not to be there in person. Actually, I'm not. I live in California. Where would you rather be? The weather here is wonderful...

One of the things that really struck me when I came here was that arts programmes had been stripped out pretty much of the public school curriculum, not just in California but across the country, and the problem's been compounded by a piece of legislation in the United States called 'No Child Left Behind', which is one of those ironic titles that governments are good at inventing because actually it's leaving millions of children behind...

I was very struck when I first came by a meeting that I then went to which was a public hearing on arts education which was organised by the state legislature in Sacramento. It was a whole morning and luminaries stood up and spoke, all of them saying how important the arts are and why they should be restored to education. I also spoke at the end of the morning and was sent the following week a transcript of the meeting. What was really interesting to me was that the transcript could have been produced at any time in the last thirty years. If you took off the title of the meeting, the place and the date, it could have been anywhere in the western world, I think, in the last thirty years – truthfully, longer than that...

People have been arguing the case for a different approach to public education since public education began and consistently arguing for a stronger place for the arts. When I started my career in education in the '70s there was a national network of drama advisers, of music advisers, of art advisers. There were wonderful programmes in different parts of the country in the arts, many of which were swept away by the 1988 Education Reform Act...

The issues that the manifesto presents are fundamental to the future of education. These aren't peripheral issues. The provision that you're talking about at the conference today and through Action for Children's Arts is at the heart in my view of what education should really be about. But it's been a long battle to get successive governments, not just in the UK but internationally, to get it. Instead, what they commonly do is say how important the arts are and then do something else...

Not long after *All Our Futures* came out, we had a report from the government called *Excellence and Enjoyment* telling people, who evidently didn't seem to know it, that education should be excellent and kids should enjoy it. And then there was another report, another policy, that came out emphasising the importance of personalised learning. Well, yes! I mean, we knew that, that it was important. And then there was a report telling us that every child matters. Really? Now, if I sound exasperated, you know, I am...

The frustration often is that successive policies in different fields end up referring to developments which the arts helped to promote but which they don't now because they've been so severely compromised by other policies. So, for example, the

government's just committed in the UK to a £52m programme to improve speech and communication skills. These are the very things that we argued for years ago at the heart of drama programmes, of theatre programmes. You strip those things out of schools and you start having communication problems which you then spend £52m trying to remedy...

We need to understand the scale of the problem. This isn't a party political problem. It isn't one that some governments get it and some don't. To me, it's a deep-seated ideological issue and we need to understand that, if we're not to be meeting, or at least if our grandchildren aren't to be meeting, thirty years from now talking about these things. The issue to me is right at the heart of the conception of public education.

There are two issues. The first is that public education was conceived and introduced really in the nineteenth century to meet the needs of industrialism and that created a hierarchy of utility in the school curriculum. But the culture of education, the intellectual culture, owes more to the Enlightenment framework of the eighteenth century, the framework of intellectual inquiry which was rooted in that huge revolution in philosophy and in science. That whole project really emphasised a certain way of thinking, what we think of as academic work. And the result of that is that we've built an education system that was riven right down the middle between what is thought of as academic ability on the one hand and vocational or practical courses on the other. And that's the heart of our problem...

So we need to reconnect some of these ideas, we need to re-unify education, and that means not reforming it but transforming it. And at the heart of that has to be a recognition that education is a personal process. It doesn't work if kids aren't engaged. It's a process that has to be customised to local circumstances and that means giving schools the freedom to develop their own culture within a framework of national standards. And it has to be sensitive to individual differences and to cultural diversity. Now the arts are central to all of that...

One of the effects of the national curriculum has been to strip the arts out of teacher training. I used to work in teacher training at Warwick University in the 1990s and we argued then, when the National Curriculum came in, you're creating a legacy here which will deprive generations of teachers of these experiences...

So I think this is a historic job. I love the Manifesto for Children's Arts. I read it carefully and I really believe that in it are the seeds of a transformational system of education. But you know these are planted in soil which is rife with other seeds and the roots of this argument run very deep. These aren't new ideas, these are ancient ideas, but they have a new urgency in the 21st century...

The Manifesto for Children's Arts isn't about the arts, it's about children and their capacity and their potential. And to that extent they're about the present and they're about the future. And it's a future we have to work for so we don't repeat these endless conversations as we've done in the past. I offer you my congratulations for being there today, my full support for what you're trying to do and my earnest hope that we move this agenda forward properly in the future.

SHAMI CHAKRABARTI

Commenting on the current political fashion for taking British seaside holidays, Shami Chakrabarti told delegates that she would be taking her holiday in Italy. Her seven year old son, she said, had been very pleased when she told him. "That's the place where they like children, isn't it?" he said, which made her think about our attitude to children in this country and led her to the conclusion that the British don't like children very much. It was notable, she said, that Liberty gets more hate-mail when it campaigns for children's rights than it does when it campaigns for the rights of suspected terrorists.

She offered two examples to illustrate the way in which people tend to regard children's rights as less important than those of other sections of society. One was the use of the 'mosquito' device which emits a sound that can only be heard by children and young people and which can be used freely and without license by anyone wanting to discourage them from using their premises. Would it be acceptable, she asked, if it were possible to install a device that targeted other groups, such as a device that could only be heard by the elderly or by people of a particular skin colour?

The other was the imposition of curfews as a blanket ban on anyone under the age of seventeen being out on the streets after 9.00pm, a power which can be and has been used by local authorities. Again, she asked how reasonable it was that such a power should be used indiscriminately against one section of society.

