

## **Introduction: “Fuelling the Pipeline”**

*Andy Westwood, CEO GuildHE*

and

## **“What do we Need for the Creative Industries to Thrive?”**

*Bob and Roberta Smith, Artist*

*Dinah Caine, CEO Creative Skillset*

*Pauline Tambling, CEO Creative and Cultural Skills*

Andy Westwood      Thank you for coming back for the afternoon session. I'd like to start by saying it's lovely to be in a place that started off life being called the Government School of Art, which given that we've spent so much time talking about government is rather ironic and wonderful. But it really is a fantastic place to think about and tell the stories that we've been discussing over the last day and a half. I should introduce myself again, I'm Andy Westwood of Guild HE. Those of you who were at the dinner will have seen me briefly introduce the speakers last night, which I think really set us up for what's been a fantastic, fantastic conference, a very rich set of discussions so far.

As with last night I do feel, you know, both sort of slightly in awe of you, and slightly fraudulent given the messages that have been given to you over the last evening and this morning so far. I'm in awe because you all do amazing things and lead amazing institutions, and whenever I visit them I just can't get over how enthusiastic and fantastic it is as an experience, and I feel slightly fraudulent given what we've heard about Whitehall and Westminster over the last day and a half, because that's the world that I come from, and, you know, the slightly dirtier, murkier world of politics, this thing that we are trying to tell stories to, or disregard as Peter Scott rightly suggested that we might do at least some of the time. And as Diane said this morning, people from Whitehall, we just aren't very cultured people. And clearly that's true.

So let me say two things quickly before I introduce each of our speakers for the afternoon session. I wanted to just give you two thoughts on this whole pipeline idea, which I hope are helpful and will certainly be short. So let me say two things, we know, because we've spent time talking about it that the pipeline, insofar as there is one, is increasingly fractured. We have problems over the EBacc, I think it hasn't gone away. I know some people think it has. We have the ABacc, we have facilitator subjects, we have issues over research and innovation funds, we have issues over HE numbers and demand, and, you know, we've had a slight, if you could have a slight U-turn from Michael Gove, we've had a bit of a change of heart over English Baccalaureate certificates, and the single exam board idea. I don't think that adds up to a complete U-turn, but anyway we know there is a problem, there is a problem with

the school pipeline issue in England, and I think if we look to Scotland and Wales we would find different but in some senses similar problems with the pipeline. In Scotland we might look at the problem with FE funding, so for all of the pledge to do free higher education for Scots we've seen a massive contraction in the amount of cash for FE, so the threat of a pipeline problem in Scotland is different, but adds up to the same problem, and to a certain extent the same is true in Wales. My sense is that over time, whilst we are experiencing divergence across the four nations increasingly the further we go it will end up being more convergent, but that's just my hunch. But anyway, we know that that is a pipeline problem.

The other thing I wanted to say about pipeline, which is also a problem, I think, is that, and I think it is a metaphor itself and it's a bit cruel of me to question the metaphor that we are using for the whole conference, but I think that if you look at a different part of our world, the creative industries as a sector, we very quickly, and already have, spent a lot of time talking about innovation, about growth, about industrial policy, and you know, all of you will be very familiar with innovation theory, and how innovation happens, and the truth is for a long time I think government thought science and innovation was a pipeline, it was a sausage machine, so you know, you stick stuff in at one end and somewhere down the track private sector companies, jobs, venture capitalists would take the product and do wonderful things with it. And that's not how it happens, and we've touched on it from time to time over the last day and a half, but actually it's different, it's a kaleidoscope, it's circular, you know, innovation happens in different ways, you put different people, doing different things, in a room and stir it around a bit, and things happen. And I think the last day and a half has proved that at the very least. So I think in terms of economic growth the pipeline metaphor might not quite work as well as we'd like it to, and I think that might be true, and it's just a question really, that might be true also when we conceive of our roles, as institutions or collections of institutions, in how we serve and where we sit in that pipeline. And I think sometimes, when we spend a bit of time, as I hope we will, not just in this session but after the conference finishes, thinking about the story, joining the dots, as Diane Coyle said, joining the dots and telling the story, telling a better story locally as well as to government and to the uncultured folk in the Westminster village, that we might just think a little bit about how the pipeline just works differently in different ways, and in economic growth it isn't quite as safe as that kind of constant linear kind of progression from investment and talent through to successful growth and careers at the other end. And that's, I think, part of the disruptive trend, partly technologically fuelled, partly fuelled by the way the economy works increasingly that I think Diane touched on and I thought was absolutely essential insight for how we tell our story and how we think about ourselves.

That's just two thoughts that I hope are helpful, in this session but also for the rest of the afternoon and beyond. But let me say a little bit more about this session, and how

we are going to handle it. We have three fantastic speakers, I know that because I've just spent several minutes talking to them, and everything they said was fantastic, so we get a chance to share that more widely now. If I introduce each of you as you do your session rather than three sets of biographies to start off with I think that would be sensible. I shall start with Dinah Caine, who is the Chief Executive of Creative Skillset, and somebody who I've known for several years, ten years I think, and to take everybody back to the sort of story that Stuart Wood, from Ed Milliband's office was telling us last night, we first met in the Treasury canteen, and Dinah Caine was the cultured one, and I was the one with the ticket that allowed us to buy coffee in the Treasury canteen. I was the rather uncultured person thinking about skills in a very bad and ineffective way. But anyway that's a slightly different thing to the biography that's in the pack, but I thought it might be a nice way of starting off. So Dinah's going to come up and talk for fifteen, twenty minutes, and then we'll move on to Pauline and to Bob and Roberta Smith. But I'll introduce them separately and after that we'll have a bit of a question and answer session, if that's OK with everybody. Dinah.

Dinah Caine Good afternoon everybody, it's a real pleasure to be here, and also I've managed to catch up a bit over lunchtime on some of the really very interesting, I think, and dynamic discussions that you've all been having. As you can tell I'm struggling a bit, I think I'm the second speaker that's come up today that's been struggling a bit with a cold, but I'm here really to contribute to answering this question, what do we need for the creative industries to thrive? And of course my answer, one of my answers to that is that in order for the creative industries to thrive we absolutely have to have the right skills and talent and creativity in place in order to fuel and support those industries, the excellence of what they produce and the potential for their growth.

