

# Findings and recommendations from a study into the feasibility of a drama and theatre manifesto for children and young people

Maria Evans and Becky Swain

December 2009

# Table of Contents

1. Background .....	3
2. Why might a manifesto be needed?.....	5
Key findings.....	5
3. Learning from others.....	7
Part A: Lessons learned from the Music Manifesto.....	7
Part B: Lessons learned from the Dance Review.....	9
Part C: Learning from UK and international models .....	11
4. A manifesto in context.....	13
Part A: The political and economic climate.....	13
Part B: Education and training.....	15
Part C: Children and young people's theatre.....	16
Part D: Social cohesion.....	19
5. Synergies with other initiatives.....	20
6. The feasibility of a manifesto .....	21
7. Towards a manifesto for drama and theatre for children and young people.....	22
Specific recommendations .....	23
8. Detailed recommendations for the long-term future.....	27
9. Ways forward: recommendations for the immediate future.....	30
9.1 A strategic alliance.....	30
9.2 Be confident.....	30
9.3 Clarity.....	31
9.4 Prioritising .....	32
9.5 Efficiency.....	33
9.6 Further research and consultation.....	34
9.7 Get writing .....	36
9.8 Re-examine the world around us .....	36
9.9 Champions and ambassadors .....	37
9.10 Celebrate!.....	38
10. Appendices.....	39
Appendix A: Concerns.....	39
Appendix B: Background to the Music Manifesto.....	43
Appendix C: Background to the Dance Review.....	44
Appendix D: Education and training.....	44
Appendix E: Suggested statements of benefits.....	50
Appendix F: Categorising work for, by and with children and young people.....	51
Appendix G: Acknowledgements and thanks.....	52
Appendix H: Consultants' backgrounds.....	53

# 1. Background

This piece of work came about as a result of a number of initiatives, including but not exclusively:

## **Young People's Participatory Theatre (YPPT) project<sup>1</sup>**

YPPT was a three-year initiative to develop youth and participatory theatre in England, funded by the Department for Culture, Media and Sport and managed by Arts Council England.

The learning from the YPPT programme highlighted the potential for further development in young people's participation in theatre which any future plans for the sector should take into consideration.

## **Desire for a greater infrastructure across youth arts**

Arts Council England has recently formed a Youth Arts Forum, reflecting a desire to bring together youth organisations across the performing arts in order to share knowledge and expertise, and strengthen the youth arts infrastructure.

## **Drama, Theatre and Learning forum at the Unicorn**

In 2008 the National Campaign for the Arts (NCA) invited a small group of people from across drama, theatre and learning to examine whether there was interest in exploring ways of working together.

The meeting ended with the forming of a small sub-group keen to take ideas forward to the next stage. This group consisted of:

- Steve Ball, Chair of Theatre for Young Audiences (TYA) England;
- Louise de Winter, Director, National Campaign for the Arts (NCA);
- Vicky Ireland, Vice-Chair, Action for Children's Arts (ACA);
- Jonothan Neelands, Chair, Drama and Theatre Education, Warwick University; and
- Hilary Strong, Director, National Council for Drama Training (NCDT).

At the same time, Arts Council England was looking for opportunities to work in partnership with TYA England and, as a result, gave a small amount of funding to examine the feasibility of a drama and theatre manifesto for children and young people.

## **Background to this study**

This feasibility study has run from September – December 2009. With limited time and resources it was agreed to focus on:

- consulting with key stakeholders about the feasibility of a manifesto which might form a political lobbying document, would ideally require a government response, and would feed into the wider performing arts aspect of the cultural offer;
- studying the Music Manifesto and the Dance Review and considering their transferability to the drama/theatre sector;
- researching synergies with other national initiatives;
- examining international drama, theatre and learning models; and
- putting forward recommendations for the next stage of development.

---

1 [www.artscouncil.org.uk/artforms/theatre/young-peoples-participatory-theatre/](http://www.artscouncil.org.uk/artforms/theatre/young-peoples-participatory-theatre/)

## **Process**

### **Online survey**

We created an online survey in order to get a snapshot of views on the current state of drama and theatre for children and young people and to test out whether or not a manifesto was desirable and/or feasible. Over 120 individuals and organisations were invited to take part; around 55% did so. Those invited to take part were selected on the basis of ensuring the widest possible representation (geographical, range of experience, type of organisation, and so on) within a small sample.

### **Meetings and phone conversations**

We attended a number of meetings, or had phone consultations, with those whose views on the context within which a manifesto might be written (politically, economically, from the point of view of education, training and children and young people's theatre) would be valuable in influencing recommendations for the future. We also met with key representatives from the music and dance sectors to learn about the process and benefits of creating the Music Manifesto and Dance Review.

### **Desk research**

We conducted a wide range of desk research where appropriate.

A full list of those we consulted is available in Appendix G.

## **Notes**

### **Age range**

For the purpose of this study we looked at children and young people from 0 – 25.

### **Geographical focus**

We have consulted primarily with those based in England.

### **Artform focus**

We were asked to look at drama and theatre, whilst recognising that circus is part of the latter.

### **Sector**

Despite some concern about the term, for ease of reference we have chosen to use the word 'sector' throughout to mean those working within drama and theatre for, by and with children and young people.

## 2. Why might a manifesto be needed?

*“Unless mutual respect and real listening happens, drama/theatre opportunities for all young people from 3 – 25 will never reach its full potential. I am sure it is possible to get there, but it will take lots of diplomacy, mutual respect and recognition that passions about the value of drama/theatre will be wasted if partnership fails.”* Survey response

Comparisons with other youth artforms, and music and dance in particular, suggested that:

- the status and profile of theatre and drama for, with and by children and young people seems, or is, lower than others;
- dance and music for children and young people have benefited from significant increases in funding over the last ten years; there has been no equivalent funding increase for drama and theatre;
- there is no obvious representative organisation that can advocate for the sector and respond to government consultations and initiatives;
- there are no high profile champions; and
- tensions and fragmentation are further undermining the sector.

Many working within, or close to the sector, suggested a “sense of lack” – that the sector needed something to unify it and give it strategic direction. Hence the idea of exploring the feasibility of a manifesto.

One of our first tasks was to test out whether this view was widely held, what a sample of people in the sector felt about the state and status of drama and theatre for children and young people, and therefore what a manifesto might try to address.

### Key findings

Encouragingly the majority of people we consulted with talked of things being a lot better now than they were. But some key themes emerged around areas of concern:

- tensions within the sector
- touring
- lack of clarity and coherence
- drama and theatre faring badly in comparisons with other artforms
- lack of strategy – and therefore exploitation of opportunities
- low status
- lack of profile
- lack of overview and knowledge sharing
- isolation
- lack of universal provision for children and young people
- diversity
- quality of work
- lack of continuity
- the sector feeling under-resourced
- levels of support for those who work in the sector

- the constraints of the education system
- transition into young professionals and audiences being problematic
- young people's voices
- support for the new
- sector wide inclusion and support for children and young people
- training of drama teachers

A summary of key responses under these headings is available in Appendix A.

### 3. Learning from others

#### Part A: Lessons learned from the Music Manifesto<sup>1</sup>

##### Transferability to drama and theatre

We have analysed the core aims of the Music Manifesto to see whether they are transferable to drama and theatre.

Music Manifesto aims	Transferable to drama/theatre?
To provide every young person with first access to a range of music experiences	yes
To provide more opportunities for young people to deepen and broaden their musical interests and skills	yes
To identify and nurture our most talented young musicians	yes
To develop a world class workforce in music education	yes
To improve the support structures for young people's making music	yes

In addition, we have looked at the recommendations from the Music Manifesto's second report<sup>2</sup> and identified the following transferable recommendations:

Recommendation	Transferable?	Notes
The creation of local music education hubs – bringing together the skills, experience and resources of schools, music services, local authorities, voluntary and community organisations, musicians and the music industry to maximise the impact and offer quality music making to all children, wherever they live.	Yes	Both music and dance have regional hubs; equivalent hubs could underpin the way forward for drama/theatre
Introduce an online musical passport scheme to enable young people to record and gain recognition for their individual musical achievements, in and out of school.	Yes	Could be a way of trying to capture information about access to drama/theatre?
Build on the opportunities offered by such initiatives as the new creative diploma, Musical Futures and the Key Stage 2 music entitlement to extend the music offer to every young person with a particular focus on those who are vulnerable and marginalised.	Yes	The emphasis on vulnerable and marginalised is particularly worth exploring
Implement a programme of professional development for music educators with a focus on singing within early and primary years settings and the curriculum for the new creative diploma.	Yes	There will be equivalent high priority areas for those teaching drama in all settings.

Through consultation with those who worked directly on the Music Manifesto and/or benefited directly we have identified the following benefits and lessons learned that feel of most relevance to the drama and theatre sector.

##### Benefits of the Manifesto

- The establishing of a joint Department for Culture, Media and Sport (DCMS)/Department for Children, Schools and Families (DCSF) Board for Music Education.
- Raising the level of interest in, and knowledge about, the sector from those within and

<sup>1</sup> A summary of the background to the Manifesto is available in Appendix B

<sup>2</sup> Please see Appendix B for more information

beyond it.

- The setting up of the Music Manifesto Partnership and Advocacy Group which is independent from government and is currently working on five areas of focus: the power of music; better frameworks for music education; transition; workforce development; and celebration.
- Increased collaboration across the formal and informal music sectors and the music industry.
- Increased levels of funding.
- A central website which provides a coherent and accessible set of statements around music for young people.

## Lessons learned

- The importance of a government minister acting as motivator to get a diverse range of people together.
- Gaining agreement that the sector was not doing as well as it might.
- Recognising early on that the sector needed an independent voice amongst them to act as a music champion, and that this role was vital in both providing an honest appraisal of weaknesses, and in motivating people around a vision and how to get there.
- It is key to find the right champions from within the sector who are independent and knowledgeable about facts and figures that are rooted in real experience within the sector.
- A manifesto has to have a clear purpose and thoughtful consideration of this at the start of the process proved helpful.
- At no point was there a simple 'asking' for additional resources.
- Shared ownership was key: the signatories to the manifesto needed to show commitment to working together to deliver an exciting range of musical experiences to all young people.
- It is key that it was not a conventional kind of manifesto and not a one-off statement. It would have failed if it had gathered dust having garnered 'murmurs of support' but no subsequent action.
- Looking ahead at least five years was important in terms of setting out shared priorities.
- Offering coherent and working propositions such as singing in primary schools led to £40M in additional investment.
- A key conceptual shift was to focus not only on music education but child development and music education's part in a bigger agenda. For example, the support for singing argued for music education but also a learning culture and wider child development benefits. There was a clear message that music/singing is important for child development and not an extra.
- Work in partnership with key government departments and update them on progress on a regular basis and encourage a thirst for recommendations. Combine intelligent arguments with real experience.
- The importance of articulating not just why you need extra support but having a coherent position about **how** you will do it.
- Asking tough questions such as 'What will we fail on?' helps define goals.
- Asking 'What can we achieve pragmatically and what do we put aside for the longer term?'
- Harnessing influence: music created a 'State of Play' event of powerful opinion formers – at which the secretary of state announced new investment in music education.
- Develop evidence to feed into any manifesto process particularly about what works well,

what doesn't and gaps.

- Consultation should start from key national organisations across the sector who have clear constituencies.
- The success of any key relationship with the Department for Children, Schools and Families and the Department for Culture, Media and Sport will rely on key national organisations across the sector sharing a common agenda without public disagreement or incoherence.
- In a changing political climate it is more important than ever to make arguments about what constitutes a broad education and the role of arts and culture.

## Part B: Lessons learned from the Dance Review<sup>1</sup>

### Transferability to drama and theatre

The Dance Review created eleven top level recommendations which we have analysed in terms of their transferability to drama and theatre:

Dance Review recommendations	Transferable to drama/theatre?	Notes
Raising the profile of dance in the National Curriculum	Yes	Raising the profile of drama as a subject in its own right and as a learning methodology.
A specialist dance teacher in every secondary school beginning with the establishment of a specialist dance co-ordinator in each of the 450 School Sport Partnerships	Yes	Should be a specialist drama teacher in every secondary school.
A national strategy for dance education starting with a Government programme board for dance	Yes	
Every child or young person attends at least one performance a year	Yes	
A national youth dance organisation, with high profile dancers on the Board, that can excite the nation about dance	Yes	
Regional dance networks	Yes	
A clear progression route for children and young people of exceptional talent wherever they live involving the full roll out of the Centres for Advance Training and a review of the Music and Dance Scheme and the Dance and Drama Awards	Yes	
A workforce strategy for training more teachers	Yes	
A sprung floor in every new school	No	But a dedicated space could be the equivalent.
A programme to build diversity in dance that reflects the diversity of Britain – genres like street dance, South Asian Dance and African People's	Yes	
A festival amongst schools leading to a place in the opening ceremony of the Olympic Games	?	There's a Shakespeare festival – anything else?