Given the fact that children are by definition dependent on adults for their safety and well-being, actions such as these highlighted the position of children in society as 'the ultimate disenfranchised minority'. It was common, she said, for people to take the view that rights should be contingent on responsibilities. But this argument should not be applied to children. Children have rights which it is the responsibility of adults to defend.

There was overwhelming evidence of the value of the arts for children and their impact on children's behaviour. If a fraction of the money spent on the youth justice system were spent on children's arts, the number of people with whom that system has to deal would be greatly reduced, with a net saving to the UK tax payer. But politicians rarely make that connection.

The changes we all sought would need 'a drastic re-allocation of priorities and funding'. While she warmly welcomed the manifesto, she warned that we should not under-estimate the challenge of making it work.



BREAKOUT GROUPS

Working in five groups, each focusing on a different aspect of children's arts, delegates were asked to identify practical steps which could be taken to implement the demands set out in the manifesto.

Focus on arts policy

The group explored the section of the manifesto which states that DCMS and the UK Arts Councils should:

- provide consistent, long-term funding and strategic support to ensure that all children have full and equal access to the arts
- ensure that work for children and families has equal status with work for adult audiences
- develop specific policies for the arts for children across the 0-12 age range
- provide a higher level of funding for work aimed at children and families so that standards can be kept high and ticket prices low.

Discussion initially focused on the place of work for children in the programming of the major national companies, such as the Royal Opera House and the National Theatre, and the extent to which it could be argued that companies in receipt of public subsidy ought to provide equally for all sections of society, young and old alike. Some members of the group supported this argument, while others felt that it would be wrong to limit companies' artistic freedom in this way. In general, the group felt that the major national institutions have a responsibility to make great art available to children as well as adults and to encourage great artists to engage with children in their practice.

Discussion then turned to the Find your Talent programme, with concerns expressed about equality of access and the arbitrary figure of five hours per week. There was considerable cynicism about the programme and it was pointed out that even in the pathfinder areas there is no equity and access remains patchy.

There was general agreement that the arts open up different cultural experiences for children which they may choose to reject but they should all have an equal chance to experience them. The real need in arts policy is for joined up thinking and a strategic overview. Whilst the issue of children's entitlement should be a sine qua non, there should be flexibility about the means of delivery.

It was explained that regional Creative Partnerships are now running as small independent businesses. Funding through Arts Council England is at a relatively high level and the regions have more autonomy but it was felt more evidence of the value of CP was needed to persuade headteachers to buy in. It remains the case that much of what children get is the result of the individual preferences of



headteachers. Much more evidence of take-up and impact was needed and it was suggested that we need a national audit of funding for children's arts.

The following practical proposals emerged from the discussion:

- that local authority funding for the arts should be ring-fenced
- that a proportion of spending should be earmarked for outreach work
- that a voucher system should be introduced for schools to spend on cultural activities
- that there should be a strong focus on the impact of artistic activity on educational outcomes
- that a business case should be made for the preventive value of the arts
- that there should be a stronger focus on families
- that every local authority should be required to account for its cultural offer.

Focus on education policy

The group explored the section of the manifesto which states that DCSF should:

- ensure that the testing of children's attainment does not limit the breadth and quality of their learning
- put creativity, play and the arts at the heart of the curriculum, especially for young children and children with special needs
- ensure that the arts have a full place in the training of primary school teachers
- ensure that the cost of transport does not limit children's access to cultural activities, especially in rural areas.

Eileen Adams, Education Director, Campaign for Drawing, opened the discussion by outlining four levels of possible action: advocacy, lobbying, direct action and development. The manifesto itself was an example of the first of these and provided a tool for the second, using the manifesto to lobby individuals, government departments and other relevant agencies. The effectiveness of any action we might take to promote children's arts and achieve the objectives set out in the manifesto would depend on our effectiveness as organisations. Action for Children's Arts and other organisations active in this field should, she suggested, review their own organisational structure and their relationship to each other, with a view to improving their individual and collective strengths.

The group was disappointed that Beverley Hughes had not attended the conference in person and found it tragic that no senior government official had attended either. It was proposed that delegates should write to them about what they had missed, since the government needs to listen more. It was suggested that ACA could take a lead in petitioning and lobbying Parliament. We needed high profile parliamentarians



to champion the cause of children's arts and the support of others with 'behind the scenes' influence.

Discussing the role of teachers, members of the group stressed the importance of teachers taking ownership of arts projects. The pressure of time and administration were serious obstacles to the ability of teachers to engage effectively with the arts. The disappearance of the arts from teacher training had produced a de-skilled generation of young teachers.

There was a need to generate critical mass by making connections with other like-minded groups in education, including the unions. We should engage with parents too and, of course, with children themselves.

The group also commented on the negative impact of Arts Council funding policies on children's arts. Organisations working in this field were especially subject to short-term funding and the vagaries of policy change.

In conclusion, the group agreed that the role of the arts in education was to help us feel, think, understand life and do things. Arts education is a basic right.

Focus on Early Years and primary schools

The group explored the section of the manifesto which states that schools and early years settings should:

- give children time to play and take part in creative activities
- give children the widest possible range of cultural experiences
- encourage parents and carers to value their children's artistic achievements.

Derval Carey-Jenkins, Headteacher of Highley Primary School in Shropshire, opened the discussion, drawing on her own experience as a headteacher. She commented in particular on:

- the relative freedom that headteachers now have to decide on priorities and core values
- the fact that only the most confident head-teachers make full use of this freedom with regard to the arts
- the pressure that all headteachers are under to meet government objectives (league tables, SATs) and the tension that exists between national and local priorities
- the fact that learning has become compartmentalised and the time (and confidence) it will take to overcome this
- the problems of funding, provision and access, especially in rural areas



- the need to ensure that parents understand what the arts can contribute to their children's learning
- the need to credit children for their individual achievements, not for the extent to which they meet an externally imposed target.

