

Creativity and Education

Panel 3A: Creativity in Education



Pat Cochrane

Director Cape UK, United Kingdom

Panel Creativity in Education – Moderator

I just want to quickly share with you my understanding of the narrative of the conference in relation to education. It seems to me that we've all agreed that the essence of man is creative. Václav Havel talked very much about the need to nurture curiosity, imagination, collaboration, risk taking and resilience. These are all qualities that young people will need to face as we hand the future to them. Young people are born with creativity. But the education system will squeeze it out of them, it's guaranteed.

We're going to reset. We're going to talk about resetting the system, the values our system is based on. I think Richard Florida was very realistic when he talked about the challenge as being a long-term challenge. He talked about the eight-year-olds in the school system now, who are growing up, and may

well be the ones who will move us out of the current crisis. For our own well-being, and for their well-being, we clearly have to take these issues very seriously. I listened with interest to Phillippe Kern's analysis of the conditions for creativity in organizations, and I thought what I would come up with if I tried to apply that to schools, universities, and colleges. It might be interesting to just read through the conditions that he mentioned and think of a school, a university or a college that you know, and think how much they actually demonstrate conditions for creativity: acceptance of spontaneity; trust; respect; time; acceptance of failure, and willingness to challenge conventions and breaking down barriers between disciplines. I visit a lot of schools and universities and there aren't many demonstrating these features.

Curriculum Vitae

Pat Cochrane is a founding CEO of CapeUK, an independent research and development agency in the field of creativity and learning. Cape is involved in both practice and policy at regional, national and international level. Cochrane has previously worked as a lecturer, community worker and principal in community and tertiary education, mainly in urban contexts. She specializes in professional development in relation to pedagogy for creativity, reflective practice and leadership. She is currently an advisor to the government's Department of Children Schools and Families in relation to creativity. Cochrane is a fellow of the RSA and a member of the Advisory Board of Chicago Arts Partnerships in Education. Pat Cochrane has led a number of research projects in the field of learning and culture including a commission for the Arts Council and Museums Libraries and Archives Council in Yorkshire: The Capacity of the Cultural and Creative Sector to Meet the Cultural Entitlement Agenda in Schools (2005) and An Analysis of the Arts and Community Radio for the Community Media Association (2007).

Link:

www.artsllearningconsortium.org.uk/documents/CommunityRadio.pdf



Paul Collard

Director of Creative Partnerships, United Kingdom
Panel Creativity in Education

Creative Partnerships is the biggest programme that the Creativity, Culture and Education manage. To give you some idea, we are working currently in around 2,500 schools in England: primary schools, secondary schools, and special schools. Our basic mission is to establish long-term relationships between professional artists and schools. Creative Partnerships has been operating since 2002.

I'm going to talk about three projects. They all happened to be at primary schools although, as I said, we work in secondary schools as well. I'm going to talk about what we can do in schools in order to nurture creative spark in young people.

The first thing is to help them create. When they start in school, they have to have the space to express their creativity and shape things. We very much believe in what I call fun with rigor, which is 99% of making it work. I'll give you an example of a primary school I was visiting recently.

The particular issue that the school wanted us to help out was listening and speaking skills. We were working with the five-year-olds and six-year-olds, and we brought a professional theatre company to work with the class of about thirty children. The children were writing a play with the actors. Because they were only five and six, the way it happened is that the children had to come up with a dialogue with the actors present, and the actors would then play it out. Because the actors had explained to the children that plays work by having ideas and then translating them into dialogue, they were able to understand the essence of theatre.

So I sat there for about an hour-and-a-half watching these five-year-olds work on the play. It was entirely the children's work. It was about a pirate and a sailor. The sailor wanted a job on the pirate's ship, and in his enthusiasm to show off his many skills, he nailed the pirate's foot to the deck.

The children loved this bit, they laughed a lot; we watched that bit several times. But the actors kept saying to them, "but what happens next? You've got to come up with the lines. So, what happens next?" All the children put up their hands and came up with lines. One boy put his hand up and said, "I know! The pirate captain should say, 'You did that deliberately!'" And the others said, "Yes! Deliberately! That's a fantastic word. Yes, we want to use deliberately."