<sup>1</sup> A summary of the background to the Dance Review is available in Appendix C

Within the main body of the Dance Review the following recommendations were also highlighted which we feel are transferable:

Dance Review recommendations	Transferable to drama/theatre?	Notes
The need to join up initiatives	Yes	
The need for better data	Yes	
The need for a national focal point for information	Yes	A central website?
The need for examples of best practice	Yes	

## Benefits of the Review

Discussions with Youth Dance England (YDE), the Royal Opera House and others who have been involved with the Dance Review, have revealed the following key benefits:

- As an obvious start point, it resulted in a significant increase in funding.
- The high level of the Review, and the funding that followed, has made people start to take notice of an artform which historically has felt like the 'underdog'.
- It has given the YDE-supported regional centres national kudos.
- It has created a level of interest and a frisson that has been invaluable.
- Although the Government didn't take forward the recommendation that PE be renamed "PE, Sport and Dance", a number of key organisations chose to alter job titles to include the word 'dance'.
- The funding has enabled YDE to recruit strategy level regional co-ordinators which has changed the recruitment, retention and professionalisation of those working in youth dance.
- The Programme Board has given YDE easy and direct access to a range of key organisations and made YDE part of an establishment structure.
- Having a written set of recommendations created a focal point for everyone working in the youth dance sector. It gave people something concrete to think about or to discuss – whether they agreed or disagreed with all or some of the recommendations. It helped individuals and organisations to reflect on their existing practice and formulate thoughts on how their work compared with the recommendations and whether, as a result, they wanted to change practice – or not.
- It created a cultural shift in the dance sector in terms of increased cooperation, collaboration, partnership and one voice – this in many ways has been more important than any investment.

## Lessons learned

- Although ultimately successful the journey for youth dance has been a long and hard one and there is no easy formula that drama and theatre can simply replicate.
- There are a range of historical, political and economic factors behind the success of the Dance Review – almost none of them apply to drama and theatre in the current economic climate.
- Individuals – at many stages and levels – have been key to dance's progress. The energy and strategic thinking of individuals such as Tony Hall and Linda Jasper has no doubt been a significant factor. Getting to the right individuals in government was also vital. And time and time again those we spoke to talked of the importance of really senior charismatic leaders – high profile public figures willing to be champions for youth dance.
- The Arts Council has been very directive about the structure of YDE – they have been

very clear that they did not want to create a huge new bureaucratic infrastructure, but instead wanted YDE to tap into existing regional organisations.

- Not everyone agreed with the Dance Review or the consequences and it did provoke divisions and disagreement.
- But when something is written clearly – and government responds – especially with money – it forces people to support the move to raise the profile.
- The dance sector is very small – that is both its weakness, but also its strength – because it is easier to mobilise as a sector.

## Part C: Learning from UK and international models

We were asked to look at international models, and have additionally chosen to include Wales and Scotland, to see what we could learn that might benefit the sector in England.

### Comprehensive representation

Although we recognise that the picture on the ground may be different, some countries appear to have a coherent and comprehensive national organisation that seems to represent the entire sector. For example, Drama Australia's website<sup>1</sup> states that it represents all the relevant practitioners and organisations working within drama, theatre and education. Interestingly, all members of state and territory Drama associations are automatically members of Drama Australia – creating an apparently coherent superstructure from the inevitably more fragmented local picture.

### Clear objectives

FIDEA<sup>2</sup> is the Finnish Drama and Theatre Education Association. Its objectives are:

- to organise meetings and education and training programmes;
- to provide an environment for all teachers to share views and concerns about drama and theatre in education;
- to keep contact with other countries and their associations and inform members of national and international conferences;
- to research drama and theatre in education and inform members about it; and
- to be a Finnish member of IDEA – the International Drama/Theatre and Education Association.

### A focal point for research and guidelines

Drama Australia's website cites research as a key priority for Drama Australia. It publishes guidelines on certain topics, such as “Working conditions for teaching and learning in drama”.

### Promoting and showcasing professional theatre for young audiences

In Scotland, Imagine<sup>3</sup> is an independent arts organisation that promotes and develops the performing arts for children and young people in Scotland. It runs the largest international festival of theatre for young audiences in Europe.

Theatre Canada<sup>4</sup> is a national ‘umbrella’ structure committed to the promotion and development of amateur and educational theatre in Canada. It acts as an ‘information clearing house’ about what is happening in each member organisation across the country, encouraging members to exchange newsletters and dialogue.

---

1 [www.dramaaustralia.org.au](http://www.dramaaustralia.org.au)

2 [www.fideahomepage.org/eng](http://www.fideahomepage.org/eng)

3 [www.imagine.org.uk](http://www.imagine.org.uk)

4 [www.theatrecanada.org/english/](http://www.theatrecanada.org/english/)

### **A focal point for events and networking**

Drama Australia signposts conferences and events such as Drama Australia's National Conference that in November 2009 looked at the progress of projects across the country, inviting delegates to consider how they might contribute to creating vibrant and sustainable drama and education practice in the future.

### **Pioneering new ways to engage young audiences**

Closer to home National Theatre Wales (NTW)<sup>1</sup> launched their pioneering programme online in November 2009. The current programme aims for excellence in all of the work that it is developing. When work is presented that might be appropriate for young audiences it is clear that it is presented as part of the main programme, setting a challenge to themselves to incorporate work for children and young people of the highest quality with no separation of it from the main programme.

### **Global alliances linking international organisations**

The World Alliance for Arts Education (WAAE)<sup>2</sup> is formed by the international organisations: IDEA (International Drama, Theatre and Education Association), InSEA (International Society of Education through Art), WDA (World Dance Alliance), ISME (International Society of Music Education) and ASSITEJ. A conference in Newcastle in November 2009 aimed to create a 'Paradigm for Arts Education' to be adopted by Unesco in 2010.

---

1 [www.nationaltheatrewales.org](http://www.nationaltheatrewales.org)

2 [www.worldallianceforartseducation.org](http://www.worldallianceforartseducation.org)

## 4. A manifesto in context

A manifesto will be more successful if it:

1. is based on a sound and realistic understanding of the world around us;
2. builds on existing initiatives; and
3. looks for and exploits existing and new opportunities.

Based on consultation, coupled with our own research, we have captured ideas and recommendations in an indicative, but not exhaustive, summary under the following headings:

- A: The political and economic climate**
- B: Education and training**
- C: Children and young people's theatre**
- D: Social cohesion**

### Part A: The political and economic climate

The close of 2009 is an interesting point at which to be writing a report. We know that a General Election is imminent and there is a sense that everyone is courting and/or being courted by the main political parties. Whatever the outcome, fundamental changes are likely – not least in ideology and language. For example, one person has suggested that the word 'manifesto' may be too strongly associated with an 'old' Labour style.

People are talking of 'a new world order' – this may prove aspirational, but successful ventures will be those that are alert to these changes and able to adapt – and adapt quickly – to new ways of thinking, new ways of looking at what will often be old problems. One of the challenges for the sector, then, is to preserve our work and our values but to be in a 'state of readiness' for a new government in 2010 (led by whatever party) – so that we can listen out for new priorities, identify and adopt new language, and – without compromising our ideals – adapt accordingly.

One of the main, if not **the** main, focuses of political attention is the economic situation. As we write this there are fears that we are heading for a 'double-dip recession', triggered by problems in the Middle East. Alistair Darling is said to be ripping up his already gloomy predictions for our economy. We are facing an entirely different economic climate to the one which so generously funded music and dance. As one person put it “the world order is changing and the new one will be ruthless.” Simply asking for more money could make the sector look foolish and out of touch.

We feel it's also worth noting a change in attitudes – or perhaps for some simply a greater willingness to voice opinions – about public funding of the arts. Everyone knows cuts have to be made – funding for the arts is coming under scrutiny in the same way as every other area of public spending. Susan Hill wrote a recent article in *The Spectator*<sup>1</sup> suggesting massive savings could be made by abolishing **all** state subsidy of the arts – except for the big orchestras (a suggestion which rather undermined her entire argument). Whilst we're not proposing that we think this proposal is likely to come to fruition, we do feel that it's important to recognise the mood of the country – a significant increase in funding for any area of the arts is both unlikely but may also, in the current climate, attract public criticism.

The move to shift funding from central to local government, and from local government to schools, also looks likely to continue. Astute arts organisations are building up better relationships with their local authority and have a good understanding of the commissioning process. But it would appear that they are in the minority – that the voluntary sector is smarter at this than the arts sector – and that as a result, arts organisations are missing out on opportunities to attract funding.

---

1 [www.spectator.co.uk/susanhill/5568888/one-cut-they-could-make.thtml](http://www.spectator.co.uk/susanhill/5568888/one-cut-they-could-make.thtml)

Another topical issue which should be taken into consideration is the political drive for greater administrative efficiency. On a macro level the Conservatives and now Labour have talked about significantly reducing the number of quangos. On a micro level we know that any government wants fewer representative organisations – and that long term there is a likelihood that government will want just one body, representing all the different youth art forms, that they consult with. Other areas of the arts are looking at duplications: how can existing funding be used more effectively and strategically – because no new money is likely to be forthcoming.

Of all artforms drama and theatre for children and young people is probably the weakest in terms of a coherent representative body. It's obvious that the representative body for dance is Youth Dance England, and the representative body for music is Youth Music. Who to turn to if you need to consult quickly within drama and theatre for children and young people: National Drama? National Association of Youth Theatres? National Student Drama Festival? Theatre for Young Audiences? and so on. It is quite possible that the difficulties we present to those wanting to consult with us – but consult with us fast (and with people who represent the entire sector and not just their organisation's vested interests) – means that the sector appears weak, unstrategic and therefore gets overlooked on important topics of discussion.

The flipside to every challenge is an opportunity. Whilst the political and economic forecasts are about as gloomy as they could be, this means that the desire for 'good news' stories increases significantly. Several people have pointed out that both Labour and Conservative parties are very keen to be associated – more so now than ever – with success. Our sector is full of successful stories – there are great opportunities to be seized if we can get our act together.

## **Government and local authority priorities**

Despite an unquestionably difficult political and economic climate the blindingly obvious strength of our sector is that we work with children and young people – and they will continue to be a political and financial priority.

At present four particular priority areas for the cultural sector have been identified at local and national level as follows:

- those who work within early years' settings and supporting them in their development of creativity with the very young;
- family friendly projects and initiatives – specifically family projects which take the whole family on a journey and work on a 'low risk invitation' from the family's point of view;
- young people (12-19) shaping the cultural offer; and
- NEETs – young people (post 16) not in education, employment or training.

We are not suggesting that the sector adapts its work in order to create new projects that deviate from areas of pre-existing priorities, expertise, interest, and so on. But what is obvious is that often this work is going on in the sector anyway – but there is perhaps a mismatch of description, or a lack of awareness that these are priority areas – which leads to missed opportunities to attract funding.

## **Creative Britain: New Talents for the New Economy report (2008)<sup>1</sup>**

The Creative Britain report, led by the Department for Culture, Media and Sport (DCMS), commits to very specific actions aiming to give all children a creative education and to turn talent into jobs. The report is emphatic that Britain is a creative country and that we are starting from a position of strength, with our creative industries increasingly vital to the UK<sup>2</sup>.

---

1 [www.culture.gov.uk/reference\\_library/publications/3572.aspx](http://www.culture.gov.uk/reference_library/publications/3572.aspx)

2 '2 million people are employed in creative jobs and the sector contributes £60 billion a year – 7.3 percent of the British economy.' Creative Britain: New Talents for the New Economy report, DCMS (2008).

The report outlines the following government commitments:

### **Find Your Talent**

The first government commitment was to establish the Find Your Talent programme<sup>1</sup> piloting five hours of culture for children and young people across ten pathfinder areas where a range of partners will test different ways of delivering a comprehensive cultural offer.

DCMS, the Department for Children, Schools and Families (DCSF), Arts Council England (ACE) and Museums, Libraries and Archives (MLA) have provided Find Your Talent with nearly £25 million of funding over three years, from 2008-2011. Since the beginning, Find Your Talent teams have sought to embed the initiative within existing infrastructure and programmes so that, when the programme ends in 2011, a sustainable legacy will remain.

### **Turning Talent into Jobs**

The second commitment focuses on 'Turning Talent into Jobs'. In order to make this a reality the intention is to create a talent pathways scheme to support and inspire young people from all backgrounds to pursue careers in the creative sectors, with clear career paths and the opening up of creative industries to young people from diverse backgrounds.

There is certainly a clear role for our sector in helping to make these commitments a reality.

### **Talent and Enterprise Taskforce**

As part of the Government's wider talent agenda, the Talent and Enterprise Taskforce has been created to act as a catalyst across government – and with influential social networks – to encourage and develop the talent and creativity needed for the future prosperity of this country. The taskforce will take forward the Prime Minister's Global Fellowship<sup>2</sup> for young people, aimed at developing talent which can contribute to and compete in the global economy. It will also promote a national schools festival, Shine<sup>3</sup>, celebrating talent in schools, and provide online information about activities for young people in their own neighbourhoods.

## **Part B: Education and training**

We have listed below some of the key initiatives, reports, movements and so on which we feel are of relevance to the context in which a drama and theatre manifesto might be written:

- Early years
- Jim Rose Primary Review
- Robin Alexander Primary Review
- Secondary Curriculum Review
- Creative and Media Diploma
- Creative Apprenticeships
- Specialist Schools and Academies Trust (SSAT)
- The new Masters in Teaching and Learning
- Links with Higher Education Institutions
- Creative and Cultural Skills: Performing Arts Blueprint
- National Skills Academy

---

1 [www.findyourtalent.org](http://www.findyourtalent.org)

2 [www.global-fellowship.org](http://www.global-fellowship.org)

3 [www.shineweek.co.uk](http://www.shineweek.co.uk)

- School Report Cards
- The independent sector
- Children's Workforce Network
- The value of 'soft' skills
- Drama for learning and creativity (D4LC)
- Exploiting drama and theatre (and arts) success stories
- Alliances with others campaigning for change

A short summary of each is available in appendix D, where we have also highlighted opportunities for further engagement within our sector.