She pointed also to the disappearance of the arts from teacher training, quoting a newly qualified teacher at her own school who said, "I've heard a lot about creativity, but how do you do it?"

Discussion was then opened up to the whole group and the following points were made.

- We should let children be happy and learn for themselves. We should value what each child does as they do it and not judge them by arbitrary standards related to their age.
- Wales has a curriculum for 3-7 year olds focussed on learning through experience and creativity. There is less pressure than in English schools and no homework for children in this age group.
- What happens in a school depends on the head-teacher and on what we, as society, regard as 'success' for our children.
- The arts should act as a conduit to teach people to respect each other.
- The government's answer to criticism of its education policy is always, 'It's what parents want'. ACA should get parents to sign up to the manifesto so that their views can be made known to government. The question is how?
- Arts Education Forums in some parts of the country help to share information between schools and arts organisations.
- Everyone is seeking the same funding and this acts as an obstacle to collaboration.
- We need to be passionate about arts activities and their place in education. The arts depend on personal commitment, not on the top-down model which is now current in education, with strategies for literacy and numeracy which every teacher is expected to follow.
- There are many artists who want to visit schools to enrich the curriculum. Schools value this but often say that they don't have time.
- The National Curriculum could be taught more creatively but schools need evidence to show how creativity would improve results and help them meet targets.
- Arts education in schools must be a high-quality on-going experience. Primary schools used to be able to offer this but are now almost as constrained by the timetable as secondary schools.
- Primary schools are changing and there is a lot to celebrate, but there is a need to demonstrate to government the impact of creative work on its own targets.
- We need to mobilise parents, but we also need to engage with children and give them a voice.



- There are examples of primary schools who do this very well, but they need to be more widely known so that they can influence practice.
- Parents can exert negative pressure on schools (and children) because they do not value the arts themselves or understand how creative activities can help their children to better themselves.
- ACA needs to demonstrate the value of creativity to parents and show how it will help their children.

Focus on arts organisations

The group explored the section of the manifesto which states that arts organisations of all kinds should:

- aim for the highest possible standards in their work for children
- make work for children and families a key strand in their programming
- ensure that the education department has high status within the organisation
- ensure that the interests of children and families are represented at board level
- make children and families welcome and provide the facilities they need to enjoy their visit and keep coming back.

One delegate talked about the challenges of working for a small, independent arts organisation and asked the question, 'What can we do to make our work fantastic?' Her organisation works primarily within schools. She stated the need to listen to schools, children and families, but explained that one of the main problems is that the families they want to work with don't always want to work with them.

Another said that it was important not to under-estimate what children of all ages can achieve. We should not allow the age or background of a child to colour our expectations.

The attitude to children's arts often depends on how important art is considered within a school. Other problems for teachers included lack of resources and lack of confidence.

People often think about children in terms of 'size = capability' – a third the size of an adult therefore a third as capable. People who run arts organisations are not immune to such negative attitudes and this can stop people wanting to work with children. They are often thought of as the audience of tomorrow, not of today – it doesn't matter what we give them, they're only kids, when they get to be adults they'll get to see the proper stuff.

Jobs advertised for children's work often just say that experience is desirable rather than essential. This is unacceptable. If they're going to work with children they need



to show commitment, eg attend courses. It's a top-down process that starts with the director.

One delegate said that in the theatre where he works no under 16s are allowed to sit alone in the theatre. This kind of practice is part of the internal culture within an organisation. Another delegate who works for a multi-art form multi-space venue said that until recently the focus for the whole organisation had been 'bums on seats'. Now the director wants to put learning and education at the heart of the organisation and has re-allocated money within the budget. The challenge now is getting the rest of the staff involved and changing the culture. They were looking at models of this happening around the country.

Dr Vicky Cave outlined what children had said about arts organisations during her consultation workshops. This included having fun things (like edible tickets!), wanting to feel respected, wanting to see themselves reflected in the space, wanting to see familiar faces when they go in, feeling that they have some ownership of the building, having a say in what goes on, having a relationship with the people that work there.

She talked about children of different ages working together – kids want to be able to choose, want some things just for their own age group, others to work across a wider age range. Children enjoyed seeing their art on display – so they can tell that someone thinks it's good.

During the design phase of the Unicorn Theatre, a year 4 year group from a local school came to help the architects. Lots of them asked, 'What's a theatre?' Staff need to be trained so that they expect this kind of question and know how to respond to children. This needs to start with front-of-house.

How do we get children's voices heard at board level? They can't sit in on the meeting, so you need to take the arts into schools first. It's about asking children the right questions. If you can't get children to the board room, get the board room to children. Make sure you have board members with children at heart. Adults need to be empowered to work with children, not to be scared. Adults are more distant from children than ever before and are sometimes demonised for being with children.

We should stop tinkering, what's needed is something really radical, something like 'Every town needs a children's theatre'. But how do we get there? Good work for children needs a high level of subsidy. Very few companies have the funding to make wonderful theatre that can be toured around the country.

This does not just apply to theatre, but to all art forms. There is an intolerance of children that makes it hard to get your voice heard. We need to fight for places that focus on children and believe in their importance. There should be a centre for children in every local authority – different structures for different places. Not many places have been built to emulate what the Ark in Dublin is doing.



Many companies have little or no support from their local authority, who give nothing towards developing theatre for children. On the other hand, there was a feeling that we would be shooting ourselves in the foot if we continued to present a totally negative picture. A lot of arts organisations are delivering fantastic work – we should be championing and celebrating them

The group noted that the Arts Councils had not attended the conference and had not signed up to the manifesto. It was suggested that everyone should try to get their local authority to be first to sign up!