And it just kept coming as the actors were asking, "and so what happens next? Does he get the job?" The children thought not. "And so what does the pirate say?," the actors kept asking. "He's got to say something." All the children had ideas. One little girl said, "He says 'you're not suitable'". The children thought that was fantastic. "We'll use suitable." And so this thing progressed very slowly. The actors would do a number of lines which the children would come up with, then go back and run them. They'd talk about the character development, how the plot was developing, and then come up with another section. Then they'd run whole sections. The children would do this for two-and-a-half hours a day, twice a week.

I've never seen children work so hard in my life. The way they listened to each other, the way they were sparking off each other's ideas, they were pushing themselves to the limits and learning to listen and speak in extraordinarily rich way.

It was made possible because of the creativity they felt and motivated them to keep going. We were able to get the children focused by unleashing the power of creativity. After I watched them, I said to the teacher, "I think that's extraordinary that you can get five or six-year-olds to work that hard for that long". And the teacher said the same thing I hear all the time from teachers, "I agree, I had no idea my children could do that." It's the saddest and the most frightening thing teachers say. They *should* know their children are capable of doing that. First of all, we teach that the practice of creating is hard work: running lines, coming back, and running them again. The practice of creating and collaborating in that way should be in curriculums from a very early stage. And it can be. By incorporating these ideas, schools would actually be able to deliver everything that their curriculums are set out to do.

My second example comes from when I watched a visual artist working with a group of seven-year-olds in a similar way. It was a very interesting project to watch. The artist came in for three sessions to work with the children. In the first session, he asked children to draw self-portraits. One self-portrait done by a boy named Ryley was quite typical of what you would see from a boy of that age. In it, he seemed to be very proud of his teeth. Once the portraits were complete, the artist said, "alright now, let's look at each other." He got them to look at each other and think about the way their faces really look like. He asked them to sketch, think, discuss, and look at each other's work.

Eventually, at the end of the session, after nearly three hours, he got them to do another one. In his second self-portrait, other parts of Ryley's face had become much more interesting. It provided evidence of how hard he had been working at beginning to look at faces and beginning to understand them.

The artist came back the next week and did a similar session. When he came back the following week, he brought a table mirror for every child. Once again, they spent a lot of very intense time studying their faces. At the end of that three hours session, Ryley produced something special.

Artists always say to me, "everyone can draw; it's just that we can't see." This is such a powerful example of what they're talking about. Working with an artist to understand how to see makes you see properly. That's a skill a child will use for the rest of their lives. It is as applicable to biology and physics as to geography or any other subject. Once you have learnt to look and to properly see, you have developed a skill that is fundamental to your creative processes.

I wanted to mention also the idea of learning to have an idea and then make it happen. We were working with primary schools and we encouraged them to put children in charge of real-life projects. Then the teachers worked out how to embed the project in all aspects of the curriculum. This particular school wanted to develop a new outdoor classroom, an additional learning space. We encouraged them to hand it to the children, to put them entirely in charge. And they did. The children sat and talked about what it was that they wanted to do, what kind of outside learning environment they wanted. They had a number of ideas: they thought of having a castle; of building a beach and using that. But eventually, they settled on having an airplane.

So the children, working with a creative professional that we had assigned, sought out and purchased a discarded airplane. Then, because parking a passenger aircraft in your front lawn requires permission in England, the children had to apply to the local council for parking permission. Obviously, the plane comes with a very old interior, one not suitable for teaching. So the children got the man who designed David Beckham's plane interior to volunteer to redesign the whole interior so that it would be a practical classroom.

The children, according to the school year, split up to work on different parts of the project. The most senior class was in charge of communication, which meant dealing with the media and applying for parking permission with the local authorities. The year below was in charge of the plane's interior. Since the most junior class was just learning to write, they were responsible for writing all the letters to people asking for favours.