So I'm going to take a very particular slant on this question, hopefully to help maybe illuminate you on some of the thinking that's been going on around this, within the industries, but also then how it ties very much to higher education and the kinds of partnerships that we profoundly believe we need to actually ensure that skills and talent thrives and that the industries thrive. So basically I just want to very briefly touch on industrial strategy which I suspect links to the kinds of discussions that you've been having around Treasury and other things. Plan For Growth obviously identifies creative industries as a priority sector, as you will all know creative industries undergoing significant change, a lot of it technology led, which creates challenges but huge opportunity. Creative Industries Council, which is jointly chaired by the two Secretaries of State, and Nicola Mendelsohn from the advertising sector is the industry co-chair, is set up, it basically identifies three key issues as barriers to growth, one of those is talent and skills, and we were then asked and tasked with both setting up a working group, which includes other sector skills councils including importantly Pauline and colleagues at Creative and Cultural Skills, to actually develop

an analysis of the current situation and our report and recommendations which came out in January of last year, for those of you who want to look at it, and was fully endorsed and we are in the process of implementing it.

So effectively if we accept that skills and talent is absolutely key to delivering growth and being addressed in terms of removing a blockage for these industries then these are the headings of key recommendations that we made. So clearly the first one I don't need to explain, continuing professional development, and critically the business leaders of the future. Inspiring the next generation of creative talent, now this very much links to the whole schools agenda. Andy's touched on that, I can see that you've been talking about it, but the whole EBacc piece, the whole shape of what's offered in the curriculum, and also the careers advice and guidance that supports that, and then thirdly increasing and enriching pathways into the industry, which apprenticeships is a part of that, also internships is key, and I think across all of those we are very, very concerned about the whole fusion agenda, which I'll come on to talking about in more detail later. But fusion is as important as STEM, and that's the big, that's our big motif, and I think it's an important one and I think if you are looking and talking about hooks around the treasury and around our work together then it seems to me that is going to be an important political hook which we are getting traction on, and as I say I'll come back to it, and finally the evidence base and also really joining up around everything from the research development agendas and so on, so all of these things very important.

So if we accept that all of these things need to be addressed then our report also said an absolutely key way of addressing them had to be about building stronger partnerships between higher education and the creative industries, and in our view that's essential that we create a powerful set of alliances in order to support a wide range of issues, not just, if you like, that very focused skills and talent pipeline, but supporting learning, about innovation, about creativity, about progression, and about the F for fusion word. And the other side of that was as far as the industry's concerned specifically in terms of the learning piece, of the pipeline piece, if you like, that the Creative Skillset Tick model which a number of you here are involved with, needed to be further strengthened and driven out across the creative industries as a vital signpost for learning provision, but also broader excellence within institutions, and that that creates a really strong signpost for individuals, for employers, and also obviously critically for the colleges and the partners themselves.

So I borrowed this slide from David Doherty, actually we had a conference at Goldsmiths last week, Creative Advance, with some institutions who we are still engaging with around 'ticking', and I don't need to tell you the situation that you are facing at the moment, but, you know, if the industries are in quite a lot of change and challenge and opportunity then clearly so is higher education, and interestingly of

course I do think the application of communication, digital technologies to what is actually also being delivered within institutions is an interesting area of debate, as well as clearly the big changes in terms of the mass higher education system.

Now I should say, and I should have said at the start, so apologies to colleagues from the nations, that although the Creative Industries Council agenda is if you like an English agenda, and while some of these articulations and analyses are within a English context the broad swathe, I think, of what I'm saying, is relevant and are real issues that are nuanced within the specific nations of the UK, but the themes are the same. So very quickly, I'm not going to dwell on the 'tick' those are the figures at the moment, and just to point out that it's not just being applied in terms of higher education, we are now applying it in a much more broad sense, and I think that's important because from an industrial point of view I think what we are starting to try to see is that there is a common currency of quality, although I think to emphasise that the whole 'tick' process is a partnership process, it's not about prescribing what is being delivered and how it's being delivered, but it's about a partnership approach to recognising and supporting quality, and having done that, for us having identified those institutions and courses then it's very much on that basis that we are looking to move out and forward, and to work on other issues in parallel.

And so to turn to some of those, and to give you some examples, because I think what's really important is that we, I suppose, discuss, analyse, but also celebrate where genuine examples and progress is being made, and in those examples I think starting to lay some foundations for very interesting ways of relooking, re-exploring and aspiring to achieving what we all have said we want, which is powerful alliances.

So I think in terms of the curriculum at the moment I would point to actually interesting development which is higher level apprenticeships, that the apprenticeship piece isn't something which kind of necessarily goes on in FE or out with higher education, I think it's a really powerful tool to start to explore how higher education actually can work innovatively with the industries to deliver very high level creative and technological skills. And so at the moment I would point to the new BBC technology high level apprenticeship, which currently brings together four HEIs, with employers like BBC, Sky, Red Bee, Arqiva, twenty technology students on that, employed by the BBC and they will get a BSc after three years, so that stands as a model, but we are really keen to develop that and at the moment we've got a bid which is being led by Southampton Solent University but a bid that brings us together with a number of institutions that we work with that have a number of 'tick' courses, and that's about starting to explore new areas for higher level apprenticeships, and obviously across the piece in terms of the more creative areas as well.

Secondly, the international markets, we've had a lot of people, a lot of international partners, coming to us because of the work that we do in terms of corralling the

industries and partnerships and so on, is actually globally interesting, and so we are very interested in looking at partnerships in terms of how we can work in relation to excellence and quality and exporting that, as a package with strategy and delivery. We've got the whole business partnership piece where I think we are seeing that link, that really important link between R and D start up skills, talent, education, that whole piece, so for example there would be Framestore now taking residency in Arts University Bournemouth. And obviously we've also got MediaCity Salford, and that whole cluster including the UTC and the HEIs around that piece, we've got hyperlocal economic, local news consortia, very strong partnerships emerging with their universities, and then fusion skills, I keep on saying I am going to come to fusion skills.