Focus on media

The group explored the section of the manifesto which states that the media should:

- increase the amount of critical attention given to children's arts in the national press
- ensure that children's programmes on radio and television are of the highest quality and reflect their own lives, language and culture
- recognise the special responsibility that public service broadcasters have for children and families
- ensure the provision of high quality programmes for children on television and radio.

Discussion focused initially on the role of children's media and the question whether television and radio are seen as part of the arts. There was a feeling that the broadcast media were not perceived as 'serious' and did not have equal status in the arts world with theatre or music.

Concern was expressed that there was so little film production for children, apart from the big franchise blockbusters. The situation would only change if children were taken seriously both as consumers and providers of content.

New media, on the other hand, was perhaps better understood by children than by many adults. Unless more adults engaged creatively with new media and understood how it is currently used by children, the range and quality of work made for children in these media would be limited and their creative potential would not be fully realised.

It was felt that the role of the BBC was crucial in the continuing provision of quality work for children in the media generally. Delegates were urged to respond to the BBC Trust's current consultation on children's television and to support the argument for indigenous programming.



The group discussed the need for positive reporting and images of children in all the media – print, broadcast and online. The media had an important role to play in representing the arts as a family activity. The Latitude Festival was quoted as one example of this.

But this was part of a wider problem of press coverage contributing to the low status of children's arts in public perception. Children's theatre in particular received very little attention in the national press. It was suggested that parents, grandparents and teachers would all welcome increased coverage of children's arts in the media, print and broadcast, on behalf of their children. This was a crucial issue for the current Ofcom enquiry into the future of public service broadcasting (www.ofcom.org.uk).

In conclusion, it was agreed that we should continue to explore new ways of communicating our message and raising the profile of children's arts, as well as through traditional media. The message should be targeted not only at educators and politicians, but also at parents. With netmums.com as a model, it was suggested that ACA should consider broadening the scope of its website to provide information about children's arts directly to parents.

QUESTION TIME

The Question Time panel, which was chaired by **Terry Jones**, author, performer, ex-Python and a patron of ACA.

The members of the panel were:

- **Eileen Adams**, Education Director, Campaign for Drawing
- **Shami Chakrabarti**, Director, Liberty
- **Lyn Gardner**, author and journalist
- **Anna Home OBE**, Chief Executive, National Foundation for Children's Film and Television; Chair, Save Kids' TV
- **Patrick Spottiswoode**, Director, Globe Education

Q Which government department should we target in our efforts to take forward the issues identified in the manifesto?

Shami Chakrabarti said that a useful tactic might be to provoke a degree of competition between departments and to target specific individuals within departments. More funding for one area means less for another, so the first question to be asked was whether children were getting their fair share of overall spending. The approach to DCSF should be couched not in terms of making more time for the arts, but of using the arts as a powerful way of opening up the curriculum.

Anna Home proposed enlisting individual politicians as champions for children's arts and enlisting children themselves to lobby the Children's Commissioners.

Patrick Spottiswoode commented on the unhelpful divisions within government between DCSF and DCMS. In some other countries, culture and learning were natural bed-fellows in a single government department.

Lyn Gardner pointed to the power of the media in influencing government and recommended using the media to get the message across. It was important not to be too polite but to get angry!

Eileen Adams thought that there were lessons to be learned from history, for example in the way that Environmental Education had achieved a high profile in schools. Initial resistance within the department had been overcome in response to external pressure as environmental issues gradually took on a higher public profile.



Q What practical steps should we take to persuade government to take action on the issues raised in the manifesto?

The panel added some further advice to that already given in answer to the first question. Anna Home said that well-judged publicity stunts were generally more effective than writing letters. Patrick Spottiswoode said that it was important to stress that the arts represented good value for money in terms of their impact on other social issues and to provide government with convincing evidence of this. Lyn Gardner agreed with this but sounded a note of caution about the arts being seen purely in these terms as a form of social work.

Q How can we enlist the support of parents in promoting the manifesto?

Eileen Adams said that parents want to be told the truth in jargon-free language. Give them the facts about the arts in schools and speak in everyday, non-governmental language.

Shami Chakrabarti said that the notion of parental choice in education was a lie. In reality, parents had little or no choice over the school their children attend. She thought it would be useful to collect comparative data to show the impact of the arts on children's learning in different schools. She also felt that it would be necessary to agree on priorities within the manifesto in order to mount a successful campaign.

Anna Home pointed to the power of new media as a means of communication, especially with a diverse and widely dispersed group such as parents. She gave the example of netmums (www.netmums.com) as a model for the use of the internet to reach this target group.

Lyn Gardner commented on parents' loss of confidence in the education system. Many of them, she said, must be asking themselves, 'How did we let this happen?'

Q How can we use new media to get our message across?

Shami Chakrabarti admitted to having mixed feelings about the use of new media by children themselves but had no doubt of their importance as a means of communication and, as part of a mixed approach, as a campaign tool.

Lyn Gardner said that in her view we were still at the very beginning of a transformation in communications. She suggested that consideration be given to creating an online forum for sharing ideas and information about children's arts.

Shami Chakrabarti supported this suggestion, which she felt had great potential as a campaign tool, providing resources and information for parents, for example in a 'what's on guide', as well as promoting the manifesto.



Eileen Adams wondered why children's arts are so under-represented in the mainstream media, unlike other areas of family life which have widespread popular coverage in the press and on television.

Q What steps could be taken to establish centres for children's arts and creativity in every local authority?