They worked carefully to make their letters were neat, because they really wanted, for instance, David Beckham's designer to say yes. And, of course, David Beckham's designer is more likely to do it if he gets a letter from a six-year-old from Stoke than if he receives the same request from a head teacher for example. The strategy was very precise, in any case. And it was very effective. The airplane was delivered, and refurbishments will be finished in the summer, and will be in use as a classroom by the next school year!

The most important thing about this is that this primary school is in a very deprived working class area outside of Stoke, and all of those children have seen an idea they had—which was pretty far-fetched—happen. The power of that lesson, and how it can influence the rest of their lives, should not be underestimated. So much of what we do in schools, and why I think we erode so much of their creativity, disempowers them. We treat young people as having a significant contribution. The process of giving the sense of empowerment allows them to take control. Helping them to see their ideas fully realized ensures that we will develop a generation that will not only realize that change is necessary, but know that they have the capacity to come up with the change and how to implement it.

Curriculum Vitae

Paul Collard has 25 years of experience of working in the arts and is an expert in delivering programmes using creativity and culture as drivers of social and economic change. Collard is the founding Chief Executive of Creativity, Culture and Education (CCE), a new national agency created by the British Government to deliver a range of cultural programmes for young people. Those include Creative Partnerships, the government's flagship creative learning programme, designed to develop skills of young people across England, raising their aspirations and achievements, and Find your Talent, which is exploring how to offer every young person 5 hours of quality arts and culture a week. Collard joined Creative Partnerships from Culture10, where he had worked as a creative director, in January 2005. Other positions he has held include the general manager at the Institute of Contemporary Art, the deputy controller of the British Film Institute; the director of the UK Year of Visual Arts in the North East of England; and the director of the International Festival of Arts and Ideas in Connecticut.

Link:

www.creative-partnerships.com



Milena Dragičević-Šešić

Professor of Cultural Policy and Management;
Cultural Studies and Media Studies, Serbia

Panel Creativity in Education

We often hear about numerous books by famous authors. I want to remind you of one author who, unfortunately, is a little forgotten in the world of cultural policies. He is no longer living, so he cannot promote his own interests. He is Michel de Certeau. He wrote, from my standpoint, two key books, which must be something akin to Bibles to those who deal with contemporary cultural policy. One of these is *La Culture au Pluriel/Culture in the Plural* which was the first book that was really about cultural diversity and how to respect it through different levels of policy making. The other book was *Invention au Quotidien – Invention in Everyday Life*.

Also in this presentation I would like to mention Czech film authors who throughout the '50s, '60s, '70s, up to today, devoted their films to the small people, the common people, the ordinary people. By doing so they showed us the creative value of the ordinary life so that we could all enjoy it. These micro-stories about rebellion and dissent are the nucleus of creativity today, not the big stories from the creative industries.

We speak all the time about buzzwords. I have spoken about how buzzwords have gone through cultural policy and management and from accessibility to inclusiveness, from exchange to collaboration. We are all speaking about creativity but I'm not going to bother you with theories and definitions. I just want us to think about avoiding the trends in speaking and trendy speaking. We should look and see where this invention really comes from in contemporary life. We really have to look at the images of creativity and not at the images of advertising, such as Louis Vuitton and others. They are not representations of creativity.

Let us remember that in Europe we have been enjoying the Institute for the Arts for ten years. What was the reason for celebrating the ten years of networking, of a united Europe, of mobility, exchange, freedom, democracy? What were the same ten years for me? It's been ten years of being ourselves, ten years devoted to what we did for ourselves. Other people in other regions of the Balkans had an even worse time in these ten years than we had in Belgrade. It was ten years of nightmares. But, basically, nobody cares. So I want to speak of what our students do in their student lives at the moment. They are trying to overcome fear because fear exists today in Serbia.

You may ask what all of this has to do with creativity, universities, etc. We in the Balkans praise the culture of dissent, the culture of rebellion. For us creativity went against norms, against the canons. How does it work together with universities? University is about keeping the norms, keeping the canons. University, by definition, is a conservative institution. A person from the Council of Europe told us when we entered the famous Bologna University, "Reforming a university is like moving a cemetery. You think you have made progress, but in fact you are at the same cemetery you were at before, and the only thing that has changed is the forms and the shapes."

