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**Ian**

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**From:** Simon [simon.sharkey@cumbernauldtheatre.co.uk]  
**Sent:** 06 October 2004 16:21  
**To:** info  
**Cc:** james@theboylefamily.org  
**Subject:** Cumbernauld Theatre[Scanned]

(cf. #65)

Dear James,

Please find attached my submission to the cultural commission on behalf of Cumbernauld Theatre. You will find it is very similar to the FST submission as I wrote most of that. What I didn't include in that one was the powerpoint slides attached herewith. They may take some explaining but I'd be more than happy to do so if you have the time and you see fit.

I hope it is of use.

Simon.

06/10/2004



Submission to cultural commission.

## Artistic directors Statement

The Scots led the world in the enlightenment following the industrial revolution. This was built on the back of literacy amongst the common folk as well as the learned.

We are still reacting to the digital revolution and while we struggle to invent new ways of progressing the fundamental needs of mankind and the dramatically shifting economics and spiritualism of global connectivity we must view "creativity" as the equivalent to literacy in the 21<sup>st</sup> century.

It should therefore be every persons right to be creative, be tutored in creativity and in the appreciation of creative language and endeavor.

In the original enlightenment we did not question the intrinsic or instrumental value of literacy we recognized it as an holistic and given right to knowledge. The printing press and everything after confirmed that. We need to do the same job with creativity.

I imagine that the population didn't feel the need to be literate as long as they were fed, clothed and protected from the elements and invasion. The same prejudice and preconception needs to be overcome with 21<sup>st</sup> century attitudes to creativity.

Ken Robinson has mapped a beginning, the commission could do far worse than use "All Our Futures" as a starting point. However things have moved on slightly and I believe that we cannot solely rely on education to carry a cultural enlightenment forward without all of society creating the demand for creativity.

Cumbernauld Theatre has not only been mapping this future it has developed and empirically tested much of what is needed in this revolution.

The following papers describe and demonstrate a way forward. It is by no means an exhaustive account of what is achievable but is a progression informed by "all Our Futures," "Determined to Succeed," "education Priorities" "Enterprise Priorities" Corporate Business priorities of "Sustainability and Growth" and the cultural aspirations of the St Andrews Day speech.

It is furthermore informed by some very deep thinking based around Freud, Jung, Hume, Kames, Smith, Rd Laing, Gnosticism, and world Mythology.

I hope it is of interest and can stimulate further discussion.

## 2030 How Theatre Became the Voice and Engine for a Creative Scotland

The establishment of a national theatre threw in to focus the poverty of resources in Scottish Theatre. This was in direct contradiction to the wealth of talent, ambition and aspiration that theatre practitioners and audiences recognised as wealthy assets to the culture of Scotland. In reaching to realise the ambitions and aspirations of the theatre community and it's audiences the Federation of Scottish Theatre presented a road map for a future theatre that inspired a generation of theatre makers, audiences and creative communities.

It was in the presentation of this plan that the full untapped potential of the theatre infrastructure was discovered. As a result the road map was quickly adopted as a mechanism to deliver the rights and entitlements of the citizens and artists of creative Scotland.

“The Theatre of Opportunity” became a byword for raising expectation and aspiration of the nation by empowering its citizens and artists and, through innovative access to the full range of “theatrical” experience, created a means by which voices could be heard in an individual and or collective context.

### The Worlds Best Live Entertainment

Theatre placed stars and achievers within reaching distance of their audiences and created a vibrant entertainment that is now celebrated world wide . Many of our young and senior citizens can now realistically aspire to be part of that industry. We now take for granted our local theatre company and artists, and find it difficult to imagine a Christmas, anniversary, or special occasion without a trip to the theatre, but it is not too long ago that local companies were an impossibility.

We've grown to expect and appreciate the very best of casts and production, whether it is on our school stage, local venue or part of an area forum meeting. It is therefore surprising to think that only twenty years ago “theatre” was perceived in very narrow terms. It was populist or elitist, amateur or west end, educational or entertaining, ground breaking art form or poor mans television. Thankfully we realised that it was all of these things and more, and that the very best practice can be achieved in all it's variety, giving us the very best live entertainment in the world.

Who would have imagined that our theatre would be streaming into hand held mobiles all over the world while the seats remain full, or that Scottish Theatre Awards were the focus of world wide media attention- certainly Glenmorangie had the foresight twenty years ago and they are reaping the benefits. The Film and media industry also had the foresight and it is largely due to their investment and exploitation of theatre as a training ground, that we can claim to produce some of the best actors, directors, writers, designers, technicians and producers in the world. It is gratifying to see the same stars on the red carpet in Cannes and Hollywood as we do in Cumbernauld and Holyrood. It's

surprising to think that only two decades ago a movie star on stage could only be seen as part of a festival or in one of the London venues.