Patrick Spottiswoode suggested that provision could be significantly improved if arts organisations shared information about the schools they worked with and the activities they provided, perhaps on a website where this information could be stored. He also pointed to the need for all arts organisations to have education professionals on their boards of trustees.

Eileen Adams pointed to schools as under-used resources and suggested that they should be re-invented as children's arts centres. The current model of education was out-dated and needed radical change. The problem in her view was not so much the arts in schools as school themselves.

CONCLUSION

Janet Robertson, conference rapporteur, provided delegates with an entertaining overview of the day's events and a reminder of the key points made by each of the speakers.

- Change is in the air.
- Oops! Where are all the creative thinkers? Maybe we do need arts in school.
- Children are not empty mugs for knowledge to be poured into.
- Vital to ensure the input of arts and creativity in teacher training in all subjects to enable the use of arts in investigative and learning processes.
- Arts used as a middle ground to build relationships and express experience.
- Arts organisations and practitioners must allow children to engage on their own terms and NOT OURS!
- SATs have excluded the arts from so many children's education.
- Arts providers must share in the delivery of the Extended Schools policy.
- Young people must drive the process.
- The arts are an integral part of a 21st century childhood.
- Government must stop micro-managing – children need to be viewed as individuals with individual needs to learn.
- Move to reconstruct the entire education system based on local needs within a national framework of standards.
- Manifesto is not about the arts, it's about children.
- In the UK do we really hate our children?
- Need to respect the rights of children just to 'be'.
- Rights are given to our children just for being born, not conditional on responsibilities – only adults can defend children's rights.
- Redemptive and nurturing qualities of the arts are real.
- Government needs to put its money where its mouth is.

Finally, **David Wood** introduced two young members of the London Children's Ballet, **Daisy West** and **Charlotte Collinson**, who performed a pas de deux from the ballet, *Jane Eyre*, before inviting delegates to join him and the rest of the ACA conference team for tea and cakes in the theatre foyer.



PLEDGES

Delegates were asked to include in their feedback a pledge to take specific action to promote the manifesto and take it forward. All the pledges are printed here.

- Introduce the manifesto and the existence of ACA on to our website for all to see – and sign up to if they wish. The same with our forthcoming Autumn season newsletter for schools, handing out manifestos at teachers' meetings etc (a number of copies would be very useful). Longer term – bringing together local arts organisations who work with children to start activating for a centre for arts and creativity for children in our city. Urging them to sign up to the manifesto in the first instance.
- I have already set up a press networking group to encourage the representation of children's theatre in the media. I intend to further develop this group and spread the word amongst my peers.
- I will look to create a student panel from schools in the local area who will be consulted on a regular basis with regard to how our company can best support the manifesto and thus delivery of the arts for young people in schools (i.e. new programmes and initiatives).
- Organise similar talks to these in schools with both parents and teachers to convey the importance of the arts. My support will be fully available to anyone who wants to take on the government about changing the rigidity of the curriculum.
- I have already written a letter to the Daily Telegraph, as I disagreed with their column written following the ACA conference! Within my sphere of influence, I will actively make connections within my own local authority in areas where I feel the provision and profile of the arts for children is not adequate. Within my personal capacity, I will be considering ways to make high quality work for children and families a key strand in programming events.
- As a company we intend to create a panel of children and young people which we will consult with regularly about our work. We will promote the manifesto to the many teachers and staff from Local Authorities and other organisations who we speak to and meet with in the course of our work.
- I work in publishing so we need to debate how we can be involved and what kind of difference we can make.
- I will spread awareness of the manifesto and its aims through our sales teams for plays and theatre books which will visit many schools in the UK.
- Distribute to all colleagues in my organisation and encourage all to become more actively involved in our activities and programming for children. Distribute to teachers involved in our projects.
- Much of my work (consultancy, reporting, evaluation) is about children and young people in and out of school, at risk or otherwise. I will seek opportunities to

spread awareness of the manifesto amongst the colleagues I work with on these projects.

- We will be lobbying our local council re Children's Arts and their lack of funding for it generally in favour of sport. We are a children's theatre and the only one for miles around yet we are given no support from them.
- I will continue to promote the manifesto in my organisation.
- 1) Bring it to the attention of ACE officers in my region. 2) Distribute copies of the manifesto to people I know who work in the arts and/or education.
- Continue to espouse and embody the tenets as written.
- Spread awareness of this manifesto to children, young people, teachers, parents, artist educators, youth workers and the range of organisations we work with.
- Our organisation only works with children and young people. We are committed to bringing the highest quality of work to, with and for them. We will continue to spread the word about the manifesto to encourage others to adopt or at the very least be aware of it. One thing that we haven't done is ask our very youngest children (3 & 4 year olds) their opinions. What do they like about what we do? This I intend to start over the summer and continue during the autumn. The children are very young but they have a voice and they have a right to be heard.
- At this moment this is difficult as the organisation I work for is very big and any ideas need time for any response. However, I hope to raise and gain support to galvanise fully trained ballet teachers to work more readily with primary schools. Equally, to attempt to find a way that primary school teachers are able to use ready published material. Dance is an ideal medium and can be used as an excellent catalyst for learning all 'subjects' at this early stage of learning.
- Support teachers in using the arts to deliver their curriculum – possibly come up with teachers' pack which both delivers their core curriculum requirements by using the arts. This enables us to deliver the manifesto regardless of the slow response we may have at a government level.
- Supporting any petitions to government relating to issues in the manifesto. Encouraging more schools we work with to keep using creativity and arts in the curriculum and outside of it. Continuing to offer fantastic projects for schools that always include CPD for teachers in using the arts in schools, so they become better skilled.
- Make more people aware of the manifesto.
- I shall be writing to my MP and also ensuring that all organisations I'm involved with, Brownies, rugby, a local primary school are also aware of it. In my latest book (Tag Rugby - everything you need to play and coach, published by A & C Black) in the main text and in help boxes I have stressed the need to be fair, to be inclusive, not to make sport a serious competition for young children and above all else to make it enjoyable. The RFU, which endorsed my book, is very keen on this at mini and junior level.