How do we reform our universities then? Should we reform them to conform more to employment ability, to the demands of creative industries? What if you are a university of the arts such as ours? Do we have to do something else, do we have to fight for something else, take some responsibility? Furthermore, because we are a university of arts where arts have been used and misused to build the national identity, we think that the responsibility of a university in this new era, after October 5th 2000, should be to work actively for the creation of a territorially-driven cultural policy. This could be through interdisciplinary and through micro-actions with the population, different social groups, etc. We are trying to develop research based upon critical thinking, organizing many conferences, where we gathered a lot of people specifically from the Balkan countries to see how we can really remake, reshape our art schools. We are trying the old concept of master classes for a more socially responsible organization, to make art schools platforms for debate, and agents of change and very active cultural policy creators.

Of course we first tried to change the educational patterns so we implemented peer learning, research based learning and project based learning. We developed a lot of interdisciplinary programmes and summer schools in regions and cities where they usually didn't have artists in residence.

We also, connected with a jeans factory in Novi Pazar, a very entrepreneurial Islamic community in Serbia. We tried working together with them on some art projects, some artistic work. Their work is not creative, and I doubt that we, the government, are capable of making it more creative. When you are making Levis jeans, there is nothing creative about it. You just have to do your job and make as many jeans as possible. People want to buy jeans. Advertising and marketing wants you, as a common consumer, to buy a branded product. They are not interested in you; in buying something creatively produced in Novi Pazar.

There is also a politics of memories to consider. University is about memory and education. We live in a society with more politics of oblivion, which can be found all around us. I think, it isn't just politicians in Serbia but politicians throughout Europe, wanting to create a picture for us that presents our world as wonderful. David Černý created a project about that and offended politicians from all European countries. Why was it that the project offended them? Stereotypes exist. I would say certain categorizations of nations exist. It's the same in Serbia with different cities. Germans left Serbia in 1945 and today you can see no traces of the German presence in many cities.

New ethics should be developed through micro-narratives, not through the large stories of copyright based creative industries. It should be about creativity for all through huge policy programmes. You can find it in every small place. We should develop openness and interconnected sectors but not always with an economic benefit. No one is really going to the rural areas anymore in the Balkan countries. Everyone is escaping from rural areas and the villages are depopulated. It is our responsibility to help them. How do we take advantage from this? How do we integrate our communities? Communities are still very reluctant, and they still think of university as something out there, something that cannot be touched.

Our younger generation read foreign newspapers and magazines. Some of our students started a self-organized peer-learning group. They invited four young creative industries entrepreneurs—a rapper, a film producer, a publishing editor and a fashion designer—to speak on how they succeeded, and on whether the students can also succeed. I don't know if that workshop helped them. It's up to them to develop their own ideas. But it is very obvious that trends are being followed. It puts a huge responsibility on us. We are creating trends, so let's think more about what kind of trends we are creating. What should be a trend? Let's go anywhere, to spaces where no art exists, in markets, green markets where the common people are going. Let's try to make creative actions or art projects in these places. We gave this task to students in the first year of the university. They were very young, eighteen, nineteen-years-old, and it turned out to be so successful that when they finished they represented the Beograd site-specific project at the Prague festival 4 + 4 Days in Motion. For them it meant much more than an exhibit means to most artists. It was something they never experienced anywhere else.

There is one more interesting project called Adventure-Culture. It's a project created by a third year student for his diploma project. He produced an interactive DVD for twelve-years-olds that enabled them to enter into the logic of cultural institutions. He had to do completely everything from scratch because not a single children's cultural institution in Beograd was capable of providing adequate digital material that would be interesting, or let's say "cool," to twelve-years-olds. He has done it in collaboration with the students of graphic design, and they wanted to make a cultural adventure in the city of Beograd interesting to everyone. This is the kind of creativity which we would like to support among our students. So they will come up with new innovative ideas in both the artistic sense and also the mediation sense.