So, STEM, we all know about STEM because we've all had STEM absolutely clearly labelled as absolutely key for the economy, and then we've had STEAM, which is to put the arts into STEM. I think Eric Schmidt at the TV, at the McTaggart lecture in Edinburgh, was absolutely right when he was saying what's critical is that we bring the arts and science together in the curriculum at every level, and the fuse work by CIHE points to that as does our report. So effectively we are absolutely committed to driving forward the fused agenda, and that agenda is about absolutely what we need in the 21<sup>st</sup> Century, and what we need actually in these industries, but right across the economy, is a much more dynamic coming together of creative skills, and technological skills, and entrepreneurial skills, and it's that mixture which actually is really going to be the one, we believe, that drives growth. Now just to say that over the past sort of couple of months we are really starting to see that narrative coming back out of politicians' mouths, if that's a nice way of saying it, out of politicians' mouths, but it's true. Vince Cable is starting to talk about fusion, he's beginning to see that actually fusion and the coming together of arts and technology and all these other things is key to underpinning growth, and I think, in terms of our partnerships with higher education, it's key, this is a key agenda, it's a key challenge really, in terms of institutions and inter-disciplinarity within them, but it's a key challenge as well for us to be working together really smartly and innovatively and creatively to support driving this forward as a key umbrella positioning, for lots of work that goes on around our industries and support for our industries.

So finally, just to turn to some other areas of partnership work, schools curriculum, we have, you know, again with all the partners including Creative and Cultural Skills, brought together as one strand under the Creative Industries Council, all the various pressure groups that have been working on Gove and the curriculum, and without taking any more time, I mean I think it's a kind of Harry Potteresque, you know, we wanted six pillars and we've got five and a half now, the sixth pillar was always that the EBacc actually carried art subjects within it, but, you know, we've done a lot of work and are working, and that's important to you in terms of the pipeline that comes in to you.

Creative catalyst, I'll just touch on very quickly, this is a big investment we've achieved, it's an online platform, we'll be wanting to work with you, it's a space which will bring employers, individuals, and institutions together. And finally on research, I think research is the bedrock and we definitely see the importance of that in all sorts of ways as a dynamic partnership to inform, innovate, and to support the skills and talent agenda, so I'll stop there, thank you very much.

APPLAUSE

AW If I could thank you Dinah, thank you, if I could move on now to Pauline Tambling, who is the Joint Chief Executive of Creative and Cultural Skills, so the other sector skills council alongside Creative Skillset who we work with most in our particular sector. So it's great actually to have you both together here, and Pauline, as I'm sure many of you know, has spent many years working at the Arts Council and the Royal Opera House but most recently has been, and we were talking about this earlier, driving the growth of the Skills Academy in Thurrock which is a far from straightforward proposition. If I could hand over to you, Pauline.

Pauline Tambling Thank you, and thank you for inviting me, and like Dinah I'm battling a cold, so hope I get through it. OK, as Andy said I've been working for many years in the art sector, and I've come reasonably recently to the skills world, so it's been a bit of a baptism of fire, but I've learnt a few things I think, about what we might be doing right, and what we might be doing wrong. But this question of what the creative industries need to do to thrive, or what we tend to, how we tend to formulate it, what does education need to look like for the creative industries to thrive, is one that we spent quite a lot of time debating in Creative and Cultural Skills, and any of you who've read our publication Creativity and Money Love, on our Create a Blueprint website will find lots and lots of articles about it, and one of the things I was saying to Andy on the way in is in some ways we always come back to the art school as being the answer, and when we are trying to fix things I think we need to bear in mind what a success our creative industries have been, and that, in large part, doesn't relate to what's going on in schools and colleges now so much as what was going on twenty, thirty, years ago. And I'm a graduate of the teacher training, and the days of progressive education, which seems a bit odd now, to think that that's what we were doing in the 1970s. So I think we need to hold on to what we do and what we know works.

But at Sector Skills Councils we work with employers, as you probably know, like Dinah, to make sure that the sectors can recruit people with the right skills for the job market, we produce lots of labour market intelligence and research, we help with qualifications, and we are funded by a part of government that has very little to do with the arts and cultural sectors. For me it's been really useful to be able to talk to people who are talking to government with a completely different prospect really. I

usually use the example of my counterpart in the Skills Academy for Nuclear, who speaks to her six employers on a fairly regular basis and can get a view from them fairly quickly, and they tend to have pretty much the same view. In our sector it's pretty hard to find a consistent view about what we should be saying to government about what they should be doing and how they should be investing their money, and what policy changes they should be making.

So our sectors are the sort of complementary sectors from Dinah's, we look after craft, cultural heritage, design, literature, music, performing arts and the visual arts, and we've got a very much economic agenda, and like Dinah we work in Scotland, Ireland, Wales, as well as England. So what do your sectors look like? Well we've got about seventy thousand small businesses, most of which employ fewer than five people, we are highly qualified with fifty four percent of the workforce educated at level four or above. That's just changed with our recent statistics to fifty nine percent, so that's worse or better depending on your point of view. We are far more qualified than the rest of the economy, the economic sectors, and the average worker earns less than the average worker in other sectors, and so I think we can deduce from that that either the sector is a bit mean, or that people are not motivated so much by money. Looking at the latest labour market intelligence which came out in November, we've increased employment in the sector, the gross value added is still impressive, self employment is up.

Some things have changed quite radically, in that live entertainment and experiences are significantly up over four years, and new businesses start in design, music and the visual arts, and design businesses specifically have grown from fifteen thousand to seventeen thousand, which I think is interesting. So from this we can say that our sectors have been reasonably resilient in times of recession, and that's a really interesting thing, and that's without too much effort from government. I often like to say that the bits of government, the bits that government invest in in our sector have traditionally been, you know, arms, pharmaceuticals, financial, higher education until they started sort of messing around with it recently, parts of the sector that we really are world leaders, but in terms of the creative industries we haven't seen that investment and we haven't seen that policy attention.

So we are a community of small businesses, sole traders and start ups, we've got poor careers advice, I struggle myself to give careers advice to the daughters and sons of my friends. Where are the jobs and what are those jobs? We've got some highly attractive visible jobs in our sector, but the applicants don't know about the real skills gaps, and in our particular part of the creative industries people know about singing and dancing, making art, but they don't know so much about rigging and lighting, backstage curating, conservation and all of the other areas. There's often a focus on the art at the expense of the business, management, and leadership, and very much a



focus in terms of careers advice on what people want to do, not what's needed for the economy. And as we know the public sector cuts are having quite an impact on my particular bit of the sector.