## Part C: Children and young people's theatre

*"I believe that children's theatre is an art form, that should be equated with ballet, mime, opera etc. It is a form of theatre that demands unique and different techniques from adult theatre, in order to engage a potentially volatile audience, and offer them a special experience. Children are potentially the most rewarding audience of all. They are willing to enter into the spirit of the performance. Young children lack cynicism and react with admirable honesty. The responsibility of writing and performing for children is huge. We really don't have the right to fail! If we get it wrong, we risk turning off children for life.*

*Very few drama schools recognise that children's theatre is a legitimate area to study. Very few colleges offer courses in writing or performing for children. We need to change the attitude generally towards children's theatre, to lift it from the third division up into the first division. This means a different attitude from educationalists as well as theatre folk. Money is not the only need. Recognition for the value of the work is vital. Theatre and, indeed, all the arts have a huge contribution to make."* Survey response

We have highlighted below some key areas that a manifesto could build on, or work to support.

### Arts Council of England – theatre policy and priorities

In 2002 the Arts Council produced a National Policy for Theatre in England which identified eight specific priorities, including 'education at the heart of theatre and an engagement with young people' and 'more people engaging with theatre as audiences and participants'.

When this policy was updated in January 2007 there were four areas identified as in need of development:

- circus and street arts
- experimental theatre
- theatre for children and young people, including youth and participative theatre
- diversity

Significantly, Arts Council England policy changed to include youth theatre and participation.

Arts Council England has reiterated that "Children and young people are a development priority of the Arts Council plan... The theatre sector is acknowledged as being strong in education, training and participative work and is key in the delivery of this agenda"<sup>1</sup>.

Those of us who work within theatre and drama for children and young people should continue to look for opportunities to advocate for, and shape, the ongoing policy for work in this sector.

---

<sup>1</sup>Arts Council England Theatre Assessment, 2009

## **Theatre for children and young people**

Many people we consulted with as part of this study pointed to a real shift in attitudes towards professional theatre for children and young people, citing as examples the success of plays such as *War Horse*, *His Dark Materials* and *For the Best* – the latter being given the 2009 TMA Theatre Award for best show for children and young people. These successes were not just commercial, but suggest it is possible to gain significant media and public recognition of, and interest in, theatre for children and young people. Several people urged us to focus on the successes of the last years, rather than the 'tired' arguments about lower status which many felt was true ten years ago, but not now.

Many talked of the need for greater subsidy for this work in order both to maintain the high production values which make it consistent with theatre for adults, and offset the inevitable lower box office income.

A few people talked about the lack of encouragement and support for writers in our sector. One person suggested that, by contrast with some European countries, the UK “has less than 20 writers experienced in work for young audiences. Training and Higher Education institutions largely ignore the field.” Looking to European models was a regular recommendation in this area.

Recommendations from within the sector were that in approaches to government we need to talk about, and show, the potential rather than the need. Strong foundations are already there: “It’s healthy and not in crisis but we could deliver more with lessons to bring to other practitioners beyond the world of children and young people”.

## **Amateur theatre**

We received a number of comments about the need to recognise and embrace amateur theatre. Young people will – and should be encouraged to – seek out opportunities wherever they lie. There is a small but growing movement for mainstream theatre to breakdown age old barriers – real and perceptual – between the amateur and professional theatre – our sector should play its part in that movement.

## **Commercial theatre**

In the same vein, many called for greater recognition of opportunities offered by the commercial sector, be it commercial theatre – the West End and the Ambassadors Group being the most obvious, or drama/theatre opportunities offered by commercial companies such as Stagecoach. A few people responded that whilst they understood the divisions as professionals, as parents they went looking for whatever was out there that was both available and most suited to their children. If we are to serve the best interests of every child and young person then we need to look at strengthening links across the entire offer, regardless of pre-existing distinctions.

## **Touring**

If there was one strong priority that emerged amongst the hundred or so that were put forward, it was touring. Many people we consulted with talked about the need for more support for touring, across both the professional and commercial sectors. This area of our work is vital to the universally shared aspiration of every child and young person having easy access to quality live theatre. Arts Council England is looking at touring across theatre and the specific needs of theatre for children and young people needs to be a key part of that process.

## **Theatre membership organisations**

Organisations such as Equity<sup>1</sup>, the Theatrical Management Association (TMA)<sup>2</sup> and the Independent Theatre Council<sup>3</sup> (ITC) are important to include in any attempts to gain wider sector

---

1 [www.equity.org.uk](http://www.equity.org.uk)

2 [www.tmauk.org](http://www.tmauk.org)

3 [www.itc-arts.org](http://www.itc-arts.org)

cohesion around work for adults and children and young people. Their research and gathering of statistical evidence should also be referenced where relevant.

## **Youth theatre**

We have highlighted earlier in section 1 the work of the YPPT (Young People's Participatory Theatre) project and it is vital that the legacy of this work informs future plans.

The recent work of the National Association of Youth Theatres (NAYT)<sup>1</sup> in mapping the youth theatre sector, as well as its ongoing commitment to research through its State of the Sector reports, also provides a strong foundation for future work.

Many highlighted funding and low profile as key concerns around youth theatre. Some suggested an emphasis on the benefits for artists of working within youth theatre as a way of combating this: "youth theatre should also provide a space for artists to receive support and space to develop their own practice through the process of working with young people – the learning should be two way."

Some people also talked about promoting the benefits of youth theatre, regardless of whether or not young people wanted to pursue a professional interest in theatre.

## **Festivals and showcases**

*"The artistic challenge and exposure to new ideas and quality standards from a well run international festival are highly beneficial for many artists and mediators."* Survey response

For a country that has seen an explosion in festivals over the last few years it seems strange that we have so few children and young people's theatre festivals. This is partly one of perception – many 'music' festivals promote themselves as family-friendly and include a wide range of arts opportunities for children and young people, including drama and theatre.

Many in the past have pointed out that festivals should never replace year round activity. But at their best they can become a focal point for debate, showcasing, sharing of best practice and raising profile. Many of us look with envy at Imagine's annual children's arts festival: "the largest and most successful performing arts festival for children and young people in the UK<sup>2</sup>".

The Takeoff Festival<sup>3</sup> in Darlington is clearly a very important annual moment specifically for the sector – but interestingly very few people we consulted with made mention of this festival. We would therefore recommend that more be done to raise the awareness and profile of this festival across the sector.

We also recommend that more be done to research the benefits for young people of taking part in festivals and showcases. In theatre we have, for example, NT Connections, National Student Drama Festival, Shakespeare Schools' Festival, and the RSC's Learning and Performance Network festivals. Greater highlighting of these events, and the value of participation, could prove valuable.

## **Awards**

A couple of people despaired at the paucity of awards for writers of plays for children and young people. Another suggested "national (international even better) drama/theatre arts award for outstanding provision available to both schools and individual teachers. Something that would bring institutional and professional recognition for those schools and teachers who demonstrate the value of drama and theatre education and who inspire others to take educational risk in the learning and life interests of their children and students".

Awards have become an important part of our lives, across all areas of society. The relatively

---

1 [www.nayt.org.uk](http://www.nayt.org.uk)

2 [www.imagine.org.uk](http://www.imagine.org.uk)

3 [www.theatrehullabaloo.org.uk/takeoff-festival.asp](http://www.theatrehullabaloo.org.uk/takeoff-festival.asp)

recent introduction of Teaching Awards, for example, has done much to highlight and encourage best practice in teaching.

We cannot here explore the financial and practical implications of setting up awards but we do recommend some further thought and creative ideas around whether sector introduced awards, across the entire range of drama and theatre work for children and young people, might be a very valuable way of increasing encouragement and profile of our work.

## **Part D: Social cohesion**

Although limited in number we received a few comments from those we consulted with who wanted to ensure that any sector wide approach to drama and theatre include the value of drama and theatre on an individual, community and society level. There were comments made around theatre as a “key community development resource”, about school performances being a tool for community and family engagement, “a fantastic mobilizer of harder to reach parents who won't come to the school for parents' evening but will come to the school to see their child in a performance,” and about the value of drama and theatre in community centres.

Others commented on young people's abilities to create and lead community drama and theatre projects, whose primary purpose might be community cohesion, and how this work should be valued and supported by our sector alongside any other drama and theatre projects.

For those who already work in these areas, or who want to, there are opportunities to build links with key national organisations representing children and young people's workforce across youth, health, care and youth justice.

## 5. Synergies with other initiatives

It is essential that future plans for the sector take into account key initiatives that are already in place as part of a wider national agenda. In particular, we recommend exploring synergies with the following:

### **Arts Council England (ACE)**

Programmes at a national level that provide opportunities for working in partnership are:

- Arts Awards<sup>1</sup> – a national programme supporting young people to develop as artists and arts leaders across England, run in partnership with Arts Council England and Trinity Guildhall;
- Arts Mark<sup>2</sup> – providing a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music; and
- A Night Less Ordinary<sup>3</sup> – offering free theatre tickets to the under 25s.

### **Creativity, Culture and Education (CCE)<sup>4</sup>**

CCE is the new national organisation created to generate cultural and creative programmes for children and young people across England.

CCE will initially run two national initiatives, Find Your Talent, detailed in Section 4 above, and Creative Partnerships<sup>5</sup>. CCE also work with other organisations to develop programmes and events such as Shine Week, the annual celebration of the talent of young people.

### **Action for Children's Arts (ACA)<sup>6</sup>**

Any future plans for the sector should reference the existing Action For Children's Arts' Manifesto. In particular, the Manifesto calls for much more to be done to meet the country's obligations with respect to article 31 of the UN Convention on the Rights of the Child.

### **National Campaign for the Arts (NCA)<sup>7</sup>**

In the same way, future plans should also be aligned with the NCA's Manifesto for the Arts, which calls for a "United Kingdom where the lives of all citizens are enhanced by the experience of excellent cultural and artistic activities, where artistic endeavour and achievement are highly prized and where the creative potential of every man, woman and child is realised."

### **World Alliance for Arts Education (WAAE)**

We have already mentioned WAAE in Section 3. We mention it again here as we feel that future plans should not only be aligned with UK initiatives, such as ACA and NCA manifestos, but also international initiatives such as WAAE.

---

1 [www.artsaward.org.uk](http://www.artsaward.org.uk)

2 [www.artscouncil.org.uk/artsmark](http://www.artscouncil.org.uk/artsmark)

3 [www.anightlessordinary.org.uk](http://www.anightlessordinary.org.uk)

4 [www.creativitycultureeducation.org](http://www.creativitycultureeducation.org)

5 [www.creative-partnerships.com](http://www.creative-partnerships.com)

6 [www.childrensarts.org.uk](http://www.childrensarts.org.uk)

7 [www.artscampaign.org.uk/](http://www.artscampaign.org.uk/)

## 6. The feasibility of a manifesto

We have encountered almost universal agreement for the need to create a coherent plan for the development of drama and theatre for children and young people.

The vast majority of those surveyed agreed that a manifesto, in terms of a simple summary of ambitions or statement of quality and entitlement for children and young people, could act as a key advocacy tool to raise the profile of work across the sector and beyond.

Many commented on how the music education sector has shown that a manifesto process can be enormously powerful, targeting both politicians and funders, and that we should learn from this process as a way of enhancing knowledge sharing and advocating for our work at the highest level.

A manifesto is also seen as a way of presenting coherence and encouraging debate and discussion across a diverse sector. However, many have talked of the difficulties in doing this, pointing to historic tensions which have held the sector back. We sense a groundswell of frustration about this, a willingness to put aside differences, and a desire to move forward through celebration of the sector's many strengths, rather than our differences.

It was noted however that the language of 'manifesto' may not be right in the current climate – so we may want to explore alternative terms.

There was a feeling from a minority that a manifesto would do little to enhance practice or policy and would be likely to represent a compromise position if it had a short-term focus for publicity.

A small minority felt that real change would be undertaken by individuals working in diverse and fluid networks rather than under one banner, and more energy could be put into how these might function.

### **Alternatives to a manifesto**

Whilst there was much support for the idea of a manifesto there were some suggested alternatives. It is evident that some of those suggestions could form part of a manifesto process or recommendations for action:

- A simple profile raising campaign across the 'sectors' showing how the work changes young people's lives.
- Flag up the value of drama and theatre to be distributed by companies with promotion of their work.
- Identify those doing excellent work and make them 'champions of work with young people'.
- Develop forums, networks, peer review groups to talk about each other's work and seriously and rigorously discuss our successes and failures artistically.
- Fund networks/hubs that allow shared best practice and support for under-represented regions/areas to develop suitable work.

## 7. Towards a manifesto for drama and theatre for children and young people

Of those that agreed a manifesto-style document was needed, several recommendations were made about:

### **Tone**

A manifesto needs to be:

- accessible to and welcoming of young people;
- celebratory and provide a useful reference point for success and quality;
- clearly defined; and
- compelling and inspiring.