Curriculum Vitae

Dr. Milena Dragičević Šešić, is a former President of the University of Arts, Belgrade, now head of the UNESCO Chair in Interculturalism, Arts Management and Mediation; professor of cultural policy and cultural management. She is also the President of the Cultural Policy Research Award (ECF, Amsterdam); Member of the Board of the European Diploma in Cultural Project Management (Foundation Marcel Hicter, Brussels); member of Arts and Culture Subboard of OSI (Soros network). Former ENCATC and ELIA Board Member. Guest lecturer at Moscow School of Social and Economical Sciences; CEU Budapest; I.E.P. Grenoble; University of Lyon; University of Dijon; Jagiellonian University Krakow; Jyvaskyla University, Finland; University of Buffalo; Columbia University New York; universities for art & culture in Riga, Tallinn, Vilnius, Skopje, Utrecht, etc.

Link:

www.connectcp.org/MilenaDragicevicSesic

www.ecumest.ro/pdf/2005_dragicevic_suteu_cultcoop_see.pdf

www.cupore.fi/documents/MilenaDragicevicSesicInterculturalismArts.pdf

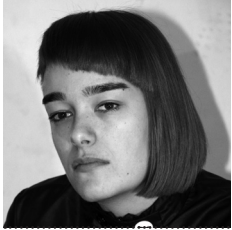
www.boekman.nl/EN/publications_artsmanagement_presentation.html



Bojan Djordjev

Theatre Director, TKH Platform, Serbia

Panel Creativity in Education
Presenting together with Marta Popivoda



Marta Popivoda

Video Artist and Freelance Cultural Worker, TkH Platform, Serbia

Panel Creativity in Education
Presenting together with Bojan Djordjev

Bojan Djordjev:

Marta Popivoda and I are collaborators from TKH in Beograd. It was founded in 2000, two days before Milosevic fell on the 3rd of October, 2000. Our basic interest is performing arts theory in a very broad sense. We are interested in trying to explore performance as a new scientific paradigm that will eventually replace the scientific paradigm of particular disciplines.

The group was formed by several undergraduate and graduate students of arts faculties in order to overcome the lack of our official arts education. The main areas of concern in our art education, apart from being constantly behind in every aspect, are a general theory-phobia and a mildly anti-intellectual attitude. In this context, theory is viewed as something that is practiced in cabinets, in research institutes. On the other hand, theory is viewed as something that is castrating the practice of art itself. Walking Theory tries to promote the claim that theory is also a practice. It is relevant, feasible and a socially intervening agency, and it can't be distinguished from the practice of art, let alone be its adversary. It's actually a tool for artists to produce relevant work.

We started off as a self-organized, self-educational group. We quickly started opening up the research that was closed to the public. We started to publish a journal for performing arts theory, to get involved in many educational projects and artistic productions and to involve cultural policies of the independent scene.

Marta Popivoda:

Our first educational project was the SOS project: SOS is an acronym for the English title Self-Managed Educational System in Arts. We are not referring to self-managed in the neo-liberal sense but self-management which is a historical notion from the times of the former Yugoslavia. With SOS we started a one

year research project with ten cultural workers from the independent scene in Beograd. The content of our research was focused on the methodology of education. We wanted to explore the possibilities for non-institutional collective self-education. One source was Jacques Rancière's *Ignorant Schoolmaster* wherein he shows the problematic hierarchical structure, the hierarchical order. He explores the relations between the teacher as someone who owns the knowledge and the student as someone who doesn't know and who has to receive the knowledge. He goes further with his idea by speaking about the possibility of the ignorant schoolmaster and the emancipated student.

Another book we worked with is *Applied Grammatology* by Gregory Ulmer. He is proposing and explaining the concept of post e-pedagogy which is connected to the notion of effective knowledge and the use of electronic media in the process of learning. Electronic media was topical at the time when he was writing the book, but we then transferred it to the digital paradigm and used it for our own needs within that context.