- The main work that I, representing an arts organisation, can pledge to the campaign is to continue to advocate for and also produce consistent, high quality work for young people and also adults. It is something we do and are funded to do and will continue to strive for. I do think that the best way to make the manifesto come true is by doing the work from the roots upwards. Easier for some places than others, but it is all an integral part of the work.
- Disseminating its message through local networks.
- Speak to my boss about things we can do. I'd join a Facebook group if one was set up.
- I will discuss it with my MP. I will discuss it with my colleagues.
- To continue to develop, support and create new work with and for children, families and young people. To ensure colleagues are reminded that if we are to encourage and maintain further engagement from children and young people we must ensure we are meeting them on their own terms and not providing programming etc which sometimes may only go half way.
- Promote the manifesto through our e-bulletin to our membership. Contact ACA directly to discuss potential partnership ideas. Link ACA to regional coordinators for further events.
- I intend to take a copy of these aims to the next Board meeting and discuss them further with my 'Board Buddy' who has worked in the education sector for many years. The document is an active one and should not be laid to waste.
- To circulate the manifesto as widely as possible in Wales.
- As an arts organisation, we always strive to present high quality work for children and young people and it is a key strand in our programme. We are undergoing a period of research that by the end will enable us to re-position the learning department at the heart of the organisation which has the support of our Board and the performance management team. We will explore how to engage our board by inviting them to children's events and are looking at ways of improving facilities for families and young children.
- I am a freelance librettist, so I don't feel I have a lot of power to take useful initiatives on my own - although I forwarded information on the ACA and the conference and charter to several of the artists and arts organisations with which I work. I can circulate information to contacts and am happy to write letters etc as directed by the ACA. But I don't have much personal clout, I'm afraid.
- To encourage our organisation to find an education specialist for our board. To continue to embed learning and family work within the organisation. We are currently working on investigating and improving our facilities to ensure children and families feel welcome in our organisation.
- Organise a half day or evening 'brainstorming' session to draw up a strategy to progress the Manifesto.
- Get on with the good work already in place and share good practice

- I pledge to promote the manifesto internally within our organisation to key managers and also to the many external arts organisations we work with, including those in the voluntary sector.
- Cut it to size as Shami Chakrabarti suggested and talk about it. It's ammunition for future letters to my MP, to newspapers, and in my talks to teachers and parents. I suggested to David Wood that in the 'education' section 'especially for young children and children with special needs' should be cut: it distorts and weakens.
- Help to make primary schools aware of the manifesto and ACA.
- We have committed the organisation to the Manifesto - we have invited Suffolk's Children's Centre management to put forward a representative to our board of trustees - we are establishing a young trustees board to run in parallel with the board.
- I plan to incorporate its principles into children's healthcare delivery and shall disseminate its key messages in a conference for Arts in Healthcare and Play Specialists in November 2008.

Appendix 1

SPEAKERS

Eileen Adams is a freelance consultant whose work links art, design, environment and education. Her wealth of experience as a teacher, lecturer, examiner, researcher and writer, both in the UK and worldwide, reflects her interest in children's engagement in cultural and artistic life. Her books focus on different aspects of education for participation. She is Director of *Power Drawing*, the professional development programme of the Campaign for Drawing, a visiting academic at Middlesex University, a Commissioner for the Design Commission for Wales and an adviser to the Centre for Drawing Research at Wimbledon School of Art.

Camila Batmanghelidjh is the founder of two children charities. The Place 2 Be (now national) and Kids Company where she currently works with some of the most traumatised young people. Kids Company was set up in 1996. It employs 305 staff, benefits from 3000 people volunteering annually and reaches 12,000 children a year with therapeutic and social work support. Camila and her team have raised £40 million over the years to help London's most vulnerable children. She trained as a psychotherapist, engaged in 18 years of psychoanalysis and has become an advocate for vulnerable children. Camila is deeply grateful for many of the awards she has received but she's too shy to list them. She considers herself very privileged to be working with what she describes as extraordinarily courageous and dignified children.

Shami Chakrabarti has been Director of Liberty (The National Council for Civil Liberties) since September 2003. Shami first joined Liberty as In-House Counsel on 10 September 2001. She became heavily involved in its engagement with the "War on Terror" and with the defence and promotion of human rights values in Parliament, the Courts and wider society. A barrister by background, she was called to the Bar in 1994 and worked as a lawyer in the Home Office from 1996 until 2001 for Governments of both persuasions. Since becoming Liberty's Director she has written, spoken and broadcast widely on the importance of the post-WW2 human rights framework as an essential component of democratic society. She is a Governor of the London School of Economics and the British Film Institute, a Visiting Fellow of Nuffield College, Oxford, and a Master of the Bench of Middle Temple. She is thirty eight years old and lives with her husband and five year old son in London.