So thinking about the jobs that we've got, yes, there are jobs in galleries, there are jobs for artists, there are jobs in terms of live entertainment, but I like to use these two examples from our Turning of the Turf event at our Backstage Centre in Purfleet. Here we have Shlomo, who is a beatboxer making a very credible living from beatboxing, and there we have two actors who dress up as trees and animate events and have created a credible small business out of it. I think one of the issues for us is that we are not going to create growth from the jobs that actually exist, we are only going to create growth from creating new jobs, and some of the education that you are involved in is very, very much about young people who are coming out as skilled, but also enterprising and entrepreneurial. So the question for me is there must be things that we could do together to improve the prospects for the young people coming in to our sectors, and for me it seems that we have the best possible specialist art and design conservatoires, dance and drama sector, we have some of the absolute best creatives in the country, and together we should be able to do much more to make things better for them. So some ideas, certainly careers advice, we do need together to know where the jobs are, to know where the future jobs are, as well as where the jobs have been.

It's really absolutely critical that we help our young people to make the right decisions, so they know what sort of courses to do, but also to bear in mind those courses, they need to make them flexible workers and not just workers who are very much thinking about education as a front loaded process which ends when they leave your institutions. We also, I think, need to be thinking about mobilising our sector more. With our careers advice and guidance sites we try to get people who are in the industry in the here and now to talk to students, to put information up for students, and I know that this sector does that really well. But as a whole, as a trade of industries I think we've got to work much, much harder to mobilise the people who are successful in our sector to work more with the young people who are coming through. We've spent a lot of our time working with further education, and the reason we've done that is not so much because we don't think it's important to work with higher education, because as I said at the beginning, to a certain extent, I sort of think it's a really vibrant good sector, and the help that you need is really to make your case. But in FE we are still very much driven by financial rewards to institutions based on student numbers, which is based on what students want to do. And we've talked a lot to a group of principals in colleges about the sheer number of students who are doing BTech performing arts, doing all sorts of courses for which there aren't a huge number of jobs at the end of it, and trying to work with the FE sector to say well if you have the amount of investment in FE for the creative arts sector how would

you ideally like to spend that? And one of the things that we think is a huge gap in our sector is the opportunities for those talented kids who are not destined for higher education to be able to find apprenticeships and craft-based work as well using apprenticeships as a way to get through into higher education.

We've also been working recently to develop some big initiatives, one being our space in Thurrock, but another being a creative employment programme, which is an Arts Council funded programme of Lottery money in order to help our employers to make available apprenticeships, to make available traineeships, and perhaps, very importantly, to crash this whole issue of unpaid internships, because we are absolutely sure that we should not be basing our whole industry on young people willing to work for nothing. So I think the challenge for us is to identify together where the growth is. Where are these new jobs? As Dinah said the partnership approach is absolutely fundamental. We've started to build our relationship with around thirty two FE colleges, starting to work with higher education colleges, starting to work with schools even, and studio schools, with a view to gathering together a shared narrative around what we should be saying to educators, to parents, to students, and to government.

I often am on the receiving end of international delegations, and most recently I've had a delegation from Shanghai who, when they listened patiently to what I had to say about the creative industries in England, at the end of it they were all itching to ask – but how do you put creativity into your curriculum? There's clearly a view that there's one little thing that we stick into all of our young people which makes them creative, and if only that could be replicated in China we would have a billion new creative entrepreneurs. We know that that's not the case, but we need to bear it in mind. Also in Brazil, I was there recently with a delegation, and what is absolutely interesting in Brazil is that at this very moment they actually believe that the creative industries are the fastest bit of the Brazilian economy, they have therefore taken steps to make sure their skills people are investing in creative industries and arts, and they, at the very same time, have the Rio Olympics coming up where they are looking very hard at what we are doing. And we had a conversation with the Minister for Education, who is thinking about increasing the school day from a half day to a whole day, and she's thinking about putting four hours a day in for citizenship and arts, and when you think about introducing the arts systematically into two hundred and twenty thousand schools in Brazil you realise that they think we've got something and they are trying to find out what we've got.

I was also in Columbia, and that was really interesting, and that's very humbling, because the Columbians are asking us what we do in terms of the creative industries, but as we are dismantling everything we do in terms of the creative industries, particularly in schools, and colleges, and communities, and in Newcastle, they are

investing in libraries, in tube stations, music for their students, and so it goes on. So I suppose my overriding point is if we want the creative industries to thrive, the best universities in the world, the best creative industries in the world, we need to get our act together and we need to be making the case in a more coherent way. Thank you.

APPLAUSE

AW It's amazing how a kind of story emerges, doesn't it, in a completely unplanned, or at least a semi-unplanned way across all the contributions we've had. Thanks very much Pauline. If I can now hand over to our final speaker in this session, Bob and Roberta Smith, who I'd not met until last night, and I'm really looking forward to hearing what you've got to say and show. You are an artist based in East London, I now know more about the Flomobile, so does the Henry Moore waxwork at the Senior Common Room, which now supports a badge about the Flomobile. I also want to know more about your forthcoming work Why We Named Our Son Feargal, although I suspect I may know the answer to that, but it was a marvellous moment, I'll let you share that. Over to you.

Bob and Roberta Smith      Do you want me to share that now?

AW Entirely up to you.

BRS OK, thanks very much. It's amazing to come and talk to you, heads of art schools and people who care about them and care about children and our future, and the country's future. This is my PowerPoint and it's just really one image and it's a painting that I made in 2011, and somebody said to me oh the date on that's wrong, it should be 2012, and I said no, because what I was thinking about then was the EBacc league tables and thinking about the EBC exam, and I'm afraid we still have the EBacc league table. So this is my letter to Michael Gove, and in it, it's a long rant, and it basically says, you know, on some level everything is made, everything's been designed by human beings, even Michael Gove's new glasses, and we need to create, you know, education around that kind of idea. But when you write a letter like this you realise on some level, and what Feargal Sharkey was telling us last night, is that when you write a letter like this it's too late, you've lost the battle on some levels because you should have got there beforehand, and you should have been sharper, and what he was saying was that the music industry was able to stick Andy Burnham in front of his favourite lead singer, and lead singer of Wedding Present, and then Andy Burnham couldn't actually tell the lead singer of the Wedding Present he wasn't going to get any royalties, he couldn't bear to do it, and so then he extended the royalty.