The third book was *Deschooling Society* by Ivan Illich. The book was written a very long time ago and he anticipated the existence of some kind of network, such as the internet, and the peer to peer learning process through networking. During this research we also wanted to have some public interaction. Therefore we had three public activities with the methodology that was suggested in these three books. For the Rancière's book we had a huge public reading session. For Gregory Ulmer's *Applied Grammatology* we organized a performance. And with the *Deschooling Society* we had an online public interview with one of the practitioners of the time, as it was connected to the 1968 movement. We also discussed this book with many from the independent scene in the city.

Bojan Djordjev:

The important part of this research is that it didn't happen for research's sake. We actually had results achieved in the end. We were looking for methodologies of self-education outside of institutions for artists and humanities scholars and we found them. The last book Marta mentioned, Ivan Illich's *Deschooling Society*, with its treatment of non-institutional education, peer to peer learning, the complete abandonment of institutions, actually helped us to develop the project further, finish the research phase and start the practical phase which we called: knowledge smuggling.

Knowledge Smuggling is very simple: It is based on weekly meetings of groups that work in the field of performing arts, critical theories, digital software, and others that work in a non-hierarchical situation. It reflects their practical work as well as the methodologies of self-education. When you work in the independent scene it is always very important to position yourself in regards to the institution. Whether you think the critique is possible from the outside or from the inside. We do not propose these critiques of educational systems as some kind of oppositions or alternatives. We do not propose this binary world where you have one thing and then its opposite. We'd rather think about the methodologies we open up through our research and educational projects as something alternative, something parallel to the institutions, something extra. They don't have to clash, they can co-operate. Another thing that is very important to us is the notion of collective self education, as opposed to the autodidact where you actually work based on your own curiosity, your private curiosity.

With collective self-education you are creating a certain public space, debate and a community. So with knowledge smuggling we provide the space and context for the Beograd independent scene to work on their own self-education and self-organization project but then we'll also try to open it up to regional collaboration, to apply this peer-to-peer model to the regional level.

Marta Popivoda:

One of the main aims of Walking Theories is to not only empower the independent scene in Serbia, but also to empower the region of Southeastern Europe, or more precisely the ex-Yugoslavian republics. We have a strong connection with other independent organizations from this region and we all recognize the need to form some kind of structured regional educational platform, because we share the same educational system from the former Yugoslavia. Therefore, we have common problems, one of which is that we want to introduce new hybrid fields which are not covered in our university systems. We also want to explore and produce new methodologies during this project.

Bojan Djordjev:

Most of what the Walking Theory platform does is aimed specifically at arts and humanities students, young professionals in the field of arts and humanities, cultural workers, and cultural activists. It is very specific and very narrow because we know the problems of this very concentrated area. By addressing the issues and changing paradigms in this context we believe that these paradigms and these new ideas will eventually affect the society on many levels. Working with these micro-narratives we hope to change things on the macro-level.

Marta Popivoda:

It's also a question of how education functions and how it is designed when you are learning this for yourself and not following curriculum that already exists. One of the principles of the *Deschooling Classroom* project is that the participants design their curriculum by themselves. It is important because they are young professional and they know what they need.

Bojan Djordjev:

We produce a comic series in our journal. It is a kind of a mini report of our research, especially of the research of Jacques Rancière's thesis of the ignorant schoolmaster, of the abolishment of hierarchy in studying. It is a good example of effective learning, where, through using different media, unexpected media, and different stimuli, you awaken the attention of the student. During the research phase we have produced three issues of TKH journal for performing arts.

Marta Popivoda:

We also created a database of similar projects worldwide. We have two issues on self-education and two issues on self-organization. The title of the comic is *The Days of Obedience in the Republic of Knowledge*.

Curriculum Vitae

Bojan Djordjev graduated in theatre directing at the Faculty of Dramatic Arts (FDU) and holds a master degree in theory of arts and media from the University of Arts in Belgrade, where he is also a Ph.D candidate. Djordjev works as a director, performer and cultural worker in Belgrade. Co-founder of TkH – Teorija koja Hoda (Walking Theory) platform, and one of the editors of TkH Journal for Performing Arts theory.

