

1 Giving all children a creative education

Challenge

Building individual creativity

Identifying talent early

Response



The 'Find Your Talent' programme for children and young people

Ideas are the raw material of the creative industries. But unlike those for traditional products, we cannot dig them out of the ground or pick them off trees. Ideas are generated through individual and collective talent and innovation. That is why it is essential to prepare the ground thoroughly – to give every child and young person the opportunity to develop their creative talent to the full. So we will establish the 'Find Your Talent' programme for children and young people – to ignite a desire for creativity in the next generation, and provide additional means to discover talent where it might otherwise have lain hidden.

Building individual creativity

- 1.1 The creative industries start with individual creativity. So, too, does every child's learning experience. There is a growing recognition of the need to find practical ways of nurturing creativity at every stage in the education system: from the nursery through to secondary school; whether in academic or vocational courses; on apprenticeships or at university. In a world of rapid technological and social change, creativity extends well beyond art or drama lessons. It is as much about equipping people with the skills they need to respond creatively and confidently to changing situations and unfamiliar demands; enabling them to solve the problems and challenges they face at home, in education, at work; and making a positive contribution to their communities.

Creative Partnerships – a success story

'Regular visits to creative industries profoundly changed the nature and purpose of learning... In all cases the relevance of the curriculum became clearer and, for some, fundamentally changed their aspirations... Skills that were consistently improved – literacy, numeracy, ICT, self-confidence, team working, an ability to show enterprise and handle change – are likely to contribute to pupils' future economic well-being.'

Ofsted Inspection

- 1.2 The importance of creativity to every child's education was explored in the Roberts Review of 2005, *Nurturing Creativity in Young People*. Roberts argued that creativity should be central to every child's early learning experience and that prevailing education policy (with its focus on autonomy, commissioning and personalisation) offered real opportunities for embedding it. His report provided a framework for developing creativity from the early years to the development of adult skills in the creative industries.
- 1.3 As the Roberts review recognised, our education system already does much to foster creativity. Creativity and play-based learning are central to Early Years education. The Early Years Foundation Stage framework seeks to develop creative and critical thinking skills. At primary school, creative thinking is seen as essential to effective learning, with opportunities to teach and learn these skills threaded through the curriculum. All this is reinforced by the new secondary curriculum, to be introduced later this year, which expects schools to give young people opportunities to develop their creativity and critical thinking.
- 1.4 The new curriculum expects schools and colleges to give more pupils the chance to work alongside professionals in the creative sector. While this already happens in many schools and colleges – delivered through a range of relationships with arts organisations, broadcasters, trade bodies and others – the new curriculum should help to foster more opportunities in the future.

- 1.5 Creative Partnerships, the Government's flagship creative education project, is built on these principles. It has given hundreds of thousands of disadvantaged schoolchildren the chance to develop their creativity through projects involving creative organisations and individuals. The Government's enterprise education strategy is also helping all young people to be creative and innovative in developing business and entrepreneurial skills. It is teaching them to take and manage risks, and to do so with determination and drive – giving them confidence to be the innovative employees, successful business people and social entrepreneurs of tomorrow.

Examples of current partnerships

- Creative Partnerships, run by Arts Council England, has placed creative practitioners in over a thousand schools in 36 areas of high social or economic deprivation to work with groups of pupils and teachers.
- First Light Movies enables young people to make short digital films.
- Film Club enables children to watch an increasingly diverse range of films, broadening their appreciation of film and improving media literacy.
- The Young Design Programme, created and run by the Sorrell Foundation, gives schoolchildren the chance to work with university student designers to solve real problems.
- Computer Clubs 4 Girls encourages 10-14 year-old girls to experiment with information technology and computer games.
- Mediabox gives 13-19 year-olds in England the opportunity to develop and produce creative media projects for film, television, radio, online and multimedia platforms.

www.creative-partnerships.com

Commitment 1

We will establish the 'Find Your Talent' programme piloting five hours of culture a week for children and young people

- 1.6 These programmes are successful individually. But we need to do more if all young people are to benefit from them. Because the first chance many young people get to develop their creativity comes through engagement with culture, we are committed to moving to a position where we can give every young person a minimum entitlement to a rounded artistic and cultural experience – what we call the 'Find Your Talent' programme. This will ensure that all children and young people, no matter where they live or what their background, have the chance to experience at least five hours of high quality culture a week in and out of school.
- 1.7 The 'Find Your Talent' programme will involve:
- lessons about culture – helping young people develop as critical spectators, participants and creators in the cultural world
 - learning through culture – using engagement with the arts and other activities to boost creativity, attainment and personal development