More surprising is the thought that the National Theatre of Scotland was only just managing to secure a regular slot in the Edinburgh International Festival. It's hard to think of any of the major world festivals without one of the Nationals commissions featuring in some shape or form.

### Re inventing the Art Form

Artists and crafts people practicing in a multitude of mediums were originally sceptical, even scathing about the claims from the theatre sector that, "theatre," in all its various shapes and forms, was the best forum for development of art form. However, once the artists found access to new audiences via the theatre buildings and networks they grew more enthusiastic, became more ambitious, demanding and innovative in their approaches. Sustainable careers and training were a natural evolution from this explosion of activity. Once audiences and participants were able to appreciate, and more importantly articulate the value of the holistic experience shared with the practitioners, it was an easy step to create the forums for exchange. The recognition that we are all of us artists and all of us audience liberated our approach and allowed evolution of art-form to be applied in a wide range of contexts. The audiences and artists were genuinely evolving in a symbiotic support system, but the need to make the relationship sustainable was the greatest challenge of all.

The executive showed great vision in their development of "The Creative Cycle." This innovative response to support career development and training in live situations through structured funding was the foundation from which grew a large community of new hybrid theatrical experiences. The "ArtsWork," "Fusion," "Designfor Life" and "Speakout" initiatives featured in the T in the park and Garden Festivals are just a few of the highlights supported by this approach. They continue to evolve with our growing expectations of what is achievable in the widest application of "theatrical" practice. Some of our best theatre has, not surprisingly, been produced as a result of the enterprise of national corporate strategy married to public social need and the demand for the best quality entertainment.

It is thanks to those early pioneers that our children no longer box themselves into one art form and are recognised as some of the most accomplished creatives in the world. It is no surprise that theatre consultants now advise on a wide range of policy and strategy in government, private and social sectors.

It is extremely gratifying to see our theatre practitioners working across a wide range of sectors, able to utilise their skills and knowledge in an atmosphere where it is safe to learn whilst still producing the best possible plays, productions and performance installations.

## A New Art Form at the Centre of a Creative Curriculum

Perhaps the most significant and dramatic application of the theatre of Opportunity was within the creative curriculum.

Placing live and multi media theatre practices at the heart of a new creative curriculum, that was built on co operative learning techniques informed by the multiple intelligences, was seen by many to de value the intrinsic value of education itself. Teachers remained resistant until they too felt the full benefit of “creative co operative learning” which they experienced through the comprehensive training and re- training programmes led by the theatre practitioners operating in the “creative cycle” initiative.

This was delivered in conjunction with Future Learning and Teaching and Learning and Teaching Scotland and helped evolve what we now take for granted as our “Live Learning” tours and residencies . Congratulations to Cumbernauld Theatre on it’s fifth National Critics Award for their “Live Learning” production of “Big Picnic” which played to over 20,000 students studying first world war history.

### A forum for change

Theatre became a central tenant in every local authorities cultural strategy (though was not funded by the local authority,) and acted as a network for the nation to express it’s heritage, diversity, ambitions, creativity and aspirations across a multitude of sectors and art forms.

This quickly grew, through local creative communities being able to inform national social and cultural imperatives, to be the forum we all now recognise as part of our daily lives. “Theatre Matrix” productions are not only riveting television and a refreshing departure from the mind numbing reality TV shows that blighted our society during the early part of the new millennium, but can and do change the way we lead our lives, communicate across sectors, across real or perceived boundaries and share best practice, opinions, ideas and aspirations.

Who ever planned the calendar of events, exchanges and tours showed great insight and knowledge of, not only municipal planning cycles but understood the demands being made on a work rich time poor society. The flexible approach to engaging in the forums not only guards against missing out on vital development but also allows for input to what is recognised as probably the most dynamic forum for exchange on a plethora of subjects and life. It is a pity that the virtual version cannot express the passion and visceral nature of the live exchanges for it is this that changes things.

That said, the virtual version is recognised by many a playwright and director as a treasure trove for a well-turned phrase or dramatic exchange of views. All the better that it’s constructed in episodes.

Recognition has to go to SAC who’s early development of “The Network” recognised the human responses to the need to share and exchange on a national level. Without their initial rationalisation we would not have such a manageable matrix.

The investment from the marketing and lifestyle questionnaire networks should also be recognised, though more could be done to subsidise the cost of the tickets, even if the quality of theatre is amongst the best.

Theatre Matrix still has some evolving to do and lays itself open to too many high jackers, and I would like to see the artists have more of a say in the actual aesthetic outcomes, but it is a close reflection of life and an excellent way to change things, even if they are internal.