Louise de Winter joined NCA as director in December 2006. She was previously External Relations Director at the Museums, Libraries and Archives Council (MLA). At MLA she was part of the executive management team that steered the organisation through its strategic review with the regional MLAs and restructuring into the MLA Partnership. She was also part of the core group that brought together the museums and arts sectors to launch 'Vision and Values', the publication that kick started the sector's joint Comprehensive Spending Review campaign and which saw a £50 million increase in arts funding. Prior to joining MLA, Louise worked as a public affairs consultant and devised MLA's 2004 spending review campaign, which netted an increase in funding for regional museums

Anna Home OBE is currently Chief Executive of the Children's Film & Television Foundation and Chair of Save Kids' TV. She has enjoyed a lifetime's career in children's broadcasting both as a creative and an executive at the BBC and ITV. Among many other titles, she commissioned both *Grange Hill* and *Teletubbies*. She was Head of the BBC Children's Department 1986-97 and has received lifetime achievement awards from BAFTA, RTS and WFTV. She is a Fellow of RTS and the

RSA, a Trustee of the Prince of Wales Foundation for Children and the Arts, a Trustee of Unicorn Theatre, a Board member of Screen South and the Chair of Showcommotion Children's Media Conference.

Vicky Ireland MBE is Vice Chair of Action for Children's Arts. After training at Central she joined the first Theatre-in-Education at the Belgrade Theatre, Coventry. As an actress she then worked in TIE and Repertory theatre all over Britain. She presented *Words and Pictures* for twelve years and wrote *Happy Families* for BBC TV and *Pipkins* for ATV. She was Artistic Director of Polka Theatre from 1989-2002 where she commissioned, directed and wrote plays for children and originated the Children's Literary Festival, *The Word*. Most recently she has adapted and directed the books of Jacqueline Wilson, published by Nick Hern Plays. *Secrets* is currently touring. She is a Fellow of the RSA, a Board member of TYA, ASSITEJ UK and a Patron of Polka Theatre.

Michelle Magorian trained for the theatre in England and at mime school in Paris, before working in repertory theatres up and down the country. While performing in *Joseph and the Amazing Technicolor Dreamcoat*, she wrote the opening chapter of *Goodnight Mister Tom* which won literary awards in the UK and America and was later shown on television with the late John Thaw playing Mister Tom. Her other novels are *Back Home*, *A Little Love Song*, *A Spoonful of Jam* and *Just Henry*. In 2005 she was awarded an honorary doctorate by Portsmouth University.

Sir Ken Robinson

Sir Ken Robinson is an internationally recognised leader in the development of creativity, innovation and human resources. He has worked with governments in Europe, Asia and the USA and some of the world's leading cultural organizations. In 1998, he led a national commission on creativity, education and the economy for the UK Government. *All Our Futures: Creativity, Culture and Education* (The Robinson Report) was published to wide acclaim in 1999. He was the central figure in developing a strategy for creative and economic development as part of the Peace Process in Northern Ireland, working with the ministers for training, education enterprise and culture. He was one of four international advisors to the Singapore Government for its strategy to become the creative hub of South East Asia. For twelve years, he was Professor of Education at the University of Warwick in the UK and is now Professor Emeritus. In June 2003, he was knighted by Queen Elizabeth II for services to the arts.

Michael Rosen

Michael Rosen was born in 1946 in North London. One of the best-known figures in the children's book world, he is renowned for his work as a poet, performer, broadcaster and scriptwriter. As an author and by selecting other writers' works for anthologies he has been involved with over 140 books. He lectures and teaches in universities on children's literature, reading and writing. Michael is a familiar voice to BBC listeners and is currently presenting *Word of Mouth*, the magazine programme that looks at the English language and the way we use it. His collections of humorous verse for children, include *Wouldn't You Like to Know*, *You Tell Me* and *Quick Let's Get Out of Here*. Poetry critic Morag Styles has described him as "one of the most significant figures in contemporary children's poetry." He was, she says, one of the first poets "to draw closely on his own childhood experiences ... and to 'tell it as it was' in the ordinary language children actually use." Michael's recent publications illustrate the range of his output and interests and include books about

Shakespeare and Dickens and a *Selected Poems* (Penguin) which includes some previously published poems, some poems for children and some new work edited so that the book follows a chronological sequence from his early childhood to present day. He is currently writing a biography of Roald Dahl for Penguin.

Patrick Spottiswoode is the Director of Globe Education, which has 25 permanent and 60 part time staff and works with over 100,000 people each year from pre-school to post-graduate. As well as providing workshops and devising projects for primary and secondary schools, the department produces full-equity productions created especially for young people. Its annual *Our Theatre* production involves over 400 primary and secondary students in a Shakespeare play on the Globe stage. Youth Theatres are offered for 8-11, 11-14 and 15 -18 yr olds. Globe Education runs the Globe stage from October to April so that all visiting students can experience the Globe for themselves.

David Wood OBE is Chair of Action for Children's Arts. He has written and directed over sixty plays for children. They are performed worldwide and include *The Owl And The Pussycat Went To See...* and *The Gingerbread Man*. His many adaptations include works by Dick King-Smith, Roald Dahl, HRH The Prince of Wales, Eric Hill and Philippa Pearce. Dubbed 'the national children's dramatist' by Irving Wardle in The Times, his book, *Theatre For Children: Guide To Writing, Adapting, Directing And Acting* (Faber), co-written with Janet Grant, has become a set text.