And actually it's that attitude that the art world, and here I'm talking more about the art world than art schools I must say, needs to get its act together, we are all saying

that aren't we? But what I wanted to do was just, there's another painting that's like this, which is a letter I wrote before I wrote this letter, and I wanted to read you that, which is in my fantastic book *I Should Be In Charge*. And the first bit of *I Should Be In Charge*, the first thing says what I mean when I say I should be in charge is that you should be in charge, we should be in charge. What motivates me is politics, but our politicians are ghastly. And the last politician I liked was Michael Foot.

Basically it says that our politicians, we should be telling our politicians what our agenda is, because politicians from the Right and the Left will always have their agenda, and really it's not the point, and we are not going to be a successful country if we are always chasing the tail of some arts minister who is the least powerful person in the government to try to advocate to him, it's a waste of time. Ed Vaizey's the smallest cog in that machine and nobody listens to him. So we have to tell them what we want, and I'm going to just read this, it's going to be a bit boring, but it is done with sort of passion. So the roots of the Arts Council, and here I'm talking about the arts more generally than art schools really, the roots of the Arts Council lie in the War Artists Scheme set up by the Ministry of Information in 1939. Back then the government commissioned artists to reflect not just on the action, but also on the changes the war brought to our general way of life, the printmaker and painter Eric Ravilious lost his life doing this job when he accompanied an RAF mission that failed to return to its base.

Others, such as Henry Moore, became household names, and when he was a war artist Henry Moore drew, you know, people sheltering from Nazi bombs in tube stations, later on he made the sculpture *Old Flo*, which is an image of a woman sheltering from a bomb, she's a powerful anti-racist image, anti-fascist image, and yet the Mayor of Tower Hamlets, who doesn't know that story, because nobody's told it to him, is trying to sell that sculpture, is trying to sell that story down the drain to a wealthy person in Russia, so we need to actually tell our stories a bit more effectively.

And the paintings and prints that were amassed in the process were shown to people during touring shows, and the idea was born that culture could form part of the conversation about national life, and when peace eventually arrived this dynamic was given form by the Arts Council. The post-war period also saw the expansion of education. New universities were built, the first polytechnics were created, art schools were transformed from nineteenth century institutions giving art diplomas to rich people, into open academies that would go on to fuel Britain's growing creative economy with kids schooled in fashion, music, graphics, and in the fine arts.

And my dad was one of the people who benefited from these changes, he was a working class lad, his life was transformed because he could draw and paint, and in the 1960s and 1970s he ran Chelsea School of Art, and during that time Chelsea moved to a modernist building on the King's Road and built up an extraordinary art

library under the stewardship of Fluxus scholar Clive Philpot, and the reason why we named our daughter Etta, after Etta James, because she did Woman, right, and we named our son Feargal because I saw, when I was a kid, The Undertones and I thought that guy is my dad, because, you know Feargal Sharkey, you know, he is Feargal Sharkey because of art and creativity and being given the chance to develop his voice as an individual.

Anyway, so it was amazing to meet him and it was amazing to hear his speech yesterday, which basically was that story. So art schools continue to be amazing places, they are places of social interchange where, you know, wealthy kids intermingle with the deserving, and Britain's culture is hothoused, and the expansion of art education entwined with the activities of the Arts Council, the British Council, local authorities which fund many smaller museums and the major museums and galleries goes to make such a fruitful partnership. The Browne Review, and I've just been sitting with Lord Browne this morning because he's the Chair of Board of the Trustees of the Tate and I'm on that board, so I sit there looking at Lord Browne sometimes thinking who is this guy, why did Gordon Brown pick him to redesign all of our lives? But the Browne Review in Higher Education will drastically, this was written before this happened, will drastically change the fabric of the system, it raises fees so dramatically that the study of British culture will go back to how it was in the nineteenth century, so we can look forward to the return of the Bloomsbury School of Art, wealthy, well-connected kids making vacuous decoration instead of real cultural innovation. Because we all know, don't we, that actually culture happens, vibrant culture happens when different kinds of people meet.

So the cuts to the Arts Council and funders of museums destroys and undersells British culture. How can the country that produced Shakespeare cut core funding to the study of English? What kind of Conservatives don't want people to study Parry and Elgar? And how have we got into the state where our government is so ignorant, and it's all about ignorance, is so ignorant that it is prepared to launch a war on British culture, and why aren't the chattering classes not up in arms about this devaluation of Dickens, Turner and Emin, and the answer, a universal language, they remind us of the factors that unite us are huge and wonderful and exciting and what divides us is small and mean. In the arts Britain is, you know, everybody's saying it, we are still a kind of superpower and the whole world flocks to visit the Tate, the National Theatre, the stage, this government should realise what it has got and stop bashing culture. Cuts to the arts and humanities spell the end of British people's emancipation through culture, for me it's like ripping up the Magna Carta, and I really go on to say that, you know, the War Artist Scheme initiated, was part of the story of why Britain fought Fascism, the battle to maintain a Europe in which writers, artists, musicians, even politicians, have been free to argue with each other, was the object of the Allies during the Second World War, and art, music, free speech, culture, creativity, are

diametrically opposed to the kind of narrow minded, you know, Fascism, anti-libertarian ideas that threatened the world in the 1930s and 1940s, so make art, not war, culture bashing, is book burning, and this is why David Cameron's attack on libraries, art galleries, art schools, universities, is so frightening.

And that led me on to think a lot about the German theorist Hannah Arendt, and Hannah Arendt said that freedom is public, performative, and associative, and it might sound a bit risible but the other day I went to Anish Kapoor's studio and we danced to the Gangnam Style video, we made a recreation of that with Anish as the sort of main man, but the whole point about that was to highlight the fact that Ay We We, a similar video that he made had been taken down. And the people, the keenest supporters of the arts at the moment, you know, are not the Arts Council and other bodies that you think might be advocates of the arts, but they are actually, and it's terrible but it's also amazing, they are Amnesty International and Index on Censorship, because they understand that the reason why we are all here is of course to do with getting more instrumental and technical things right, so the creative industries thrive, but it is because of free speech.