### **Process**

The process of creating a manifesto needs to:

- identify points of commonality and create unity;
- be owned more widely with greater diversity of organisations and individuals than has historically been the case;
- allow different groups to share an overarching objective without compromising their own identity and mission;
- be inclusive, looking at new and different perspectives;
- give voice, hope and status to 'smaller'/grass-roots voices alongside 'larger', more powerful peers;
- ask difficult questions of our own work and sector;
- involve young people in the debate;
- be supported by evidence that drama and theatre is needed and wanted by young people; and
- build on opportunities that currently exist such as primary and secondary reviews to argue for theatre and drama within curriculum reviews, new qualifications, new school buildings, and so on.

### **Guidance, leadership and profile**

A manifesto or similar will need:

- the momentum of a representative steering group;
- to secure the support of a well-known champion and key national bodies;
- to avoid unnecessary bureaucracy;
- leadership and support from educational leaders from Early Years to Higher Education; and
- to exploit opportunities to use a manifesto as a sector wide ambassadorial and PR exercise.

## Specific recommendations

We recommend that a manifesto, or similar, be divided into five key parts:

- 1 a declaration of children's rights**<sup>1</sup>: all young people have a right “to participate fully in cultural and artistic life” – according to the UN Convention on the Rights of the Child. (Article 31)
- 2 a statement of entitlement:**
  - broken down into key stages of development (for example 0-5; 5-11; 11-16; 16-25);
  - clearly articulated under key categories: (for example as participant; as audience member; as creator; as emerging professional);
- 3 the value of such an entitlement:** the impact of, and outcomes for, children and young people, building on existing research and celebrating existing evidence of success;
- 4 clear and prioritised identification of gaps or areas of need** that have to be addressed if entitlement is to be realised (for example, touring, more specialist drama teachers and so on); and
- 5 proposals for ways forward:** how steps towards a national entitlement might be achieved: what the sector can do and what we are asking of others.

### Attempting to define 'Entitlement'

We received a number of suggestions around entitlement which we have structured as follows:

Every young person to have:

- access to regular specialist drama teaching throughout their education in a way that ensures continuity and development;
- regular opportunities to see a range of high quality professional theatre;
- regular opportunities to participate in quality drama and theatre making experiences; and
- easy access to guidance and support that develops and nurtures their talents across all areas of drama and theatre.

### Attempting to define the value of such an entitlement

See Appendix E for initial suggestions people have made about the benefits of engagement in theatre and drama. More work will be needed in this area.

### Attempting to define priorities

We asked those we consulted with to suggest priorities for work in drama and theatre with children and young people. We have summarised typical comments under seven key headings:

#### 1 Quality

- raising the quality of theatre for children and young people;
- offering incentives for our best theatre practitioners to make work for children and young people;
- giving access to high quality drama and theatre experiences in school;
- applying the same criteria to work for children and young people as is used for adults;

---

<sup>1</sup> We recommend using the same start point as that adopted by the manifesto created by Action for Children's Arts

- generating better understanding of pedagogic methodology and child development;
- creating consensus over what is meant by 'engagement' by those who will/would judge or broker 'quality';
- creating an external monitoring of quality and an accredited professional development framework for theatre educators which is similar in rigour to that of the performance management of teachers;
- involving those leading engagement in the quality assurance process; and
- 'educating' audiences – in their widest sense (schools, children and young people, parents) about what quality looks like.

## **2 Touring**

- developing more high quality touring work for young people is key, giving all children a chance to watch live performance;
- securing funding to make more high quality touring work for children and young people a reality;
- developing strategies to ensure as many as possible get to see it, preferably more than once; and
- gaining greater recognition of the value of theatre for children and young people from across the wider theatre sector.

## **3 Education and training for children and young people**

- focusing on drama to support literacy, learning and attainment;
- ensuring access within schools to high quality theatre making experiences with inspiring resources;
- guaranteeing access to drama and theatre in schools at the earliest stage;
- ensuring curriculum time for drama for pupils aged 5-16;
- encouraging more whole class drama with the teacher working in role;
- ensuring the entitlement to study drama within formal education at every age phase is delivered by specifically trained and qualified drama teachers;
- creating more opportunities for children and young people to work with top quality professionals; and
- generating more opportunities for young people to develop skills in being able to lead, deliver and direct new, radical, cutting edge work – either through youth-led programmes or artists facilitating fully participatory projects.

## **4 Participation**

- generating international exchanges with young people with diverse cultural starting points;
- providing opportunities that are flexible in terms of the ways in which young people need to lead their lives;
- raising awareness of theatre among young people;
- creating more projects that give young people agency over their work;
- creating more participatory work with young people at risk;
- working with excluded groups to raise self esteem;
- developing more theatre in deprived, disenfranchised communities – using theatre as a way of building curiosity, knowledge and life skills;
- linking participation with opportunities to work with professionals;
- developing more local resources for young bored teenagers to meet, create and enjoy all

- aspects of drama alongside trained experts;
- creating sustainability, particularly from funded projects, so that young people feel they can sustain their interest and development over more than a project and are not constantly having to search for the next thing; and
- generating spaces and opportunities for young people to meet with others with similar interests in order to create.

## **5 Training, development and support for those leading engagement with drama and theatre for children and young people**

- creating more opportunities for initial training and continuing professional development for theatre artists and practitioners;
- offering artists space, time and funding to develop their participatory skills and to look at best practice to push their work and fully integrate their practice with the needs of the young people they are working with;
- developing better training for teachers;
- addressing the lack of experience and confidence which still leaves too many teachers frightened of taking risks and seeing drama as problematic;
- introducing peer review as a low cost but high impact evaluation process;
- exploring industry standards in basic practice as a start point for introducing possible peer review and support, and identifying and encouraging excellence;
- re-establishing an advisory service for teachers working in schools;
- securing centrally-funded educational investment to develop training created and delivered in collaborations between theatre and educational practitioners and organisations of quality and status;
- developing cross overs between mainstream theatre and theatre by, with and for young people so that eventually there is no difference between education and participation practitioners and the 'mainstream';
- generating more training and development for practitioners working with excluded groups and young people with special needs;
- ensuring training and development for those leading engagement with drama and theatre focuses on both process and product;
- increasing the number of places on specialist drama courses in initial teacher education as well as funded places on in service training through the national strategies;
- creating more opportunities for theatre professionals to train and develop skills, knowledge and understanding about how to structure high quality learning experiences for young people;
- creating continuing professional development opportunities for those working in any local authority or amateur/youth group leading drama and theatre work; and
- ensuring initial teacher training for **all** teachers develops understanding of the significance of drama as a key approach to learning.

## **6 Information, knowledge sharing, research and networks**

- developing a website with models of good practice and a forum to communicate and network;
- developing regional hubs for networking and sharing of best practice;
- engaging practitioners in active, innovative research and self evaluation;
- exploring the use of online solutions (social network sites?) for networking;
- looking at good practice that already exists and sharing it;

- creating one very high profile organisation which can be a first point of call for information;
- creating a portal website, through which to access the websites of member organisations of any alliance;
- generating more ways of networking between schools and professionals in theatre etc;
- signposting information;
- creating more information, advice and guidance;
- ensuring that all those who work within the sector are members of professional associations;
- creating more opportunities for the communication and sharing of ideas. The latest government resources on 'Talk for Writing' begin to show how children can learn through story telling and drama, but teachers need more and networks could do this;
- making bursaries possible to see work both nationally and internationally for practitioners;
- encouraging companies to offer free tickets to fellow practitioners to see the work – a ticket scheme to join up to;
- creating more opportunities for meetings and discussions;
- giving more encouragement and advice for start-up companies and practitioners;
- sharing and developing information about opportunities for children and young people; and
- encouraging more crossover between drama/theatre and other artforms: a forum to share best practice would be good. Engage host this on their website but it would be great to have a selection of the best participatory projects talked through annually at a symposium.

## **7 Advocacy**

- establishing one body responsible for theatre and drama for young people; and
- securing government assistance in the profile raising of drama/theatre within education as they have with music through the offering free instruments scheme.

## 8. Detailed recommendations for the long-term future

The following are detailed recommendations from our findings from the following sections:

### Section 2 – Why might a manifesto be needed?

Review the points made here as part of a longer term strategy.

### Section 3 – Learning from the Music Manifesto and the Dance Review

- Get something written – a public document that represents joint commitment and a shared set of priorities for the future.
- Create a more internal document that might gather evidence around key priorities and offer smart, plausible objectives and ideas for conditions to deliver them.
- Ensure a clear and understood purpose for any manifesto or review process (see the Music Manifesto purpose quoted in this section).
- Identify a key minister in the Department for Children, Schools and Families.
- Create a strong alliance or steering group to lead any manifesto or review process.
- Find a champion to motivate people to a purpose and a vision of how to get there.
- Consult widely – but don't feel you have to over consult – as this can prove unmanageable.
- Celebrate success.
- Get some 'killer' statistics but balance facts with compelling storytelling.
- During the process ask tough questions such as “What will we fail on?” and “What can we achieve pragmatically and what do we put aside longer term?” to help define achievable goals, whilst keeping a long term view.
- Avoid simply ‘asking’ for resources. Instead, create a powerful vision of what more could be achieved with further support, offering coherent and working propositions.
- Ensure any document is not a one-off statement but involves a live set of recommendations and actions.
- Create a shared ownership of aims, but accept that not everyone will agree.
- Look for the organisation(s) that can best serve the needs of children and young people – which organisation(s) have access to real or potential champions, are best placed for political lobbying, are most likely to attract media attention?
- Include amateur and professional together in a way that is more fully accepted across dance and music.
- Keep government informed of progress on a regular basis and encourage a thirst for recommendations – build a stronger relationship with the joint Department for Culture, Media and Sport/Department for Children, Schools and Families' team.
- Consider creating an event for the sector involving powerful opinion formers and champions to launch any kind of manifesto or review.

## **Section 4 – Learning from international models**

- Learn from the ways in which some countries have developed effective development agencies and networks that represent and advocate on behalf of the entire sector across the country with links to regional and local groupings.
- Learn from pioneering companies and share practice nationally and internationally.

## **Section 5 – A manifesto in context**

### **Part A: The political and economic landscape**

- Create a state of readiness for change.
- Be alert to political and economic shifts in ideology, language, priorities, and so on and adapt – or be ready to adapt (or reinterpret) – work accordingly, without compromising core values.
- Explore other income models alongside public funding.
- Think carefully about how to ask for money – focus on what we can do rather than what we want.
- Be aware of local and national priorities.
- Find out more about the local authority commissioning process.
- Look at more efficient ways of working across the sector by joining up and sharing resources.
- Look at opportunities for working more efficiently within the youth arts sector. Possible areas include:
  - Arts Awards;
  - commissioning opportunities; and
  - quality and self-evaluation.
- Create a representative voice that reflects the interests of the entire sector.
- Look for the good news stories – and who might want to hear them.
- Align any strategy with key national commitments laid out in Creative Britain, particularly specific actions aiming to give all children a creative education and to turn talent into jobs.

### **Part B: Education and Training**

- Build on existing expertise and initiatives within Early Years.
- Explore and exploit opportunities afforded by the primary and secondary reviews.
- Continue to build links to support the delivery of the Creative and Media Diploma and Creative Apprenticeships scheme.
- Continue to forge relationships with the Specialist Schools and Academies Trust.
- Explore opportunities to contribute to the new Masters in Teaching and Learning.
- Engage with debate and research within higher education, building on existing partnerships and exploring new ideas for collaboration.
- Explore further opportunities to link into, and collaborate with, Creative and Cultural Skills and the National Skills Academy.
- Advocate for the arts to be featured within School Report Cards.
- Consider further research into the drama/theatre offer in independent schools and how this might underpin a demand for parity within the state-funded sector.
- Exploit existing reports which make arguments for the value of the arts and 'soft skills'.

- Identify and exploit success stories.
- Build on existing initiatives that already argue for, and demonstrate the value of, drama and theatre within education.
- Look for allies who are campaigning for change within the current education system with whom we could provide mutual support.

### **Part C: Children and young people's theatre**

- Make the most of Arts Council England's current declaration of children and young people as a development priority.
- Look for continued opportunities to advocate for, and shape, the ongoing development of our sector.
- Focus and build on the recent successes of plays for children and young people.
- Break down barriers between amateur and professional theatre, and between professional and youth theatre.
- Work to raise the profile of all theatre work with, by and for children and young people.
- Adopt an inclusive approach and attitude to all drama and theatre opportunities for children and young people, including those offered by the commercial sector.
- Explore all avenues that will increase support for touring.
- Explore the feasibility of more festivals and showcases, and/or raising the profile of, and exploiting opportunities offered by, existing festivals and showcases.
- Explore the feasibility of more awards to celebrate and raise the profile of the sector.

### **Part D: Social cohesion**

- Consider ways in which drama and theatre can help deliver positive outcomes for children and young people (particularly those who are vulnerable and most at risk) on cross-government department themes such as health, care and youth justice.

## **Section 6 – Synergies with existing initiatives**

- Work with Arts Council England and Culture, Creativity and Education to ensure future work builds on current arts and cultural initiatives for children and young people.
- Ensure that a manifesto, or similar document, references and aligns itself with existing manifestos, such as Action for Children's Arts and National Campaign for the Arts.

## **Section 7 – The feasibility of a manifesto**

- Encourage collaboration in this process across the entire sector.
- Ensure a clear and understood purpose for any manifesto or review process, using the music manifesto model as a starting point.
- Combine facts and evidence with compelling storytelling that is motivational. Storytelling is one of our sector's strengths and we should capitalise on this.
- Clearly define what is meant by 'entitlement' and the value of such an entitlement.
- Examine further all the suggested priorities so that ideas can be captured in plans for either the immediate or the long-term future.