We watch with interest as the mini matrix events grow in popularity across a wide sector-school assemblies, community forums, and I hear, friends re united events are all practicing.

### Creative Enterprise

It was James Boyle who first turned the phrase "Cultural Venture Capitalism" when describing what he thought the SAC's role should be. He subsequently demonstrated exactly what he meant when he led his "Cultural Commission" to persuade the executive to invest millions in the physical, social, artistic, educational and leisure infrastructure of our cultural institutions.

This was a bold and brave move on the part of the executive but it had been expected in the wake of the then first ministers St Andrews Day promises in 2004. By far the most enlightened, and quite unexpected, aspect of the culture commissions advice was the recommendation to develop "Creative Enterprise" as a central tenant in Enterprise Scotland. Not only did this allow for the millions that were invested to be secured, but it liberated the approach to investing in and developing enterprise and the economy.

Creative Enterprise determined to

- Place theatre at the cutting edge of developing creativity, confidence and entrepreneurial flair.
- Place theatre and theatre network at the heart of cultural tourism
- Create direct funding from enterprise to invest in creativity via theatre practice.
- Create clear routes of articulation/exchange between theatre, new media and broadcast.
- Create new ways of supporting the arts entrepreneurs.
- Place theatre and theatre network at the heart of social economy development.

The results are evident. Television, Film, Screen and hand held video mediums all rely heavily on the route of articulation from theatre to the multi media industries.

Cultural tourism has overtaken Golf as the most quoted reason for visiting Scotland. No surprise really as cultural tourism has always done better than golf in terms of attracting visitors. What is surprising is the thought that golf had so many millions invested in it by public and private sector for so long.

The most significant outcome of this type of venture capitalism is the confidence and entrepreneurial flair, we have always been known for, being re discovered and expressed with such success.

It is my belief that as literacy drove the Scottish Enlightenment, creativity is driving our present success. Access to this creativity is now open to all the citizens of Scotland through our local and national theatre networks.

One example of the success of adopting the theatre practice to support the need for creative enterprise is in the "Determined to Succeed" initiative.

The executive had struggled for years to encourage entrepreneurs in schools and SME's it wasn't until the "Determined to Succeed" initiative teamed up with the "Theatre" practitioners that the prototypes to the many local enterprise initiatives we now all participate in were developed. The full range of products emerging from these initiatives not only subsidise the productions and performance installations, but are regarded as valuable entertainment and educational tools in their own right.

Granted, the initial investment to establish these practices was substantial, but thanks to Arts and Business and sponsorship from Scottish Power, Kwik Fit and First Bus, the creative enterprise through theatre practice flourished in all age ranges. We are now one of the richest nations in terms of intellectual property. Our children genuinely aspire to be entrepreneurs and don't just consider it a big idea that only the privileged can achieve. Theatre was at the route of this shift in perception and so it is only fitting that the perception of theatre as a subsidy junky has finally been laid to rest.

It was this innovative "out the box thinking" and recognition of the contribution theatre made to the economy that highlighted the actual value of pure theatre in terms of an economic multiplier. The resultant investment has not only sustained a generation in engagement with the best live entertainment, but has also kept millions of baby sitters in pocket money as well as restaurants, taxis and bars in business.

There is much still to be done in terms of developing Creative Enterprise but it is heartening to see "Creative Scotland" engage with the public and private sector to continue to develop a methodology to inspire creative approaches that will help brand a confident culture of achievement. It is truly unbelievable that the placement of a theatre consultant, advising on corporate social strategy and the internal and external marketing of brands in the social and private sector, should now be a norm rather than a trend. I suppose it shouldn't be so surprising when one considers that global exploitation of the products of theatre methodologies now generates billions for the economy of Scotland.

#### A Confident International Voice

Scotlands music, whisky, tartan accents and stories have travelled well. The Scottish Diaspora was the vanguard of the enlightenment. We have always been famed for our imagination, creativity, inventiveness and practical approaches to making things work.

To rediscover the expression of this confidence in our heritage and our contribution to the future was a truly liberating force for all who lived and worked within our nation but by far the most noticeable explosion of expression was in our Diaspora.

Scotland's Diaspora was bolstered by the distinctive and confident voice of a nation expressing its achievement and aspiration through a collaborative medium that was outward looking, open to learn from the world and ready to contribute on an equal footing. The resultant explosion in all things Scottish, the inward investment and the routes for connecting our future to a welcoming world are only now being fully realised, but it is due to the collaborative and creative endeavour of the citizens and artists who embraced the "theatre" of opportunity and faced up to the challenge of shaping our future through this medium that we have achieved so much.