And so down here, this is my plan, so on November 23<sup>rd</sup> in Scarborough we are going to have the first Art Party Conference. Now the Art Party is not a formalised political party, it's based on the Tea Party only in the sense it's a pressure group and it's based on that idea. And what we are going to do is create an enormous fun, enjoyable, both a party where we create something which was very important actually in terms of my development, which was this guy Joshua Constance set up this thing called Factual Nonsense, so we are going to have a big art fair which will be concentrated on art students, and we are hoping that all the art students in the north of England will come and take a stand at the Art Party, but then we'll also have key speakers, we are going to have Stephen Ducshar from the Art Fund and Paul Hobson from Contemporary Art Society and try and discuss in a serious but also an enjoyable way what the arts are really about, and try and flesh out a way forward for the arts. And we are also going to make a film, which is based on the Stiff Records film basically, so all these artists and musicians on a couple of buses from London, drive up there and film them, and then we'll have a film which will be basically documenting this whole thing.

And the whole point, and I'm going to take you to a very dark space now, the whole point of this is to try and avoid this, which is the government's art strategy. People think, I got into trouble, well I didn't get into trouble the other day, but at the Tate I had to formulate my views into, you know, give it some sort of structure, and so I just scribbled them down on the back of a bit of paper, pulled it out of my pocket and said people think that the government doesn't have an art strategy because people think that it's lots of different departments, ministries just coming up with what they think ought to happen and there's no actual cohesive strategy, but there is a strategy and

this is it. So the strategy of the government is called Removing Hope, Kicking Away Ladders and Making Misery. And number one on the strategy is to diminish the role of art and design in the economy by making art and design a second class subject in school, turn the Arts Council into an arts trust, offer small grants to instrumentalist projects with government agreed objectives, the BBC to be a news-only organisation with no license fee, directly funded and directly told what to broadcast, hand over drama and pay per view to sport and Sky, pressurise local authorities into selling all collections, art and artefacts so there is nothing worth seeing in municipal galleries and the one by one close them as they become unpopular, pressurise local councils without reserves to sell public sculpture, stop subsidy to theatre, contact Christies. Encourage a culture of philanthropy until the poor associate art and design with wealth and worship the taste of the rich, fund major museums directly under the banner Strange Places Full of Pointless Objects, make certain culture, like Latin, is seen as a language which only the privileged have knowledge and access, reinstate admission charges so people pay to glimpse the art of the wealthy made by the wealthy, close the DCMS, privatise humanities departments and art schools, well that's already been done, so that only the privileged can study art and design. Batten down the hatches, watch society atomise and await the triple dip recession. Thirteen turn the lights out. Fourteen send an email reminding directors of regional theatres and galleries to board up the windows. Fifteen caution former directors of regional arts organisations of the dangers of turning out the lights in a building where the windows have been boarded up, buy a torch. Sixteen promote austerity, promote the austerity economy, austerity everything, austerity design, bring back rationing, horsemeat in pies, woodchips in raspberry jam.

But what we want, folks, what we are advocating at the Art Party, and this would be interesting to have your ideas and input, is the next government's art policy and the next government's art policy will state clearly the importance of hope and creation, innovation, design and aspiration and art in the development of the new economy, allow the Arts Council to have an instrumentalist programmatic approach to arts funding with stated goals, but also allow it to be experimental and fund ephemeral projects where the results are purely developmental and heuristic, two pots of money, diverse approaches can be contradictory but that's a good thing, three, maintain the license fee because actually it's a key separating mechanism in our democracy, four encourage local councils to tell their people the importance of their collections, five catalogue public sculpture and prevent its sale, six encourage philanthropy in partnership with state and other charitable foundation funding to develop goals which have depth, education, health and free speech etc, seven encourage people to see culture as something they own and have and contribute to rather than something they visit, eight continue the commitment to free admission, nine ditch the Browne Review, reinstate the funding for universities of arts and humanities courses, pull down all

monuments to CP Snow. But encourage artists at dinner parties to be conversant with the second law of thermodynamics, but don't allow politicians to lazily go on about two cultures. Ten, watch as diverse people come together to create amazing designs and culture, see as designers and scientists cross what was once a divide to create new engines for growth but also new conversations and solutions, celebrate how communities that have investment where people are cherished and children have opportunities, are centred and thrive, eleven reinstate government funding for research in the arts, twelve ditch the EBacc league tables, thirteen put universities back in the Department of Education and appoint a Culture Minister who make sense in the context of the arts, fourteen look up how Roosevelt's WPA movement, Works Progress Administration movement, in the depths of the 1930s Depression sewed the renaissance of American design and art in the economy in the 1950s, and fifteen, which I think is absolutely the last point really is that we need a kind of CBI for the arts.

All that you lot, and the galleries, and artists that are interested and people in the private sector need to get together and have a kind of, Nicholas Hytner and all the theatres need to get together and invent a CBI for the arts so you tell government what you want. Thank you.

APPLAUSE

AW Fantastic, thank you. You should be in charge. I think we've got our slogan – You Should Be In Charge, We Should Be In Charge. And we've got the idea, a CBI for the arts, that would be a good place to start. Again I feel even more fraudulent because I remember writing a speech for somebody going on about CP Snow and two cultures, but maybe this isn't the place and time. Anyway, moving on, so three fantastic contributions, I wondered if we could open up the discussion and agree, disagree, add to the lists? I think there are microphones knocking around. If you could say who you are, and if you want to address your question to a particular member of the panel, or the whole panel, up to you.

[Delegate] I was wondering about widening participation and that's something that came up earlier today. Neither of the skills councils talk in those terms, I think language has moved on a little bit, and I suppose I am interested in things like the apprenticeships, particularly in terms of diversity where an apprenticeship wage, if you like, is about two pounds thirty an hour, so that as a route into these industries I find it difficult to believe that young people who are from low income backgrounds are really going to be able to live on something like that, which concerns me enormously, and I suppose that agenda about skills and development for skills tapping into some of the things that, sorry, not sure whether to call you Bob or Patrick, but has said about access and some of the problems around democracy and the access that



people are gonna have to education. I just wondered if you've got anything to say about that really.