## 9. Ways forward: recommendations for the immediate future

### 9.1 A strategic alliance

There is an almost universal desire for some sort of alliance or group to ensure that priorities for the sector are taken forward strategically, effectively and efficiently: a group of people who can steer the development of a manifesto or equivalent, its recommendations and actions for the future.

Some have put forward suggestions for an existing organisation to take responsibility for this – with a few specific organisations being named as possibilities. However, some concerns have been expressed about allying such an initiative within existing buildings or organisations, fearing that it might get lost amongst other priorities or agendas – that it's vital that this new alliance has a clearly identified voice that belongs to the sector but is independent of any one organisation.

In fact, the majority view was that this should be something new, with representation from across the sector. But representation needs to be balanced against the need to keep the alliance small enough to be able to work as a coherent, efficient and unified group.

Credit needs to be given to those people who have helped us get this far and have already demonstrated a willingness to work strategically and co-operatively for the betterment of the entire sector. There is a logic, therefore, in those people who have brought the work this far forming a key part of this new group.

However, we would strongly recommend that a high priority for this new alliance is to explore ways of membership becoming a more democratic process and also ensure that, as one person put it, “the voices of the new and emerging leaders be allowed through”.

This strategic alliance would not only be responsible for responding to, representing, and championing the needs of the sector, but also of being the representative voice for theatre and drama at the level of cross youth arts initiatives and consultations.

We recommend that this alliance forms its own advisory group of senior figures directly and indirectly linked to the sector, whose occasional advice, experience and contacts could help guide the alliance through the next stages of development.

### 9.2 Be confident

#### **There is much to be proud of**

Through this feasibility study we've had the privilege of consulting with a wide range of inspirational, intelligent, diverse, challenging, thoughtful, energetic, passionate people who work within this sector. Many talked about their excitement for their work, the joy of working with children and young people, and the real progress that the sector has made over the last forty years. There is much to be proud of, as some of the following findings suggest:

- children and young people have more opportunities than ever to engage in drama and theatre;
- theatre education departments are thriving;
- some schools are beacons of rich engaging drama and theatre experiences;

- “we have won the argument that the work is important”;
- there has been a flourishing of family friendly programming;
- more companies have closer links between 'professional' and participation work;
- schemes where young people programme and produce work are 'blossoming';
- there has been a huge growth in work for children in the Early Years phase;
- work with children with special needs – although under-represented – tends to be of a high quality;
- there is excellent theatre work for the very young;
- drama in schools has never been more popular;
- the thriving youth theatre sector is already unique worldwide;
- drama is seen as “a critical vehicle to develop social and communication skills”;
- there has been a growth in the amount of work created for children over the last decade – some of which is “amongst the most imaginative and innovative UK theatre work being produced”;
- there is a rise in the status of drama in the new primary curriculum; and
- Arts Council England's recent Theatre Assessment recognised and celebrated many of the sector's achievements.

## **People respond well to success**

On a purely pragmatic level we know that human nature is such that we tend to respond more positively to success and strength than failure or weakness. One person talked about the 'victim mentality' adopted by some who work in the arts as being unhelpful. Conversely, the people whose attention we seek want – and in fact need – to be associated with success, with good news stories. As we've seen above, the successes are there – if we talk about them, and focus on the new successes we could generate with more support (financial or otherwise) it's more likely we'll get a positive response.

## **9.3 Clarity**

### **Clarity of vision**

Many of those who admire the progress made by the music and dance sectors have praised the clarity of vision articulated by the likes of Marc Jaffrey, Christina Coker, Tony Hall and Linda Jasper.

Drama and theatre needs an equally compelling, clearly articulated vision and this needs to be a high priority for the new alliance taking this work forward.

### **Clarity of what is meant by work for, by and with children and young people**

We feel that one way of trying to achieve a clarity of vision is to categorise work for, by and with children and young people. By analysing what is an extraordinarily diverse – but complex – offer it should be easier to identify strengths and gaps, more clearly articulate specific benefits and opportunities, and identify leading practitioners and possible champions relevant to each category, all of which will make it easier to define needs and target requests for support at the right people.

We have tested out one way of categorising the work and have included our ideas, along with responses and suggestions we've received, in Appendix F. However, we do caution against categorisation beyond the need for clarity since that could re-enforce existing 'silos' rather than

creating a fluid, holistic approach to the sector.

We recommend that agreement around about how best to categorise the sector is sought at the earliest stage.

### **Clarity around benefits**

We recommend a small piece of work (it could even start along the lines of a wikipedia entry) to create a short set of statements about the benefits of drama and theatre for children and young people. This list of benefits could then be called upon by anyone working within the sector who needs a persuasive set of arguments about the power and value of drama and theatre for children and young people, particularly when trying to get high level support from government, funders, and so on. Some initial suggestions have been included in Appendix E.

### **Clarity of voice**

In some ways this might be one of the hardest recommendations to achieve given the passionate and diverse interests represented by the sector. Whilst the vibrancy of debate around practice is something many of us enjoy, we need to avoid public divisions over artform and learning tool, between theatre and schools, between work for young people and work for adults. Open displays of tension or conflict are more dangerous now than ever, with many looking for excuses to marginalise areas that look weak and fragmented. A number of people have commented on the need to present a united front to the outside world and we strongly endorse this and recommend finding a clarity of voice that honours, celebrates and shares practice and work across the entire sector.

### **Clarity of terminology**

As drama and theatre specialists we should be good at stepping into others' shoes and seeing things from their eyes. Stepping outside drama and theatre and looking in from the outside, we should feel sorry for anyone trying to make sense of the range of terms and nuances of terminology we take for granted – and it may be that judgements are made about us because of this, to our detriment.

The confusion over the use and meaning of the words 'drama' and 'theatre' highlight the problem at its most extreme. Ultimately we have shied away from a recommendation that suggests the adopting of just one of these words because we fear it would trigger the very divisiveness we want to avoid, and divert much needed energy and time away from more urgent matters. However, we strongly urge everyone who advocates for this work to think carefully about the terminology they use, adopting wherever possible terms that anyone can understand.

## **9.4 Prioritising**

The needs and desires of the sector are both genuine and rightly ambitious. We sought, or people volunteered, a whole host of 'priorities' for the sector, which we have tried to capture and classify as recommendations.

However, these recommendations clearly need prioritising. As far as possible consensus needs to be gained on a set of priorities for action that will have most benefit for children and young people.

We recommend that time be spent reflecting on the priorities identified by those we've already consulted with, that further consultation take place to ensure a list of priorities is comprehensive and owned by the sector, and then agreement be secured on a top three to five priorities. These could then form the basis of a manifesto or similar.

All other recommendations could be included in a long term strategy document. We are mindful that Youth Dance is still working through the recommendations given by the Dance Review nearly three years ago. The Music Manifesto, led by an independent Partnerships and Advisory Group (MMPAG), will also continue to work through recommendations for many years to come. Again, we recommend learning from music and dance who created an early series of short commissioned pieces on key priority areas.

We strongly recommend that these priorities be checked against the priorities of others, particularly around core agendas for children and young people at regional and national levels.

## **9.5 Efficiency**

### **Avoid duplication and fragmentation**

Many organisations are individually trying to tackle issues such as accreditation, training, quality and so on – yet most of these issues are shared not just across the sector, but across youth arts as a whole. A collective approach would not only stop work being done in isolation and avoid duplication of effort but would allow the pooling of what, in the future, are likely to be more limited resources, the greater sharing of best practice, and the generation of a stronger lobbying and advocacy voice where needed.

From a dispassionate point of view it also makes little sense for there to be so many small membership organisations. A typical individual or organisation working in the sector could find themselves as a member of between five and ten organisations – all legitimate, all worthy – but we would recommend that this level of fragmentation is unhelpful and perpetuates confusion and lack of clarity. This is another recommendation which is fraught with difficulties but mergers, sharing of resources, sharing of expertise are very much part of the current political, economic (and indeed education) climate – it would be sensible to begin creative and collaborative thinking now in order to prepare for the future.

### **Exploit opportunities**

#### **Look to music and dance**

Drama and theatre can benefit from looking at, and learning from, the best on offer in youth dance and youth music. Both have been through the process of defining the work that they do and identifying their strengths, their needs, and the infrastructure needed to support their work. Much of this learning has direct relevance to our own sector. What is more, we have discovered an enormous generosity of spirit and willingness from music and dance (organisations and individuals) to help in whatever way they can to help raise the status of youth drama and theatre. They want a strategic representative that equals Youth Music and Youth Dance because they can see that collectively we are stronger.

#### **Look to others who are willing to help**

Once a clarity of vision and a coherency of voice have been achieved, we believe there will be no shortage of others willing to help. We don't necessarily mean as champions – we address that as a separate recommendation later. But we sense enormous fondness – and indeed passion – from many not directly involved in our work – people who might bring vision, experience, an ability to look perhaps a little more dispassionately at problems, offer contacts, and so on – and who are willing to help if they can.

#### **Make the most of possible synergies with existing initiatives**

There is a wealth of excellent work and learning out there but many people we've spoken to still

feel that there's too much reinventing the wheel, or work taking place in isolation. One person talked of the sector “punching below our weight” because we don't collaborate and make the most of shared learning and practice as much as we could. We therefore recommend working in partnership to meet common goals both across the sector and the wider youth arts arena.

Earlier we highlighted the key initiatives we feel are relevant to the sector and we strongly recommend that the sector finds ways of building on these and, where appropriate, exploring alignment with existing initiatives. In particular we recommend linking to other national programme recommendations, evaluations, audits and mapping such as:

- Young People's Participatory Theatre project (YPPT);
- references to theatre with and for children and young people as part of the 2009 Theatre Assessment;
- current Culture, Creativity and Education (CCE) audits and evaluations of both Creative Partnerships and of the cultural offer within Find Your Talent programmes;
- the National Association of Youth Theatres (NAYT) mapping; and
- Equity and Independent Theatre Council (ITC) research and statistics.

Furthermore, thinking should be aligned with key national commitments laid out in Creative Britain, Creative Apprenticeships, Creative and Cultural Skills' forthcoming Performing Arts' Blueprint and National Skills Academy developments (all described in more detail elsewhere in this study).

One final recommendation we have already suggested for consideration is aligning statements around drama and theatre for children and young people with the United Nations Convention on the Rights of the Child:

#### **Article 31**

1. States Parties recognize the right of the child 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.
2. States Parties 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.

## **9.6 Further research and consultation**

### **Research**

We recommend further research be carried out in order to identify some of the statistical evidence that will inform compelling arguments for the future. In particular, we recommend that research be undertaken into

- a mapping of the drama and theatre offer for children and young people across England, to build on National Association of Youth Theatre's recent youth theatre mapping;
- how many young people access live theatre and where are the greatest gaps in provision and access; and
- how many schools have access to specialist drama/theatre teachers.

We also recommend a piece of research around how drama and theatre might best respond to the four priority areas (as identified in Section 4) of early years workforce development; initiatives for families; young people shaping the cultural offer and NEETS (young people not in education, employment or training).

## Consultation

### Further consultation – within the sector

This study could only ever gain a snapshot of views on the desire for, and feasibility of, a manifesto and possible ways forward. Further consultation that reaches the widest possible representation of those working within our sector is essential if a manifesto or similar is to be genuinely owned by the sector.

At the same time, however, we are mindful of advice from others who have been through this process and warn against going to the other extreme and over-consulting. Time is of the essence in order to create the state of readiness we suggest earlier. However, a series of low cost regional events (see below for further ideas) and/or opportunities for a wide range of individuals and organisations to respond to the recommendations in this study (maybe online?) might be both manageable and effective.

### Consultation with young people

We are very conscious of the fact that the voices of young people have been absent from this study. We decided early on that with such limited time and resource consultation with young people at this point might end up paying only lip service to their needs, desires and ambitions. Many within the sector are developing excellent work with young people in a way that gives them an authentic voice in decision making at all levels. Future work should make use of this expertise.

We therefore strongly recommend that any actions going forward include opportunities for young people to reflect on – and help shape – the work and strategy being created for them. Furthermore, many young people have compelling stories to tell about the impact of drama and theatre on their lives, with the ability to play a powerful role in advocating for this work at the highest level.

### Consultation with strategy and policy organisations

After greater clarity about strategy and priorities have been secured – but whilst a manifesto document or similar is in draft format – we recommend consultation with a range of strategy level organisations who might offer advice and support.

We strongly recommend regular consultation with government, connecting with representatives from the Department for Children, Schools and Families, and from the Department for Culture, Media and Sport at the earliest stages.

Others we recommend be consulted include:

- Arts Council England;
- The Training and Development Agency (TDA);
- Specialist Schools and Academies Trust;
- Ofsted;
- Qualifications and Curriculum Development Agency (QCDA);
- Key arts education funders – Clore Duffield, Paul Hamlyn, Gulbenkian, Esmée Fairbairn and others who are current members of the Cultural Learning Alliance<sup>1</sup>; and
- The Department for Innovation and Skills.

### Consultation with a think tank

One interesting suggestion was that the sector ally themselves with a think tank, for example Policy Exchange, Demos or the Institute for Public Policy Research. Whilst exploring this further is outside of this study we recommend that further thought be given to this idea.