Curriculum Vitae

Marta Popivoda is a video artist and a freelance cultural worker. She is finalising her studies of film and TV direction at the Faculty of Dramatic Arts in Belgrade. She is an active artist in the fields of video-art, documentary film and photography. For several years she has worked as a programme coordinator within TkH platform, dealing with the projects in the fields of education, digital technologies and video art. She is the main editor of the web platform www.tkh-generator.net

Link:

www.tkh-generator.net

Concluding Remarks Given by **Moderator Pat Cochrane**

I realize that education isn't actually the key interest of most of the people at this conference, but I suggest that it's actually been a critical discourse that's gone through the whole discussion. Richard Florida talked about the need to reset society, about the eight-year-olds that are currently in our schools possibly being the generation that is going to bring about change. But the other narrative that is clearly running through the conference, discussions, and seminars, is that schools crushes creativity. We're still working, across Europe, with an outdated school system. A system that, in England, Ken Robinson criticized ten years ago and described as a system based on an old industrial model of skills that we needed to run industrial society.

Across Europe, education ministries are really reconsidering, at a very fundamental level, how to shape learning for young people. What's the purpose of education? What do we want children to learn? Do we still want to pour knowledge into them? Do we want them to know the canon of literature and so on? Or is it more important now that they develop skills, behaviours, and attitudes that we need for the future? So how do children learn? What do they learn? Where do they learn?

We had three presentations. I have to say that they were excellent presentations with wonderful visual images, and I'm really sorry I can't share some of them with you. It wasn't a terribly representative set of presentations because it was basically England and Serbia, but I think there were some interesting patterns.

One presentation was based on school settings, another was based on issues at university level, and the third was based on thinking about the education and development of practitioners beyond postgraduate level. In a fascinating way, very similar themes emerged from the three presentations. They were all talking about the need for the learners to be given space to experiment. Yes, learners have to be given facilities, and we have to share a certain element of knowledge and expertise and so on. But ultimately we need to transfer power to the learners.

At the school level, Paul Collard gave us a wonderful example of a primary school in England where children have been offered the opportunity to redesign their learning environment. They were given a certain amount of money, and they were given absolute freedom of choice about what they could do. So these primary school children bought an old airplane, and they then commissioned the designer of David Beckham's airplane to come and design their airplane. They have the school in the industrial heartland of England, and they now have a classroom in an airplane. Paul's argument was that the experience of children at a young age being able to have an idea and make it happen will stay with them throughout their lives.

He also showed some images of an artist working with children over a period of six weeks, where the artist came on three occasions, and he showed, visually, how the children working on self-portraits had moved from a very typical five-year-old self-portrait with the teeth all drawn very carefully, piggy eyes and so on. The artist worked with those children to enable them to really see and draw a self-portrait of themselves. He gave examples of learning to create, learning to see, learning to have an idea and make it happen.

Milena Dragičević Šešić also talked about the micro-activities at the university level. She talked about the importance of micro-narratives of dissent. I think when we're talking about bringing culture into an educational setting we're often talking about a rather sanitized version of culture and creative experience. Milena was really giving us some powerful examples of where cultural learning was used in a revolutionary kind of way to challenge conformity. She talked about the importance of university undergraduates participating in collaborative learning, peer learning based on their own research, carrying out their own research in projects, learning through their practice, and gave a number of very powerful examples, one of which was a group of young people working as artists in a blue jeans factory and working with the workers.

Thirdly, Bojan Djordjev and Marta Popivoda, two practicing performing artists, talked about the way in which they set up a collaborative network, with ten practitioners collaborating on the edges of their practice. They wanted to bring theory into practice. We talked about knowledge management, knowledge development and knowledge sharing. They had a wonderful term: knowledge smuggling. So it was about analyzing their practice, bringing theory into practice and moving ahead in that way as well as seeking to network with similar micro-networks of really intensely reflective practitioners.

I'll just leave you with the thought that we do have a shared and vested interest in the younger generation of tomorrow being fully creative. I think that the cultural sector really needs to purposefully engage with that and work in partnership with the education sector. And I know it's happening in many parts of the world and in many parts of Europe, but I think we could all make it much more proactive and bring about significant change.