*So how was this achieved in such a short space of time ?*

### Creative Scotland

The most significant achievement in the past decade is undoubtedly the creation of "Creative Scotland." While many may reminisce about the old institutions like SAC, Scottish Screen and Scottish Enterprise no one will argue that the new body is much better equipped to respond to the opportunities for investment in individuals, companies, organisations and networks as the need arises and as the strategic demands emerge. In any case the new legislation dictated that the current cultural bodies had to be re constituted.

It was this responsive and pro active approach that allowed for

- Development of the physical infrastructure which already existed but had been neglected for some years .
- Support and development of networks needing consolidation of resources to support clear organisation and sustainable long term planning.
- Increased access and opportunity to the creative activity by accessing local activity and using it as a portal to national and international experiences.
- Evolution of theatre practice to meet 21<sup>st</sup> century imperatives. The methodology and practices supported expression and development of all art forms and mediums.
- Fully costed and extremely cost effective business planning that responded to, but was not a slave of community planning.
- Integration of theatre practice in the creative curriculum development and the social sector.
- The best practitioners and producers to sustain careers in Scotland.

The creation of the theatre network along with the development of 20 companies resident in the existing venues formed the foundation from which grew the many opportunities mentioned above.

Much of what was set out as ambition and aspiration by the culture commission was achieved through the relatively small investment of £10million per year. This initial strategy placed all the access and entitlement aspired to, by local communities, within twenty minutes from most homes.

Furthermore the network, formed by these companies, supported all the entitlement and aspiration of a nation that was finding it's voice.

The network supported sustainable training and career development through best practice seminars and engagement with the "creative cycle" initiative.

This investment in turn generated such a demand and explosion of activity that the subsequent consolidation of the infrastructure and investment in the buildings, training, enterprise initiatives, international aspects and educational imperatives was money well spent.

A total of £25 million per year has not only ensured Scotland's future as a global player in creative industry, owner of intellectual property and provider of educational specialists, but has established a means by which our population and our Diaspora can celebrate their place in history and ability to contribute to a future world that is capable of enlightenment.

*Then how are our citizens rights and entitlements supported . Have we seen any increased responsibility being accepted.*

#### Bill of Rights

- Every citizen has a right to have their views and opinions expressed through a creative medium.

#### Entitlements and Expectations

- Every schoolchild has access to at least one positive arts experience per term.
- Every citizen has access to professional guidance in the development of their creative and aesthetic appreciation and practice.
- Every artist has the right to training and career development.

***I RAN OUT HERE COZ I DON'T THINK THIS IS OUR JOB. I THINK IT'S YOUR JOB TO COUCH OUR AMBITION AND ASPIRATION INTO RIGHTS AND ENTITLEMENTS THAT ARE GOVERNED BY LEGISLATION.***

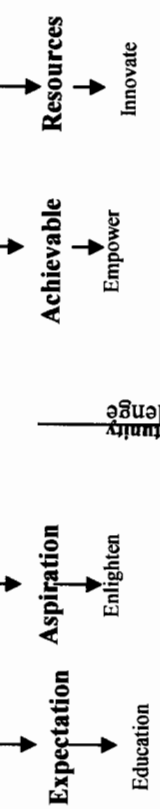
**ONE THING I DO THINK SHOULD BE ENSHRINED IN THE RIGHTS IS THE ARMS LENGTH PRINCIPAL- BUT THAT SHOULD BE A NEW BODY THAT INVESTS NOT ONLY IN CONSOLIDATING CURRENT INFRASTRUCTURE BUT CREATES THE "OPPORTUNITY" FOR CREATIVE ENTERPRISE.**

**IF WE GET THE GOVERNANCE AND LEGISLATION RIGHT AND CREATE THE "ENTERPRISE DYNAMIC" ON TOP OF A FULLY FUNDED SECURE CULTURAL SECTOR ALL THE OTHER RIGHTS AND ENTITLEMENTS WILL FLOW.**