---

1 [www.culturallearningalliance.org.uk](http://www.culturallearningalliance.org.uk)

## 9.7 Get writing

### A public document

What is clear from this study is that there is a real appetite for a written document that is a genuine call for action, be that a manifesto or a review. The success of the Music Manifesto and the Dance Review both highlight the power of having a written set of recommendations.

We strongly recommend, therefore, the creation of a public document that champions drama and theatre for children and young people and lobbies for support around key priority areas. We recommend that this document:

- celebrates successes so far;
- emphasises the benefits of engagement with drama and theatre – to individuals and to society;
- engages through story, combining facts and evidence with motivational storytelling about projects, individuals, organisations and so on; and
- paints a compelling vision of what more could be achieved with further support – and how we would do it.

We recommend learning from the success of the Music Manifesto and Dance Review and ensuring this document is clear in what it is asking for, succinct, and aligned wherever it is possible and appropriate with existing initiatives and government priorities.

It is also vital that this document is a start point requiring subsequent action. Both the Music Manifesto and the Dance Review kick-started an ongoing process of exploring and actioning recommendations.

### A strategy document

We also recommend the creation of a more 'internal' document – perhaps something that could act as the beginnings of a national strategy document for the sector, a more detailed and analytical document on how to take forward actions and recommendations than would be suitable for the more public document suggested above.

## 9.8 Re-examine the world around us

This is a recommendation both for now and as an ever-constant part of future plans and priorities.

### Continually re-examine the political, economic and education climate

We need to hold onto the principles of 'good campaigning' and the lessons learned from music and dance but be mindful that the political, education and economic climate is changing. 2010 brings a General Election; 2011 will see a major spending review, with the possibility of funding cuts across the board. Remaining constantly alert to change – seeing where new opportunities open up as old ones disappear, identifying new priorities and language and adapting where appropriate – will be key to future success.

### Continually re-examine the world young people live in

One of the criticisms levelled at the online survey we created was that it didn't feel as if it truly reflected the range of young people's interactions with drama and theatre, nor the ever changing world they live in. We recognise that there is an ongoing need to revisit assumptions and impressions of young people's experiences: ensuring that young people's voices are a continual

part of actions going forward should guarantee that work for, by and with young people genuinely reflects and supports the diversity, changing needs, technological advances, emerging priorities and new ideas of our young people.

## **Continually re-examine the sector**

Practice – and practitioners – across drama and theatre are also changing all the time, with new and innovative ways of working, collaborations, and ideas constantly emerging. We need to find more ways to reflect on our developing practice together, sharing knowledge about exciting and innovative new practice, and of recognising, celebrating and supporting emerging practitioners and leaders.

## **9.9 Champions and ambassadors**

### **Sector-wide ambassadors**

We feel that everyone working in, or directly connected to, the sector is, or could be, an ambassador for the work. Talking confidently about the work and having a clear and accessible set of statements around benefits should encourage and empower those who might not at present feel comfortable as ambassadors, whilst providing a consistency of voice for those who are already passionate advocates and ambassadors.

### **Practitioners and artists as ambassadors**

We recommend the particular encouragement of practitioners and artists who work directly with children and young people to be ambassadors for this work. There are numerous actors, writers, directors and so on who engage in work with young people and speak glowingly about the importance of this work. Capturing some of those statements, making them public, and encouraging greater awareness of how many artists value this work, would be a very useful exercise.

### **Champions**

Everyone we spoke to across drama, theatre, music and dance said that having a champion is key to success. People we've spoken to from the music and dance sectors have praised figures such as Simon Rattle, Mark Elder, Wayne McGregor, Marc Jaffrey and Howard Goodall and suggested that their part in securing profile, funding, government and media attention has been invaluable.

One person suggested that the key characteristics of a good champion is passion for the subject, knowledge, being good with facts and figures – especially 'killer statistics', articulate, good with the media, and confident around, and respected by, those who operate in political circles. Others have suggested that a good champion has a clear understanding of how to run a campaign, motivates a collective exploration of problems and solutions, acts as a critical friend, and is not afraid to ask difficult questions – of those working within, or outside, the sector.

Since no one has emerged as a self-selected champion at this stage we suggest further exploration of possible champions but we recommend that such an approach only be made once greater clarity of vision and purpose have been achieved.

## **9.10 Celebrate!**

Our final recommendation is to find ways of celebrating the excellence, practice and innovation across the sector.

### **A series of regional events**

Such celebrations could be multi-purpose events. For example, some people have suggested a series of regional events and we strongly recommend that such an idea be explored further as a way of:

- sharing the findings from this report;
- consulting further;
- sharing best practice;
- networking;
- agreeing next steps;
- celebrating regional activities; and
- providing opportunities for media profile, particularly if a champion was attached to each event.

### **A national event**

We recommend that consideration be given to holding some sort of national event in future to launch whatever public document emerges from this process. The timing of such an event would be a key part of the process. There is much to learn here from the Music Manifesto process in order to create a high profile event focusing on drama and theatre for children and young people with contributions from powerful opinion formers.

# 10. Appendices

## Appendix A: Concerns

### Tensions within the sector

The most striking – and frequently referenced – concern has been about the sector itself. There is an almost universal acceptance that the sector's greatest weakness is its inability to resolve some long-standing differences. Numerous people expressed sympathy for the task that we had taken on, because of the known difficulties. Many, many more voiced frustrations that these tensions have for too long held the sector back.

Tensions seems to fall into four areas:

- between drama and theatre as process and drama and theatre as product;
- between the words 'drama' and 'theatre' – and what is meant by each of those words;
- between theatre **for** young people and theatre **by** young people; and
- an emerging tension that is almost generational, between those who feel the first three tensions remain relevant – and those who don't.

### Touring

Touring was one of the mostly commonly mentioned areas of concern. Comments included:

- Subsidy is needed to tour new work for children and young people in the same way that it is needed for riskier, less commercial work for adults: “We see a big gap in terms of high quality, narrative drama for children and young people”.
- Touring to schools – particularly secondary schools – is very difficult.
- Touring is sporadic and not strategic.
- More advice on starting up touring is needed.

### Lack of clarity and coherence

- There is a confusion over terminology. Even amongst some (though of course not all) experienced practitioners there is confusion over the most fundamental terms relevant to the sector.
- There is confusion over practice and what exactly is meant by theatre and drama **for** young people, rather than **by**, or **with**...

The result, as one person said, is a “fragmented and disparate sector, unsure of its place, finding it tricky to muster a coherent narrative – is it learning through or learning about? is it watching or doing? – in the way that music and dance have.”

### Drama and theatre fare badly in comparisons with other artforms

A number of people expressed views that drama and theatre fare badly compared with other artforms, particularly music and dance. Typical comments included:

- Other artforms get greater parental and key practitioner support.
- Compared to music and dance, drama and theatre have lower political status.
- Music and dance have 'champions', gaining media attention – this has significant impact on participants and parents.
- Music and dance for children and young people have benefited from huge investment over the last ten or so years, unlike drama and theatre.

- Music and dance sectors feel a lot more strategic.

### **Lack of strategy – and therefore exploitation of opportunities**

The last point above highlights a frequent comment about the lack of an overall strategy – and the repercussions of this. One person commented that “the sector is more under-developed than any other sector I know”. Another suggested that this lack of strategy “leads to failure to attract funding”.

### **Low status**

A number of people voiced concerns about the status of drama and theatre for children and young people, commenting on perceptions:

- of drama as a 'soft option';
- that this work is an 'apprenticeship' or something to do in the gaps between 'proper' work; and
- that 'small people are of small significance'.

Several people talked of the segregation of work for, with and by children and young people from the 'core' programme.

Others commented on the perceptions of drama/theatre for children and young people from those within the wider theatre sector:

- Drama Schools' attitudes to education needs changing.
- Modules in Theatre for Children need to be included in drama school teaching.
- The attitudes of agents towards education and youth work needs changing.

### **Lack of profile**

Many talked of the need or desire to raise the profile of the work: within the wider theatre sector, amongst current and potential funders, at government level, amongst parents, in schools and so on. One quote captured the spirit of many comments: “there is still an air of invisibility about this work”.

In particular there was frustration about the lack of media attention given to this work – with the exception of Lyn Gardner and occasional reviews in *The Stage* there was a sense that no other theatre critics or journals notice this work, and there are no reviews of our work on television or radio.

Others called for more awards for this area of work, as a way of celebrating the many successes referenced by those we talked to.

### **Lack of overview and knowledge sharing**

Lots of people talked about there being “plenty of activity but very little signposting”, or about there being no comprehensive view of what is happening, and where the gaps are. For example, how many young people are getting access to live theatre? How many young people are participating in drama?

Furthermore, whilst many people were quick to highlight a growth in best practice, many lamented the lack of infrastructure for sharing this knowledge and how it might inform future work. For example, the following comments were received:

- (The sector) needs to be more joined up, less 'reinventing the wheel'.
- There's not enough listening; everyone wants to set up their own projects.
- There is a 'silo mentality'.
- There's no checking of duplication or learning from similar projects ... especially true of

some large theatre companies “who don’t have to build partnerships or learn from each other”.

A number of people commented in particular on the lack of a comprehensive set of statements about the value of drama and theatre for children and young people.

### **Isolation**

Many of those we consulted with suggested feeling, or seeing, isolation:

- There are some established networks and festivals but many still feel isolated.
- We need networks and regional forums for those working regularly with children and young people.
- More support is needed for artists.
- There is little interaction between youth groups.
- The amateur and professional sector are not connected – and in fact are often hostile towards each other.

### **Lack of universal provision for children and young people**

Numerous people commented on this, highlighting two particular areas of concern:

*too few children are getting the opportunity to see live theatre*

- Touring is sporadic.
- Barriers to theatre trips are very real: transport, “parental resistance”, teacher cover (exacerbated by the recent Rarely Cover initiative), risk assessments, curriculum constraints, etc.
- In rural areas transport costs can be greater than ticket prices.

*access to quality drama in schools is not a given*

- It depends on the status of drama and theatre in a school and the quality of the teacher.
- Too many young people have no access to specialist drama teachers.

### **Diversity**

We received several comments on the continuing lack of diversity in our sector:

- Lots of theatre is 'traditional' and still very white and middle class.
- There's not enough access for black and Asian pupils.
- Diversity of practitioners needs addressing.

### **Quality of work**

Several comments were received on this topic, divided between quality of productions, and quality of practitioners. Both highlighted the existence of fantastic work and practitioners, but many suggested that quality is too variable, and hard to identify, particularly for schools and parents.

A regular theme was the high quality of theatre productions for the very young, but there were suggestions of a lack of quality work for older children. For example, one person stated that theatre for young people over the age of eight is “boringly issues-led, patronising and/or dated”.

### **Lack of continuity**

Comments were made about the number of short term initiatives and that exceptional work is taking place but is often not followed up or continued.

## **The sector feeling under-resourced**

Many cited the under-resourcing of youth theatre in particular as a major problem, whilst others suggested that new work needs subsidising – otherwise how will we generate the audiences of the future? Other comments included:

- Work is badly paid – this has a knock-on effect on retention of the best practitioners.
- Theatre for young people “exists in a parallel and detached economy separate from mainstream theatre”.

## **Levels of support for those who work in the sector**

We received comments highlighting serious recruitment and retention issues, and concerns about the lack of training and support.

## **The constraints of the education system**

Many talked about this issue. Most frequent concerns were about:

- the narrowing curriculum and the negative impact that has on teachers and pupils;
- struggles against “Gradgrind notions of relevance”;
- drama's lack of status as a discrete subject at Key Stage 3;
- Rarely Cover is making school theatre trips even harder.

Other comments included:

- Drama “remaining as a sub-set of English, often delivered by non-specialists, (is) not acceptable”.
- “Too much drama in schools focuses on social issues at the expense of drama and theatre as artform”.
- Teachers need to have training in the arts as a necessity, not an option.

## **Transition into young professionals and audiences being problematic**

A number of people expressed concerns about young people's experiences as emerging professionals and audience members, in particular suggesting that young people don't feel empowered to buy tickets “and if they (the tickets) are offered for free young people tend to think they're not worth it”.

## **Young people's voices**

Lots of people made comments on this theme, suggesting that:

- Some theatre still seems to make work **for** young people rather than genuinely **with** young people.
- More training is needed on making participative work “which genuinely LISTENS to participants and therefore has a truth to their experiences”.
- It can be brilliant where young people's voices impact on adult theatre makers but “there is a lot of lip service to young people's engagement – as a result there is still a lot of work being produced which is at best boring, often irrelevant for today's diverse and shifting youth base which can put them off theatre forever”.

## **Support for the new**

There were some suggestions that our sector is not as forward thinking as it should be. The following suggestions are typical of many:

- New artists and new ways of working need to be embraced more.
- More support is needed for the new generation.

- The profession needs to be challenged on its attitude.

## **Sector wide inclusion and support for children and young people**

The following suggestions were made:

- Theatre architects should create buildings that are fully accessible to, and inclusive of, families.
- Venues should become more family friendly.
- Venue staff should be trained to work with families.
- Venue marketing staff should learn how to talk to school bookers and parents.

## **Training of drama teachers**

Many raised concerns about the reduction of numbers in training of specialist PGCE drama teachers and the knock-on effect this will have on young people having access to properly trained specialist teachers.