AW Where shall we start? Shall we start with Dinah and work our way across? I think the WP apprenticeships is a really important kind of concept here.

DC Well um, perhaps not mentioned too much in the speech but to reassure you that the whole issue of fair and open access to these industries is an absolutely critical dynamic for us as organisations but also very much is really highlighted and embedded in that report I was talking about. So obviously couldn't cover everything today, but, you know, Pauline mentioned we've been doing a lot of work around guidelines on access, employment, pay, campaigns to try and get that taken up by the employers, apprenticeships, you are quite right, has a really big role to play here, paid internships for people leaving university, and, you know, at the end of the day it's both critical in terms of individuals' opportunities and access to them, but it's critical in terms of, as, you know, we've been talking about and hearing about, it's typical in terms of the creativity and the strength and depth, and also the potential for growth of these industries, because if we are seeing them as the preserve of an elite and those who can afford to pay to be in them, then we are really undermining what we can do and deliver and harvest as industries.

PT Yes, I'd agree, I mean diversity's a huge issue in our industry, it's been an issue before the fees, it's getting to be a worse issue particularly in terms of both social diversity and ethnic diversity, and also disabled people. I see apprenticeships being absolutely key to that, because it seems to me we are seeing already, we've had two thousand apprenticeships in the last three years, we are already a much more diverse group of people coming into apprenticeships. I acknowledge that the salary they are getting is low, but if you compare that with the free internships people are condemned to do, for maybe, I'm hearing two or three years, I've even heard of internships where you have to have had a previous free internship before you get on the internship. So there's a lot of nonsense I think around how difficult it is, how good we are in terms of diversity, because I think the facts just don't bear it out, it's absolutely dire, and we have to do something.

BRS I've one observation about that, which is widening participation, because the arts are really the widening participation subject, more than anything else really, on some levels, and they operate really well on that. And one thing I find really disturbing and shattering really is there's not much comment when Michael Gove relented on his EBC qualification, he immediately then began to say well the thing is it has to be about excellent. Of course it has to be about excellence, but then we need to think about the GCSE in terms of those students who get B and A, the B and A grade, and of course we have to, and also the conversation immediately led into the C-D agenda is skewing the GCSE kind of conversation about the GCSEs, they are trying to get too many

people across the board, they are trying to pass too many people into having a GCSE. Well that's outrageous because it is saying to schools forget about widening participation, we are only interested in getting the kids who can excel in those subjects, we are not interested in getting, you know, people over the barrier where they can become competent in those subjects, and that is a disaster, so people need to keep their eye on that argument I would say, because that CD thing is a thoroughly good thing to pass children and give qualifications, you know, if they can pass them.

X I agree in terms of those things, but just coming back to the point of the apprenticeships, I've been doing a piece of research specifically looking at entry level and what are the opportunities there, and what's come out of that is emphatically we can provide the opportunities, the creative employment programme is great because it gives the arts organisations a way of being able to support it, but it's still without a decent or a fair wage, let's say. Young people in the areas, and older people, that we are trying to reach, still can't access them, so the structural stuff still isn't reaching into the communities that perhaps it's geared towards. I acknowledge all the problems and I don't think there's an easy answer, but I wonder whether that's somewhere that we could put some resource that puts that back at the top of the agenda.

X I mean without trying to be political I do think the whole business of the national minimum wage and the London living wage is important, because I think you've got to have a systematic approach to those things, I don't think the art sector can do it alone, so it is really about driving those figures up, and as we've heard about the New Deal, I mean we are modeling the Creative Employment Programme on the New Deal, got some of the literature around it, and it is really about giving people opportunities so they can get some of those opportunities that other people get through their networks or their parents, all those other places.

X And just to add that with a lot of ours they are paid above that minimum, it's seen as a minimum, not a maximum.

X That's important.

AB Andrew Brewerton from Plymouth College of Art. I think my question for the panel is in two parts, at both ends of the pipeline as it were, and the back end of it really is a question that's occurred to me throughout this afternoon's discussion, being which are the industries that aren't creative?

X Yes.

AB But further down the pipeline are we being too inhibitive in trying to defend art as something that you are allowed to do on a Tuesday afternoon as part of our EBacc, and, you know, we try to justify what we do by saying arts and cultural learning improves achievement in all subjects, but that's not the point, it's not why we do what

we do, and the frustration I think over the last couple of days, Feargal's call to action, the question really, what are we going to do about the current situation? What practical steps are we going to take? If we are dissatisfied with the marginalisation of arts in schools curriculum why isn't every school in the country running a Saturday art club, for example? There are things that we could be doing, and I'm really interested in your response to that kind of open question.

Action.

X Shall I start?

AW Please do.

PT I completely agree with you, I've been very reluctant to get involved in any further pillars for the EBacc because I don't think a knowledge accumulation curriculum is what we are really looking for, and I could imagine a curriculum that could emerge from that where we learn lots of stuff about lots of art, and actually you are right, that's not the point. When I went to the Arts Council the first thing I inherited was a piece of research that we commissioned at quite a lot of expense to prove the Mozart factor. I actually, you know, there is a Mozart factor that if you do music you get better at other things, but you wouldn't do that, the maths people don't have a, you know, some other factor where if you do art you get better at maths. You know, it just doesn't compute. It seems to me absolutely fundamental that it is about a creative curriculum from day one all the way up through your lifelong learning opportunities, the sort of careers we've got in the creative sector require that, but you are completely right, it's also true in any other part of industry, in the same way that in the art sector we also need people that can do the finances and all the other things. So it is absolutely fundamental and it goes right back down to, you know, the primary years, and you are completely right, we should be out in the streets on a Saturday morning bringing people into our Saturday art schools and encouraging people to try things and to do things because if they don't we are just, we are just restricting that to a handful of people whose parents value that, and I think that's a disaster.

I think the Art Party might fall into this category mightn't it?