# Chaos and Possibility

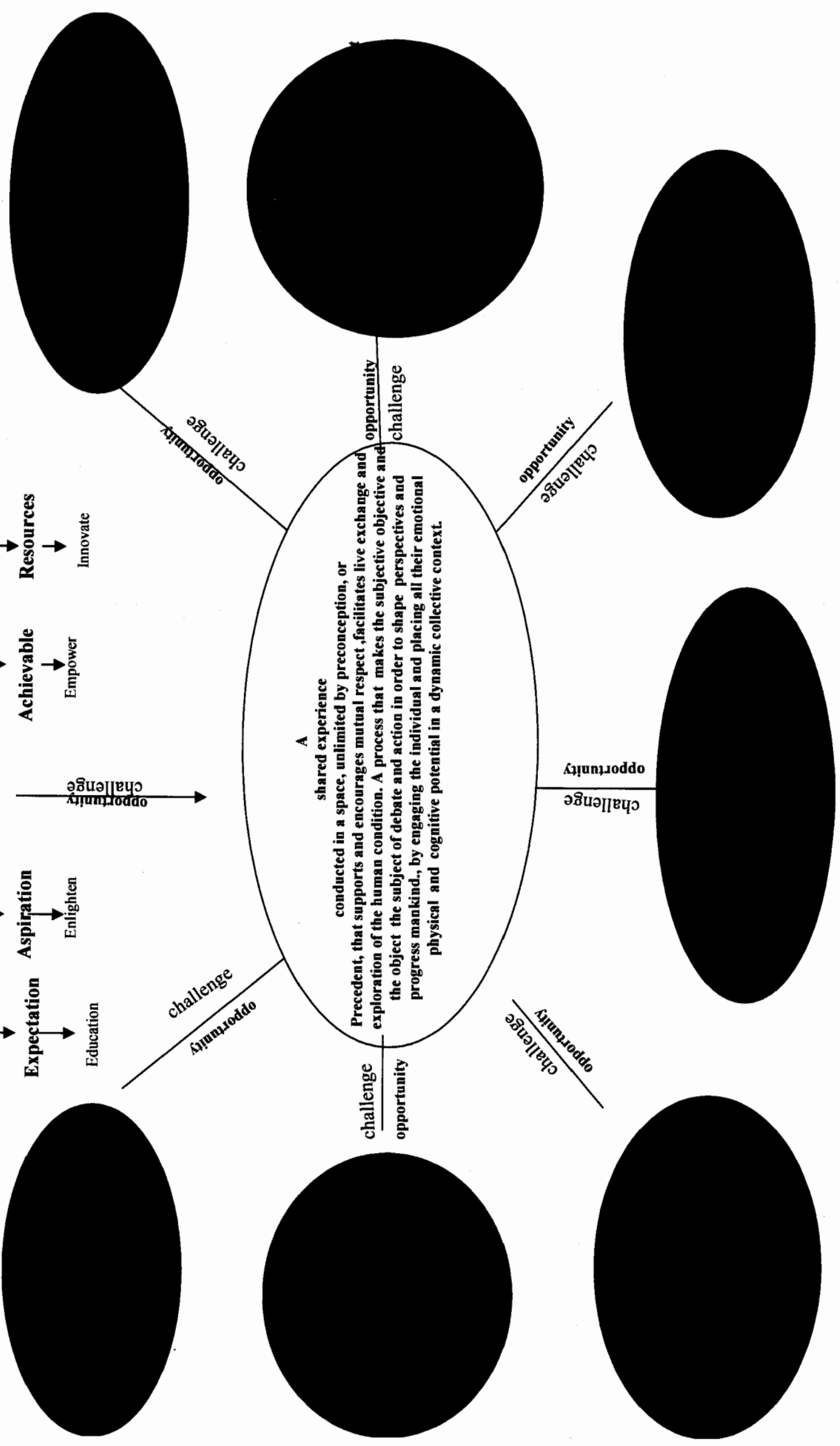
“Chaos is the science of process rather than state, of becoming rather than being”

## A Theatre Of Opportunity



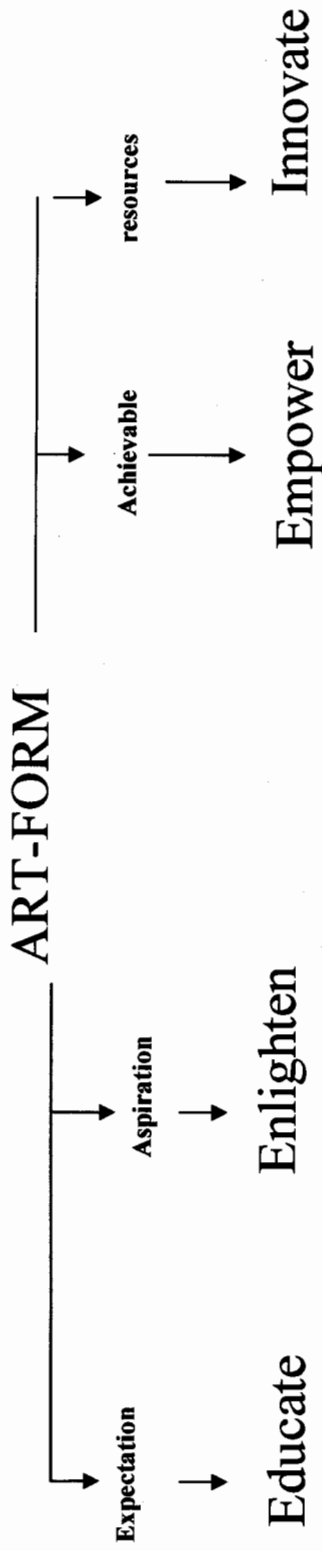
A

shared experience  
 conducted in a space, unlimited by preconception, or  
 precedent, that supports and encourages mutual respect, facilitates live exchange and  
 exploration of the human condition. A process that makes the subjective objective and  
 the object the subject of debate and action in order to shape perspectives and  
 progress mankind., by engaging the individual and placing all their emotional  
 physical and cognitive potential in a dynamic collective context.