## **Appendix B: Background to the Music Manifesto**

- Youth Music was set up with Lottery Funding through the Arts Council in 1999. It has played a central strategic role in recent developments within the music education sector and has provided key infrastructure and networks that have given the sector a good degree of coherence.
- By the early 2000s there was a growing awareness of a need to develop further, with a desire to reach more children, deliver a consistent experience and provide progression.
- The Music Manifesto was developed as a result of three seminars led by the then School Standards Minister, David Miliband, who invited key players in music education to discuss what government and the sector could do together.
- Launched in 2004 the Music Manifesto is a "campaign for improvement in music education".
- It came about as a result of a collaboration between the then Department for Education and Skills (now DCSF – Department for Children, Schools and Families) and the Department for Culture, Media and Sport (DCMS), and a wide range of music organisations, musicians, teachers, composers, the music industry, broadcasting, teacher and musicians' unions, arts and education charities and Trusts.
- Although originally set up by government the initiative is now led by a voluntary, apolitical 13-strong Music Manifesto Partnership and Advocacy Group (MMPAG). This group work closely with the DCSF and DCMS but remain independent of government.
- In November 2007, Ed Balls, Secretary of State for Children, Schools and Families, recognised the contribution of the Music Manifesto when he announced a £332m funding package for music over three years.

The Manifesto's purpose is to:

- "Act as a statement of common intent that helps to align currently disparate activity.
- Set out a shared agenda for future planning, because we know that real progress depends on action by all of us.
- Make it easier for more organisations and individuals to see how they can contribute to music education.
- Guide Government's own commitment.
- Call on the wider community, in the public, private and community sectors, to join us in

enriching the lives of schoolchildren.”<sup>1</sup>

In its final form, the Music Manifesto offers a strategic direction for the future of music education and a common agenda for joint action offering more than 50 recommendations to boost the teaching of music to young people. In addition, there have been two Music Manifesto reports – the second report, for example, pulled together the views of over 600 organisations and individuals from the world of music education.

## Appendix C: Background to the Dance Review

- The initial creation and funding of an umbrella organisation for dance came about partly as a result of 30 – 35 years of campaigning and creating a platform for dance in and out of schools, and partly because of a review of a long-standing music and dance scheme<sup>2</sup> which highlighted the disparity of funding available for dance compared with music.
- In 2004 £300,000 was put aside for three years (100K a year) to establish Youth Dance England (YDE). Its remit was dance for young people outside schools. Linda Jasper was appointed to run YDE.
- Campaigning behind the scenes secured the support of Andrew Adonis, who was on the board for the music and dance scheme.
- A review, to be undertaken by Tony Hall, was jointly commissioned by Andrew Adonis, at the Department for Children, Schools and Families (DCSF), and David Lammy, at the Department for Culture Media and Sport (DCMS).
- The review, titled “A Report to Government on Dance Education and Youth Dance in England”, was submitted in January 2007.
- In March 2008 a Government Response was published, accompanied by a significant increase in funding – to the tune of £5.5 million. The introduction to the response stated:

*The Government asked Tony Hall to look at what was on offer, and how it worked, both within and beyond the curriculum. We asked him to make his report short and sharp ... This Review marks an important point in the development of dance for young people. It has shown where the gaps are, and what the issues are that need to be addressed. Now we know what we have to work with and what we have to do. This publication sets out how we intend to develop a strategy.*

- YDE's remit expanded to include dance in schools as well as youth dance.
- A high level Programme Board was set up to work through the recommendations from the Dance Review and guide YDE through till the creation of a national strategy for youth dance, due for completion in 2010.
- Members of the Programme Board include representatives from the Department for Children, Schools and Families, the Department for Culture, Media and Sport, Ofsted, the Training and Development Agency, the Qualification and Curriculum Development Agency, National Dance Teachers Association, Specialist Schools and Academies Trust, Schools Sport Trust and Arts Council England.

## Appendix D: Education and training

Desk research and suggestions from others highlighted that awareness of the following education and training initiatives and movements are/could be useful to the sector.

---

1 [www.musicmanifesto.co.uk](http://www.musicmanifesto.co.uk)

2 This scheme funds conservatoire level training for young people wanting to become professional musicians and dancers. It was set up in recognition of the particular – and unique across the arts – need to start serious training early if the necessary body skills are to be learned and embedded before the body matures.

## **Early years**

Many people talked about early years being a real growth area – and indeed it is identified as a high priority for local and national government. However, those with long-term experience in this area suggest that it is still not supported at a strategic level by the right policy and funding mechanisms to allow it to flourish in the same way as other European countries.

One person talked about there being “enormous chasms of language, confidence and pedagogical understanding between the theatre and early years sectors... One sector cannot assess the impact upon the other without each other’s specialised knowledge, skills and attitudes, particularly in terms of pedagogy and emotional / social / cultural outcomes”.

There is a clear need for more work to be done in this area, building on existing expertise and initiatives, to ensure that the aspiration for a strong creative/cultural element of early years training is achieved.

## **Jim Rose Primary Review**

The Jim Rose report into the Primary Curriculum<sup>1</sup> marked a major step forwards in terms of offering greater opportunities for creativity, flexibility and individuality in the primary classroom. The Primary Review aims to make the curriculum less prescriptive, freeing it up for teachers and giving them permission to move away from a content driven and narrow curriculum that has often stifled the profession. The Review recommendations require new teaching skills, curriculum planning and understanding the importance of personal and social skills and the social and emotional aspects of learning. Furthermore, there are seven areas of learning, including 'Understanding the arts'. Turning recommendations into actions will be a huge challenge and as a sector we have the potential to add enormous value to this process.

## **Robin Alexander Primary Review<sup>2</sup>**

Funded by the Esmée Fairburn Foundation this review has been very well received by the education sector and it’s worth noting some of the recommendations. In particular, the Review talks about the importance of oracy and it having equal status alongside reading and writing.

## **Secondary curriculum review**

Flexibility and opportunity within schools is also at the heart of the Qualification and Curriculum Authority (now QCDA<sup>3</sup>) 2007 secondary curriculum review, including flexibility in teaching subjects, and opportunities for young people to gain the knowledge and skills to succeed in learning and life. Teachers have the opportunity to be innovative, with time and space to personalise their teaching and creating opportunities for all pupils to deepen and extend learning. This more holistic approach to the curriculum should in theory liberate children to think more creatively, bringing lessons learned and concepts gleaned in other areas of the school to their learning. There is a key opportunity here for drama and theatre to add value to children and young people’s learning and experiences across the curriculum.

## **Creative and Media Diploma**

The new Creative and Media Diploma for 14 to 19 year olds is designed to bridge the gap between academic and vocational learning. Many arts organisations are involved in delivering this diploma, giving young people a chance to work with professionals and experts across the creative and cultural sector. Taught well it should see theatre venues and professional theatre artists working in partnership with schools (especially those with drama departments), so that work related learning and so on can be fully developed.

---

1 Independent Review of the Primary Curriculum: Final Report 2006

2 [www.primaryreview.org.uk](http://www.primaryreview.org.uk)

3 Qualification and Curriculum Development Authority

## **Creative Apprenticeships**

Understanding progression routes into the creative and cultural sector for young people is key. Launched officially in September 2008, the Creative Apprenticeships is the first industry-approved and government-funded apprenticeship framework for the creative and cultural industries. Creative Apprenticeships have the potential to provide an effective way of broadening the diversity of our workforce. As employers across the sector we have the opportunity to influence young people's training significantly, ensuring it is focused, up-to-date and fit for purpose.

## **Specialist Schools and Academies Trust (SSAT)**

SSAT is an independent, not-for-profit organisation with membership from over 5,600 schools and organisations. SSAT works with heads, teachers and students to encourage them to develop and share new and effective practice and to improve schools to raise standards and achievement.

There are 561 designated specialist arts colleges. Performing Arts, Visual and Media specialisms are thriving, ensuring the arts are marked by creative rigour and discipline. Many schools and colleges with Arts specialism have powerful links with professional practitioners within our sector and the SSAT network of schools within and beyond the arts specialisms is a key network.

## **The new Masters in Teaching and Learning**

The Training and Development Agency<sup>1</sup> is leading on the development of a new qualification for teachers. The Masters in Teaching and Learning (MTL) is a Government-funded, classroom-based qualification developed to help teachers extend their teaching skills and abilities. The ambition is that teaching will become a masters level profession and the plan is that over the next ten years every one of the 440,000 teachers in England will take this qualification.

Whilst there are some concerns about the implementation of the MTL, it in theory offers the potential to open up new and reflective collaborations between teachers and practitioners within our sector and to build links with postgraduate courses within Higher Education Institutions and through Initial Teacher Education.

## **Links with Higher Education Institutions**

*'Regardless of the current economic climate, it is recognised that the knowledge economy is part of our collective future and the overlap of creative learning and higher level skills needs to be joined up. Universities are a research and development resource with a remit to become more outward facing. They provide a core resource of skills needed by an innovative body keen on being on the cutting edge'*<sup>2</sup>

Higher Education currently engages with the creative sector within four significant areas:

- knowledge transfer (or sharing of knowledge);
- research between arts organisations and businesses;
- widening participation initiatives; and
- entrepreneurship activities.

There are many examples of powerful and inspiring links between arts and cultural organisations and Higher Education Institutions. For example:

- the University of Warwick, in partnership with the RSC, received funding from the Higher Education Funding Council for England (HEFCE) to create a centre of excellence, named CAPITAL: Creativity and Performance in Teaching and Learning;<sup>3</sup>
- the Barbican and Guildhall School of Music and Drama have recently pooled all of their education work under one large department; and

---

1 [www.tda.gov.uk](http://www.tda.gov.uk)

2 Building a Lasting Foundation with Higher Education, Jocelyn Cunningham, Arts Council England May 2009

3 [www2.warwick.ac.uk/fac/cross\\_fac/capital](http://www2.warwick.ac.uk/fac/cross_fac/capital)

- Queen Mary, University of London offers a range of initiatives with particular strengths in Theatre and Live Art and a large proportion of collaborative doctoral award students. People's Palace Projects<sup>1</sup>, a regularly funded organisation of Arts Council England, is run by the Head of Theatre department, Paul Heritage.

### **Creative & Cultural Skills: Performing Arts Blueprint**

Creative & Cultural Skills (CCSkills)<sup>2</sup> is the Sector Skills Council for advertising, crafts, cultural heritage, design, music, literature, performing and visual arts.

CCSkills exists to bridge the gap between industry, education and government to give employers real influence over education and skills in the UK.

CCSkills will launch the Performing Arts Blueprint – a workforce development plan for the performing arts in the UK in February 2010. The Blueprint will highlight key challenges for the performing arts sector, with recommendations around areas such as: workforce diversity; children and young people; Further and Higher Education and the development of qualifications; continuing professional development (CPD); management and leadership; and business and enterprise.

### **National Skills Academy – World-class training for the world's greatest stages**

The National Skills Academy (NSA) for Creative & Cultural Skills<sup>3</sup> is a wholly owned subsidiary of CCSkills. Many employers in theatre, live music, events and technical production are already industry members of NSA, which aims to provide one single, coherent approach to all skills training in our sector, agreeing industry standards and a recognised CPD framework. Industry member organisations can play a key role in shaping future developments, to meet their needs and those of the industry as a whole, in terms of both current and future workforce training and new routes into employment in the sector.

A key aspect of the National Skills Academy's commitment to young learners is to offer information, advice and guidance, work-related learning and work-based learning in collaboration with industry members and the NSA's FE college network. In 2009, CCSkills took over the management of the website [www.getintotheatre.org](http://www.getintotheatre.org) that was created as part of the Young People's Participatory Theatre Programme (YPPT).

NSA have also established 'Offstage Choices' – annual interactive careers' events that happen across the country every Autumn. These events – held at Industry Member venues – will offer young people aged 13+ the opportunity to get a taste of the roles available behind the stage in technical theatre and live events.

### **School Report Cards**

The new School Report Card, to be introduced from 2011, will report on outcomes across the breadth of school performance: pupil attainment, progress, and wellbeing; a school's success in reducing the impact of disadvantage; and parents' and pupils' views of the school and the support they are receiving. It's still in consultation phase – but if plans go ahead our sector could help schools create positive stories about arts-based successes around attainment, progress and wellbeing.

### **The independent sector**

The independent sector values drama and theatre as part of the process of developing young people's public speaking abilities, presentation skills and confidence. These skills are seen as important – not part of a 'soft' option. There are opportunities to point to this model and call for a parity of experience for young people in our state-funded schools.

---

1 [www.peoplespalace.org.uk](http://www.peoplespalace.org.uk)

2 [www.ccskills.org.uk](http://www.ccskills.org.uk)

3 [www.nsa-ccskills.co.uk](http://www.nsa-ccskills.co.uk)

## Children's Workforce Network

Every Child Matters, the government strategy for achieving better outcomes for children, strongly supports the idea that everyone working with children, young people and families should have a common set of skills and knowledge. The programme of work to achieve this has been led by the Children's Workforce Network. CCSkills aims to make those working in mainstream, voluntary, full-time and part-time settings within our sector fully aware of how they can work safely and effectively with children and young people<sup>1</sup>.