Appendix 2**DELEGATES**

Anna Adams	
Ronda Armitage	
Cany Ash	Ash Sakula Architects
Lily Ash	Ash Sakula Architects
Bernard Ashley	
Harvinder Bahra	Tate Modern
Claire Bailey	Queens Theatre
Juliette Barber	St Cecilia's School, Derry N.I.
Jennifer Batt	Churchill Theatre Bromley
Victoria Bennett	Stagecoach
Louise Bent	Wolverhampton Grand Theatre
Louise Betts	Bath Festivals
Ellen Bianchini	Spark Children's Arts Festival
Clare Biggs	Artforms Education Leeds
Brian Bishop	Warwick Arts Centre
Jo Blagg	Stoke-on-Trent Theatres
Emma Blanksby	Children and the Arts
Jain Boon	Gwent Theatre
Rebecca Boyle	Artis
Andrew Breakwell	Nottingham Playhouse
Derval Carey-Jenkins	Highley Primary School
Bob Carlton	Queens Theatre
Vicky Cave	
Darren Cheek	Krazy Katz Theatre Company
Julian Chenery	Shakespeare4kidz
Gail Clark	Bigfoot Arts Education
Roger Clark	York St John University
Anna Clemenson	John Lyon's Charity
Linda Cole	Penguin Books
Adam Coleman	Some Other Way Forward
Kate Coleman	Seen and Heard
Tamsin Collison	
Hilary Cooke	Brighton Dome
Michael Coveney	John Lyon's Charity
Elaine Cox	West Berkshire Local Authority
Kate Cross	Theatre Royal Bath
Richard Darlington	Creative Partnerships
Julia Davies	Gwent Theatre
Will Denton	Wish Films Ltd
Alex Di Capua	ITC
Helen Donaldson	Light House
Nicola Dowle	Penguin Books
Karen Draisey	CIAO!
Lesla Dryburgh	Eureka
Daniele Duggan	Discover
Marilyn Eardley	Fiery Angel
Annie Eaton	Random House
Hannah Elder	Royal Opera House Education
Rachel Elliott	English Folk Dance and Song Society
Carey English	Quicksilver Theatre
Maria Evans	
Orode Faka	Richmond Theatre
Esther Ferry-Kennington	Horse & Bamboo Theatre Company
Juliet Forster	York Theatre Royal
Carolyn Forsyth	Unicorn Theatre
Kinny Gardner	Krazy Katz Theatre Company

Jodie Gibson	Milton Keynes Theatre
Philip Glassborow	
Elaine Grant	Mousetrap Foundation
Cassie Greaves	
Lesley Green	Bright Space
Cath Greenwood	Unicorn Theatre
Bea Grist	Polka Theatre
Hannah Groves	Tate Modern
Jeanne Hale	Newcastle City Council
Paul Harman	Cleveland Theatre Company
Samantha Harris	Richmond Borough Council
Kate Hladky	Unicorn Theatre
Lizzie Howard	Bigfoot Arts Education
Marigold Hughes	TYA, ASSITEJ UK
Kirsten Hutton	Watford Palace Theatre
Vanessa Igho	Brit School
Richard Ings	
Natalie Jeal	Participation Works
Rebecca Johnson	Eureka
Teresa Jones	Grove Theatre
Alice King-Farlow	
Iain Lauchlan	Wish Films Ltd
Jane Liddiard	
Jonathan Lloyd	Polka Theatre
Lissa Lorenzo	macrobert
Jenny Maddox	
Asa Malmsten	Welsh National Opera
Deidre Malynn	Cochrane Theatre
Paula Manning	
Stephanie Manuel	Stagecoach
Nikki Marsh	Book Trust
Clare Mason	
Elizabeth McCall	Wigmore Hall
Alex McCorkindale	Bright Space
Karen McGrady Parker	Scottish Youth Theatre
Alicia McKenzie	Unicorn Theatre
Carly Mee	Warwick Arts Centre
Kumiko Mendl	Yellow Earth Theatre
Jude Merrill	Travelling Light Theatre Company
Angela Michaels	Half Moon Young People's Theatre
Adam Minns	PACT
Jonathan Morton	Chickenshed
Miriam Moss	
Susan Murray	
Maggie Nevitt	
Roy Nevitt	
Karen Newell	Ragdoll Foundation
Michael North	
Sarah Nunn	
Theresa O'Connor	
Jacqui O'Hanlon	RSC
Cecily O'Neil	
Hannah Pantin	Moonstruck
Nicola Peacock	Theatre Royal Winchester
Louise Perry	Chickenshed
Anthony Portsmouth	Brit School
Heulwen Price	RAD
Sarah Quelch	
Marie Quevedo	Artis
Dr Jane Ratcliffe	Alder Hey Children's Hospital

Cameron Reynolds	Serious
Annie Roper	Little Actors Theatre Company
Wendy Rouse	Red Earth Theatre
Annie Rowe	
Rob Salmon	Wolsey Theatre
Anne Sarrag	
Nancy Shakerley	Mousetrap Foundation
Lynette Shanbury	Little Angel Theatre
Richard Shannon	
Liam Shea	Churchill Theatre Bromley
Jackie Skinner	National Theatre
Alex Soulsby	Royal & Derngate Theatres
Roman Stefanski	
Simon Stephens	Brit School
Leigh-Anne Stradeski	Eureka
Judith Strong	
Lyn Taylor	
Paul Taylor	
Beth Van Der Ham	Polka Theatre
Heidi Vaughan	Oxford Playhouse
Tamara von Werthern	Nick Hern Books Ltd
Chris Wallis	Watershed
Sarah Westway	Artforms Education Leeds
Nick White	Theatre Royal Plymouth
Sioban Whitney-Low	Unicorn Theatre
Kathleen Wilde	Guildhall Theatre/Red Earth Theatre
Rhiannon Williams	Brit School
Tina Williams	
Rick Wills	Children and the Arts
Paul Windsor	Polka Theatre
Jacqui Wood	
Katherine Wood	Society of London Theatre
Kathryn Woodvine	Kingston Corporation
Linda Wyman	
Chris Yarnell	Wolsey Theatre

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