# A Theatre Of Opportunity

Seize Opportunity by the Beard for He Has a Bald Behind !



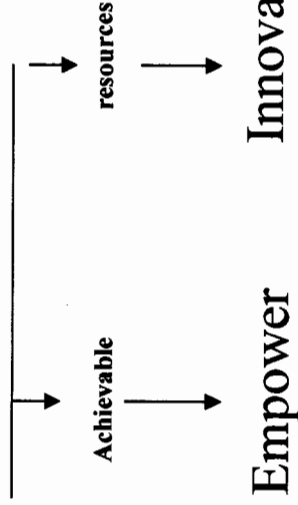
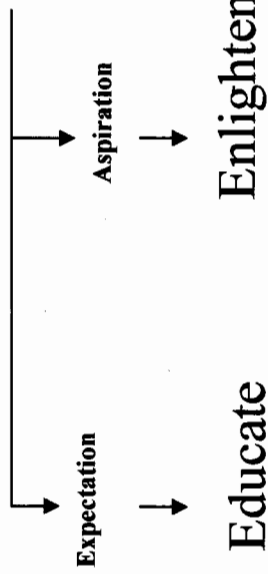
## • Opportunity

- Educate actors, directors, writers, designers, digital artists, musicians, craftsmen, creative industry practitioners in a dynamic industry that directs, responds to and services an audience.
- Enlighten the above to value the contribution they have to make to education, inclusion, enterprise, international voice etc
- Retain and nurture indigenous and foreign Diaspora practicing the art form.
- Create sustainable cross fertilisation with other art forms and media and develop the practice of multi media approach.

## • Challenge

- Create sustainable career development and training for all engaged in the craft of making theatre.
- Articulate the value(expressed by audience) of the artist in the context of inclusion, enterprise, education, international perspective etc.
- Refocus the debate about “intrinsic” and “instrumental” value on to holistic value.
- Empower artists and practitioners to lead, direct and respond to policy, strategy and opportunity.
- Empower audiences to “buy” creative interventions to their lives.
- Convince other art form practitioners that theatre is the forum to develop their craft.

## ENTERTAINMENT

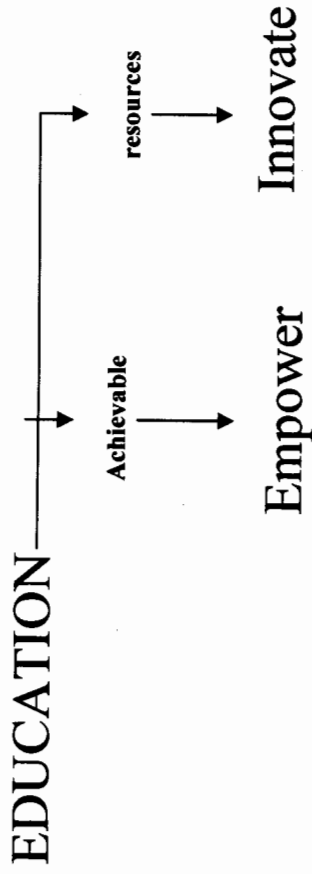
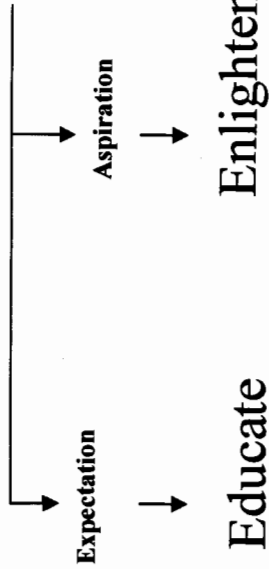


### • Opportunity

- Create the “Buz” and build in the “Glamour”
- Lead fashion and trends.
- Create Stars/ Celebrity
- Bring “stars” back to stage.
- Create a scene around “Theatre” that would include- TV, Radio, events and awards, openings, exhibitions, gossip, good food, a good night out.
- First Choice for corporate entertainment.
- First choice for tourists.
- Integral to social calendar
- Integral to family and friends annual events- panto’s, birthdays, anniversaries.
- Integral to school terms.