### The value of 'soft' skills

A recent report "Unleashing Aspiration: the final report of the panel on fair access to the professions" (2009) highlights the need for students to develop so called 'soft' skills. It suggests the value of soft skills in the following areas:

- **competition for university places and jobs means:**

*"having an exemplary academic record is no longer a guarantee of success. Schools nowadays need to provide a rich experience for young people that goes beyond qualifications and that helps them to build up a CV of soft skills. Participants in the Panel's youth fora noted that it is no longer just A-Levels that are taken into consideration by university admissions – extra-curricular activities are given much greater consideration now and were considered by some to be of equal importance as academic grades."*

- **employers want soft skills:**

*"Employers are also increasingly looking for a wider range of skills. They increasingly assess non-academic experiences, as well as soft skills like presentation and confidence. Indeed, the Panel heard from one survey that soft skills such as adaptability were more valuable to employers than education or qualifications."*

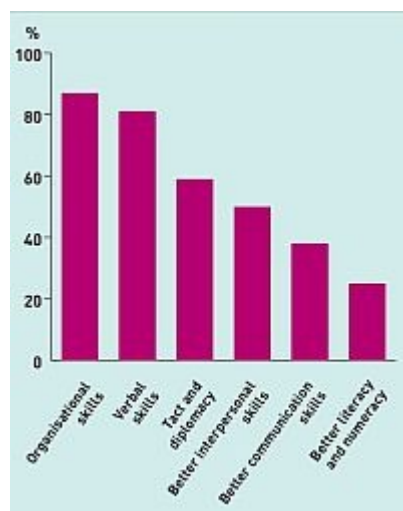


Figure 5b: Skills most in demand from employers - Diagram from the Learning and Skills Council, The Success Report 2004

- **helping pupils from ethnic minority backgrounds:**

the report looked at evidence from workshops in public speaking skills which show that benefits include:

*"developing life skills, supporting the National Curriculum and improving results for students from ethnic minority backgrounds."*

These findings can provide useful arguments in terms of the widespread value of our work.

<sup>1</sup> [www.ccskills.org.uk/childrensworkforce](http://www.ccskills.org.uk/childrensworkforce)

Furthermore, our sector is very well placed to address the needs identified in this report.

### **Drama for learning and creativity (D4LC)**

This national school improvement initiative provides opportunities:

- “for schools, local authorities, Advanced Skills Drama teachers, Leading Drama Teachers, Theatre Educators and National Drama consultants, to work in sustained partnership;
- to improve the drama teaching of both specialist and non-specialist drama teachers;
- to work practically in classrooms alongside local and national drama specialists with your own class;
- to carry out action research into the impact of drama as pedagogy (with the option of M-Learning accreditation)
- to network with other teachers of Drama in the UK and internationally.”<sup>1</sup>

It is clear that a huge amount of work and research has been done in this area that could be of benefit to the entire sector.

### **Exploit drama and theatre (and arts) as success stories**

A number of people commented on, or pointed us to, existing (sometimes reminding us of much older but still relevant reports) or potential arguments which can demonstrate the value or success of drama, theatre or the arts in general within education:

- Drama examination entries in the 14-19 age range are at an all-time high, with 82,389 pupils being entered for drama qualifications in 2007. This figure represents 14.7% of the total student entry<sup>2</sup>.
- GCSE Drama is the most popular non-compulsory subject: in 2009 there were 93019 entries.
- A recent Ofsted report found that “teachers who challenged and inspired their students and exposed them to a wide range of cultural influences managed to raise achievement way beyond predictions based on their previous exam results”.<sup>3</sup>
- An earlier Ofsted report into the arts in inner city schools found that: “In many secondary schools with low proportions of pupils gaining 5 or more A\*–C grades at GCSE, arts subjects show some particularly encouraging results, sometimes enabling pupils to achieve greater success than they have in other aspects of the curriculum.”<sup>4</sup>
- The NFER report into the Arts suggested that many of the effects such as improved self-esteem, and personal and social development, are ‘highly pertinent to the task of tackling disaffection and social exclusion amongst young people’.<sup>5</sup>
- Admittedly only as part of English, drama is the only artform featured across all Key Stages.

### **Ally with others campaigning for change**

There are also opportunities for drama and theatre to provide a valuable voice – and find itself some useful allies – in joining with those who express serious concerns about the state of our education system – not just around the state and status of the arts but also around the personal, social and emotional development of the child and young person, which we know experiences in drama and theatre can do so much to help.

The individuals and groups campaigning for change are too many to list here. We would, however,

---

1 [www.d4lc.org.uk](http://www.d4lc.org.uk)

2 Emma Brown, *The Stage*, 16 April 2008

3 Identifying good practice: a survey of college provision in arts and media, Ofsted, February 2009

4 Improving City Schools: How the arts can help – Ofsted, 2003

5 Harland et al, *Arts Education in Secondary Schools: Effects and Effectiveness*, NFER, 2000.

like to draw attention to one:

### ***We are the people we've been waiting for***

This new documentary, funded by the Edge Foundation<sup>1</sup>, has been “inspired and guided by Lord Puttnam and Sir Michael Barber (and) explores the education system in the UK and asks whether the current system provides young people with the opportunity to develop their talents.”

It includes the voices of respected headteachers and principals alongside high profile figures such as Sir Richard Branson, Germaine Greer, Bill Bryson and Sir Ken Robinson. Its central argument is that the current education system not only ignores the talents of many but “uses education as a way of disqualifying children” (Germaine Greer).

A central theme is that we are not tapping into young people's creativity. And the arguments for the importance of the arts are made strongly:

*“What policy makers typically do is focus on the curriculum and assessment – they focus on what they believe to be the essential disciplines – maths, technology, science and language. And that’s their first mistake, because equally important for the 21st century are the humanities, the arts and how they all connect to each other.”* Ken Robinson

Finding ways of being part of such initiatives, of offering support, could win the sector some very valuable – and in some cases powerful – friends.

## **Appendix E: Suggested statements of benefits**

*“Public benefits from exposure of young people to drama and theatre include aesthetic and cultural awareness, confidence in communication, the ability to listen and observe, empathy and discrimination. Some may be immediately recognised while others may only appear later in life. They are skills for life and make us all better citizens.”* survey response

We received some suggestions that could begin the process of creating a comprehensive list of the benefits of engagement in drama and theatre, which we have grouped under the following headings:

### **Learning through drama/theatre**

- Outcomes may be enhanced understanding of an ethical dilemma or a body of facts, or greater confidence in one’s ability to express ideas and feelings and to empathise with others.
- Drama and theatre 'reflect the world we live in'.
- The methodology of teaching through drama/theatre is applicable to a whole range of teaching and learning contexts.

### **Learning about drama/theatre**

- leads to the understanding of the art of drama itself, linked to aesthetic and cultural learning.

### **Learning to express oneself clearly and with confidence**

Engagement with drama/theatre:

- brings lifelong benefits for most social and work situations in modern life; and
- encourages clear articulation of ideas

---

1 [www.edge.co.uk](http://www.edge.co.uk)

### **The process of making theatre:**

- is very collaborative;
- is inclusive;
- develops a whole range of transferable skills that are of benefit to the individual, to the workplace and to society; whilst
- learning to act requires the development of empathy for and understanding of others' experiences.

### **Benefits of watching professional theatre**

*"Theatre uses forms of presentation drawn from a heritage of many thousands of years of human social life. Long before there were schools, theatre communicated messages about how we should live together, our common heritage of language and community experience, social norms and ethical conflicts."* Survey response

## **Appendix F: Categorising work for, by and with children and young people**

One way of trying to clarify what is meant by theatre and drama for children and young people – and therefore more clearly articulating specific strengths, benefits and opportunities – is to try to categorise work into the most logical subgroups possible. This is not always easy, particularly as many experiences overlap. We initially proposed the following subgroups<sup>1</sup> and asked for feedback on whether or not these categories might work.

1. **WITHIN FORMAL EDUCATION SETTINGS:** for the purpose of this study, we are starting with Early Years and including FE and HE.
2. **AS PARTICIPANTS:** through involvement in youth theatres, school plays, workshops and any drama and theatre that is often, but not exclusively, made in collaboration with experienced individuals.
3. **AS AUDIENCE MEMBERS:** to include young people's experience of any form of theatre as well as professional theatre for young audiences. We would also like to consider young people's experience of drama through television and possibly film.
4. **AS WOULD-BE PROFESSIONALS:** to include opportunities, information, support, training for potential actors, directors, technical and administrative roles.

The majority view was that these categories worked with the following suggestions:

#### **education category:**

- Put school plays into section 1.
- In Arts Specialist schools there are opportunities to participate and engage in theatre activities.
- Needs to include learning in and through drama and theatre (in and out of school hours) in all phases from Early Years to FE and HE.
- Include drama as a way to explore other subjects.
- Needs to include non-mainstream settings, for example Special Educational Needs and Pupil Referral Units.
- Needs to include early years which can take place across non-formal settings.

---

<sup>1</sup> We owe thanks to an earlier piece of work created by Isobel Hawson, John McGrath and Ian Tabbron.

### **as participants:**

- Include organisations.
- Include large number of venues who run projects with and by young people.

### **as audience members:**

- Don't include television and film.

### **as would be professionals:**

- Redefine.
- Expand the wording so that it includes all professional opportunities, such as designing and so on.
- Divide into emerging artists and emerging professionals?
- Suggest 'emerging' rather than 'would be'.
- Consider formal drama training.
- Include as writers and practitioners.

### **All four categories**

- Acknowledge private/commercial opportunities.
- Make reference to opportunities in the amateur sector.

### **Missing category: young people defining their own role within the arts**

A number of people suggested an additional category focusing on young people creating or influencing work as producers, programmers, critics, commissioners, leaders and instigators.

### **Some cautions about categorising**

- Ensure an inclusive, broad interpretation of the categories.
- All of the categories are – and need to be – mutually supportive.
- It's important to recognise the holistic experience of working for, by and with children and young people.
- The categories are fine but don't take account of the complexities: we need to encourage cross-over.
- Some of the most innovative professional companies blur boundaries in the best possible way and if not in a category may tend to think they are marginalised.

## **Appendix G: Acknowledgements and thanks**

We are hugely indebted to the following who have generously given their time, their thoughts and their support to this study:

Jill Adamson, Adel Al-Salloum, Marigold Ashwell, Steve Ball, Vicky Bell, Stuart Bennett, Amelia Bird, Rebecca Boyle, Andrew Breakwell, Jon Bromwich, Charlie Bunker, Suzanne Burns, Jo Carter, Kate Chadwick, Ruth Churchill Dower, Sally Clements, Christina Coker, Paul Collard, Mick Connell, Kate Cross, Amanda Dalton, Emma de Souza, Louise de Winter, Chris Elwell, Teresa English, Paul Fitzpatrick, Laura Gander-Howe, Elaine Garfitt, Paul Gibbins, Eira Gibson, Rebecca Gould, Tony Graham, Paul Harman, Isobel Hawson, Sid Higgins, Vicky Ireland, Marc Jaffrey, Linda Jasper, Charlotte Jones, David Jubb, Holly Kendrick, Hassina Khan, Alice King-Farlow and the Discover Programme, Vivienne Lafferty, Anna Ledgard, Kirsty Leith, Kylie Lloyd, Sarah Lovell, Tom Maguire, John McGrath, Stuart Mullins, National Drama, Jonathan Neelands, Jeremy Newton, Jacqui O'Hanlon, Samantha O'Reilly, Sam Perkins, Julia Potts, Paul Reeve, John Retallack, David Richmond, Dawn Robertson, Marcus Romer, Rupert Rowbotham, SCITED (Standing Committee for Initial Teacher Education in Drama), Emma Smith, Jennifer Speculand, Hilary Strong, Pauline Tambling, Ken Taylor, Sydney Thornbury, Sam Trotman, Elizabeth Underwood, Ian Wainwright, Rob West, Kate White, David Wood, James Yarker, Madani Younis.

We also thank those who gave their thoughts anonymously to the online survey.

## **Appendix H: Consultants' backgrounds**

### **Maria Evans**

is a freelance arts and education consultant. From 2004-2008 she was Director of Education for the RSC as well as a member of the senior management team, contributing to major projects such as the Complete Works Festival and the redevelopment programme. Prior to 2004 she ran her own arts education company, arts4, a company she has recently revived. She has also worked for the BBC, Cheek by Jowl, LAMDA, BECTa, the Open University, and has significant experience as a teacher and trainer. She has an MA in Arts Management in Education and is an accredited coach through the Cultural Leadership Programme. Most recently she has been coaching a range of arts and education consultants and leaders, and has managed the RSC's creation of new teaching and learning materials as part of a government pilot looking at alternative ways of assessing Shakespeare at Key Stage 3. Her next piece of work is a commission by the Qualification and Curriculum Development Agency to analyse cultural and creative activity in the classroom.

### **Becky Swain**

is a current Clore Fellow 2009 and is working on this project as an independent consultant. She is on sabbatical from her role as Professional Learning Manager for the national organisation Creativity, Culture and Education (CCE). At CCE she leads on development and implementation of national CPD policy and programmes for artists, creative professionals and school staff across national programmes including Creative Partnerships and Find Your Talent pathfinders in collaboration with education and cultural sector partners. Previously she has been CPD consultant for arts4, Education Officer for UCL Bloomsbury Theatre and a secondary English and Drama Teacher in Newcastle Upon Tyne. Becky started her working life in play and youth and community work in Scotswood, Newcastle. She is an accredited coach through Performance Coach Training and as part of a Clore Fellowship she is currently on secondment with Arts Admin based at Toynbee Studios.