BRS The Art Party, the idea of devising the Art Party has come about through all of this kind of, through that kind of thought really, to say we'd better articulate what we want and not just follow, you know, instrumentalist kind of guidelines, so no, I completely agree with you, the art world more generally needs to be a better advocate of itself, not to, so many different stands to it, you know, people think about art in terms of, regeneration was one big thing, the Labour Party, you know, sense of place. And art does all that, the creative industries is another reason, really solid reason to support the arts, another one I think an interesting one has arisen since the

imprisonment of Ay We We and the involvement of Index on Censorship is actually about free speech, we've seen some very fundamental kind of reasons, self-development and aspiration and all those kinds of ideas, and actually it's about developing all of that, pulling that all together and being bullish and arrogant and saying to government actually this is what it's about, you make sure this happens please, or we won't support you. So I totally agree with where you are coming from. You are right.

DC So I think it's not either or, it's both, and in terms of what I was talking about I was trying to point to where I think in the relationship between HE and the industries there are practical things that we need to be doing and demonstrating, and similarly on the work with schools we need to be pushing and debating and talking about the policy arena at the same time as demonstrating that, you know, that the kinds of things you are talking about do deliver and support and, you know, sort of enable amazing things to happen. I think the other thing I just wanted to flag, and this research hasn't come out yet, but we've also been working with DCMS and Creative and Cultural Skills on the project which is looking at redefining the definitions of what is and are the creative industries, and you know, won't go down the SIC and SOC codes but believe me it's important in terms of how we count. But I think one of the things in work that we've done in relation to that is actually starting to look at numbers in relation to creative occupations across the economy, and that's starting to throw up some really interesting figures in terms of the counts of numbers that are employed that are in creative occupations across the economy as opposed to necessarily just a count in relation to those sectors that fall within the creative industries, and that's just about, all of that work is just about to come out for consultation via DCMS, so, you know, I would go back to your point about groups of art, you know, I think there's a moment there to be coming together to make some quite powerful points about the kinds of things you are talking about.

AW Thank you, can we have another question? Yes, back at the middle there.

LM Lester Meachem, University of Wolverhampton. I just wonder, I suppose this is more of an observation but also a question, whether we are actually almost arguing for or perpetuating a false dichotomy in the sense of particularly at primary and at school that we should actually be arguing and working for more, a more harmonious approach to the curriculum, in the sense that, you know, what is the difference between innovative and creative approaches to whether it's science or mathematics or art and design? And that actually we should be working around collaboration, and actually getting young students to see that a range of skills is required and that, you know, when you come to university, yes, you may decide to specialise in one area or another, but the process of your expression, of your creative ideas, is actually down to you as an individual, and it may be through pure mathematics or it may be through a

range of activities, and of course there is a huge area of art and design which is as mundane as a huge area of science and technology and engineering. I mean it's only at the extremes that we see these differences, and I just think we tend to talk about, we seem to argue about the extremities actually instead of agreeing about centre ground, and I think that's probably where we could make some progress.

AW Excellent, well I must say as soon as you said Wolverhampton at least three pairs of eyes lit up. And probably many more went oh no. Anyway, that's because we share a common heritage. Dinah, you wanted to go first.

DC I just wanted to say the word fusion, that's all, that's what it's about. I'm so sorry if I made it sound as if I was holding the two up as separate issues. Fusion assumes that, you know, you need science technology, you need creativity and you need entrepreneurship basically, and it's a kind of, obviously in different mixes in different places, but that's also the Eric Schmidt stuff, which is that we need arts and science, we need people to be able to access all of those areas, but experience it in a fused way, and I guess, you know, is fused a good word? Well, it's as good as any, because clearly we all need badges to be working under but what lies underneath that badge I think is the kind of collaborative approach that you're talking about. I hope.

Absolutely.

PT I think it's about methodology actually ultimately in terms of education, I think, you know, in the '70s people talked about what went on in primary schools, which was child based, and what went on in secondary schools, which was subject based. And I think part of the problem is that we are in a sort of subject based place where actually the real arguments aren't really about what you teach in schools, but they are about curriculum share for different people, who are getting bits of the curriculum, they are about people's jobs and maintaining the status quo. So therefore we never have a conversation about how much maths there needs to be in the curriculum, because we all assume that you need to be doing maths for ten years and at the end of it you come out with, you know, a GCSE level three or something and that's the status quo. So I think our problem is always that we are fighting against the status quo, but the reality is you need a creative curriculum where some of the methodologies that you all espouse in the art school sector are there for the duration of people's education, so they can actually make informed decisions and they can find their skill, and they can find that little thing inside them that is the thing that is going to drive them. And I think the problem is that we are all debating about how much you should do of this and that and the other, and which subjects should be knowledge based examinations and which subjects are peripheral. We are sort of missing the point to a large degree, and I think we need to get back on to that tack.

RBS Well I sort of agree with you, but on another level I think if you had to, um, you know, if you weren't prickly we would be looking at the EBC now. So there's, you can't be too collaborative with the government and I don't think the arts organisation should ever be really collaborative with any kind of governmental thing, but you are absolutely right in terms of the difference between the subjects, but I think the thing about education is that it is, you know, it's both you need people to have competence in all sorts of areas, some people won't have competency in all those areas, it needs to be pluralistic, it needs to be diagnostic, and children need to be, really children self-diagnose as they go through a curriculum, they won't self-diagnose if you don't present a broad variety of subjects, and on some level it's as simple as that, you need to present a panoply of things and allow the children to develop their own persons, their own selves, in amongst that smorgasbord of activity, and that's borne out by my daughter, you know, the whole business about EBacc and International Baccalaureate that's kind of a completely mad confusion, but my daughter goes to a school that runs the International Baccalaureate, and it's a fantastic exam, really, really marvellous, but it doesn't suit every child, and it teaches wonderful subjects but my daughter opted against it because she's a specialist in, you know, she loves politics and she loves art and she doesn't want to do maths anymore. And actually she's diagnosed herself as an arty tosser. LAUGHS. And she wants to study Italian. And actually that's what it's about, and people do that at different points in their lives, you know, so it needs to be open and pluralistic, which is a bit '60s and '70s, but that's what it needs to be

AW. Actually we like fusion, we sort of like collaboration a bit, but we are not sure, but we definitely like Wolverhampton, so there's a contentious... look, I think it's time to wrap this particular session up, but if we could thank our speakers, Dinah Caine, Pauline Tambling and Bob and Roberta Smith.

APPLAUSE