- 1.8 We want local communities, schools, colleges and young people themselves to help design this 'offer', but at a minimum, we would expect it to include:
 - attending top quality theatre, orchestral and dance performances
 - visiting and engaging with national and local exhibitions, galleries and museums
 - visiting heritage sites, significant contemporary buildings and public spaces
 - opportunities to engage creatively with library and archive services
 - learning a musical instrument
 - playing music or singing in ensembles
 - taking part in theatre and dance performances
 - producing a piece of creative writing, or listening to authors talk about their work
 - learning about and making films, digital or new media art
 - making a piece of visual arts or crafts
- 1.9 We will set aside £25 million over the next three years to establish 'Find Your Talent' – a programme of 10 pilots where a range of partners will test different ways of delivering a comprehensive offer. These pilots will build on the considerable investment we already make in these areas, including the recently announced £332 million programme to support choirs, orchestras, new instruments, performance and free music lessons, and successful programmes such as Renaissance in the Regions for museums.
- 1.10 As well as ensuring access for all, we are committed to developing real talent and excellence. So, we will ensure that the Gifted and Talented scheme,² which will soon benefit a million of our most able students, stretches young people with a wide range of creative talents, and not just those with high academic ability. We will also work with industry and others in the creative world to foster the talents of young people, particularly those from disadvantaged backgrounds. We will ensure that they are encouraged and supported to develop their talents to the full and that they have access to the appropriate creative sector.
- 1.11 In developing this offer, we will work through the existing network of specialist arts schools and other schools and colleges delivering new Creative and Media diplomas. The arts network already has good geographical coverage (see map on page 18), but we are committed to widening it.
- 1.12 The 'Find Your Talent' programme is, in part, inspired by our success in improving sports participation in schools and colleges. A similar offer in sports has led to over 80% of children taking part in two hours of sport a week in school – with all expected to do so by 2010. We are now able to extend that offer so that all children will have the chance of increasing that to five hours in and out of school. The Youth Sports Trust (YST) has been instrumental in the success of this initiative, providing both national leadership and local co-ordination.

² www.standards.dcsf.gov.uk/giftedandtalented

- 1.13 A new Youth Culture Trust will be established to perform an equivalent role to the YST in the implementation and oversight of 'Find Your Talent'. The trust will be supported by key creative, cultural and educational organisations such as the Arts Council England, Museums, Libraries and Archives Council, the UK Film Council, and the Specialist Schools and Academies Trust. Once formally established the Trust will develop the local pilots and roll out the Creative Partnerships programme to cover more areas, more schools and more young people.

Live music and rehearsal space provision

We aim to create a network of sustainable community rehearsal spaces equipped to provide young people with professional facilities. This is in response to the recommendations of the Live Music Forum, chaired by Feargal Sharkey. It also builds on the success of the music rehearsal space project in Wrexham, which was supported by the Welsh Assembly.

Key music industry figures, local and regional government and other potential partners will be brought together to establish pilot schemes across the country. With £500,000 of government investment over the next two years, these pilots will focus on areas of multiple deprivation – both urban and rural – where such spaces are most needed and could have the greatest impact.

The initiative will also explore the potential for combining music rehearsal activities with community radio, to provide an audience for emerging artists and bands, and entry level experience for young people in broadcasting. We will also twin these rehearsal spaces with musicians and artists.

The engagement of key industry partners will be central to the success of the scheme. The British Phonographic Industries (BPI), the Association of Independent Music, Sony-BMG Music Entertainment (UK) and the MCPS/PRS Alliance have already agreed to be involved.

These organisations are well placed to co-ordinate the activities of artists and record company executives in promoting local studios and in providing encouragement, advice and expertise to aspiring young musicians. In the longer term, making links with other initiatives, such as *Places to Go*, we will encourage local communities to look at wider funding streams, such as the Treasury's proposed Unclaimed Assets Scheme, which allows money in dormant bank and building society accounts to be reinvested in society.

Creative menu

- 1.14 We will also ensure that young people have the support they need to explore their own creativity outside school or college. In addition to music rehearsal spaces for young people, we will also fund the expansion of the Young Enterprise Quickstart Music programmes, working with British Music Rights (BMR) with support from the Education Foundation. These programmes enable young entrepreneurs to learn how to operate their own music businesses with support from business and music industry mentors.

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 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 celebrating talent in schools, and online information about activities for young people in their own neighbourhoods.

- 1.15 We will help young people to understand intellectual property (IP), both as buyers and as potential producers – for instance when they upload a work of their own to the internet – as a seamless part of their cultural education (see also Section 5).

Conclusion

- 1.16 This is our first challenge: to give all children a creative education. Developing creativity and learning about our culture are fundamental to a good education. For many people they are simply part of a good and enjoyable life. But the benefits would also be felt by the creative industries through bigger audiences and a wider pool of talent. Our commitment to 'Find Your Talent' will be just a first step. We will need the enthusiasm and commitment of the creative and cultural sectors to meet our challenge: not least if we are to create a comprehensive and high quality range of creative options for all.

Arts and Music Specialist Schools September 2007

School Types

- Arts Colleges

- ▲ HPSS Art

- Arts combined

- ★ Performing Arts CoVE

- Music Colleges

- ▲ HPSS Music

- Music combined

- ★ Music CoVE