### • Challenge

- Educate people away from dominant screen culture.
- Empower people to articulate their “feel good factor”/ quantifiable benefit.
- Make affordable but don’t de-value experience.
- Gain support of broadcast and tabloid media.
- Create access to celebrity.
- Maintain integrity of the experience.

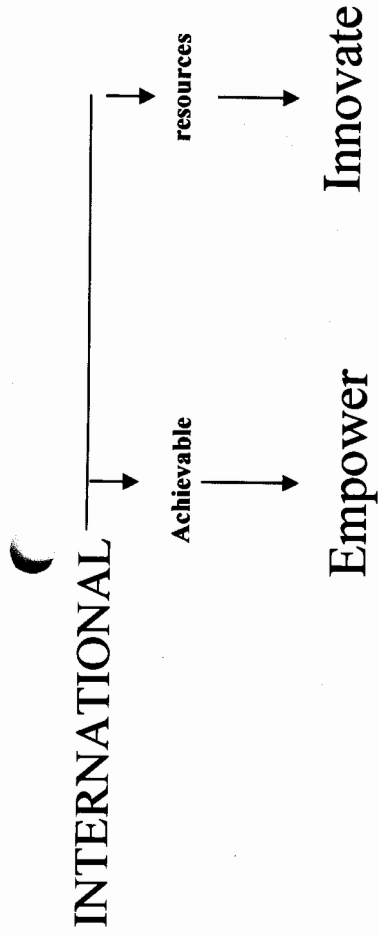
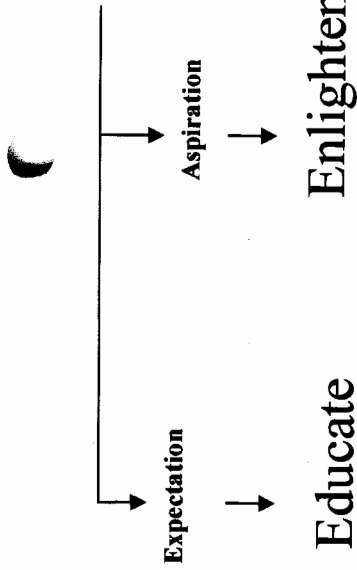


## • Opportunity.

- Use theatre as a medium and methodology to deliver and develop curriculum. Perhaps through FLAT.
- Use theatre as a medium and methodology to deliver training through industry, enterprise and corporate organisations. To be done through search for creativity in the workplace.
- Use theatre as a methodology for life long learning. To be delivered in community initiatives and be central to the development of social capital/social sector.
- Place theatre at the centre of LTS, arts link network and drama network

## • Challenge

- Educate teachers of the holistic value of theatre as a tool for learning- for them and pupils.
- Educate actors, directors, writers, practitioners of the vision and value of theatre in learning.
- Empower learners to buy theatre.
- Find new ways of delivering theatre as an holistic intervention to learning i.e collaborative.
- Engage and develop/sustain “Creative Communities.”
- Co ordinate the networks.

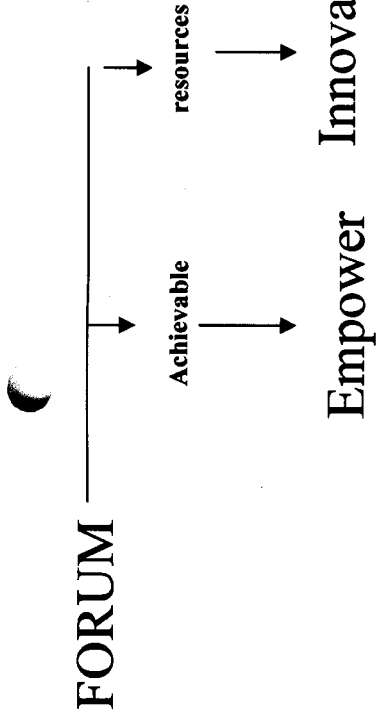
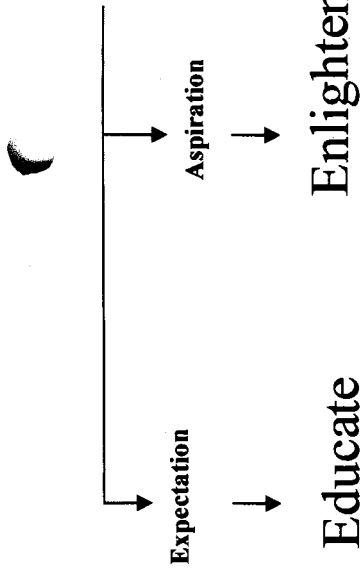


## • Opportunity.

- Work with exported and imported Diaspora.
- Build sustainable international network. With regular tours to festivals.
- Exchange best practice with international artists and organisations with regular festivals of collaborative work exhibited throughout Scotland.
- Work with Visit Scotland to articulate the culture via theatre as the main medium.
- Innovate with new ways of exchanging and collaborating via internet and exchange.

## • Challenge

- Overcome short term planning.
- Generate sufficient income/finance to support international exchange.
- Co ordinate/create sustainable flow of information and exchange.

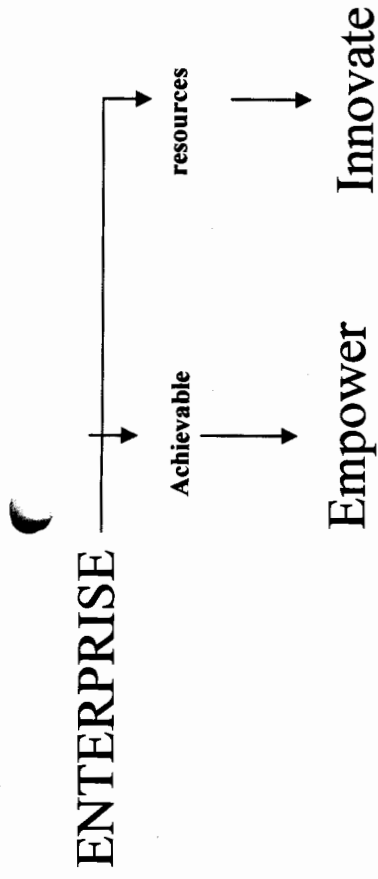
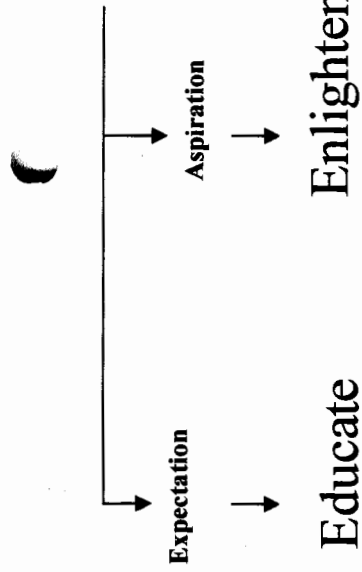


## • Opportunity

- Debate and develop issues common to different sectors.
- Share best practice and methodology to achieve common aims
- Give voice to enable and empower individual and community in articulating desires and needs.
- Design debate around a new dynamic and calendar in order to create access and free flow of information between groups, sectors, individuals, artists, audiences, towns and cities, countries and nations.

## • Challenge

- Overcome fixed ideas of how exchange within a theatre experience is conducted.
- Measure value of the outcomes of exchange without compromising the experience.
- Give genuine power- self determining and legislative power to those conducting the exchange.
- Record, shape and share the exchanges in new mediums, venues and contexts.

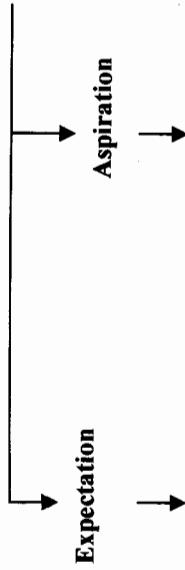


## • Opportunity

- Place theatre at the cutting edge of developing creativity, confidence and entrepreneurial flair.
- Place theatre at the heart of "Determined to succeed" initiative.
- Place theatre and theatre network at the heart of cultural tourism
- Create direct funding from enterprise to invest in creativity via theatre practice.
- Create clear routes of articulation/exchange between theatre, new media and broadcast.
- Create new ways of supporting the arts entrepreneurs.- cultural venture capitilism.
- Place theatre and theatre network at the heart of social economy development.

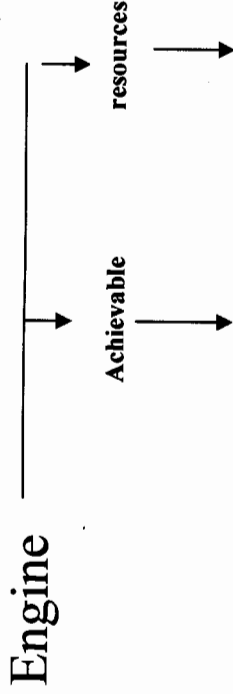
## • Challenge

- Break down current perceptions of subsidy junky arts sector and recognise economic value and viability.
- Demonstrate unique selling point of theatre as an enterprise as opposed to industry or technology- ie intellectual property value.
- Design clear routes for funds to stream.
- Measure outcomes.



**Educate**

**Enlighten**



**Empower**

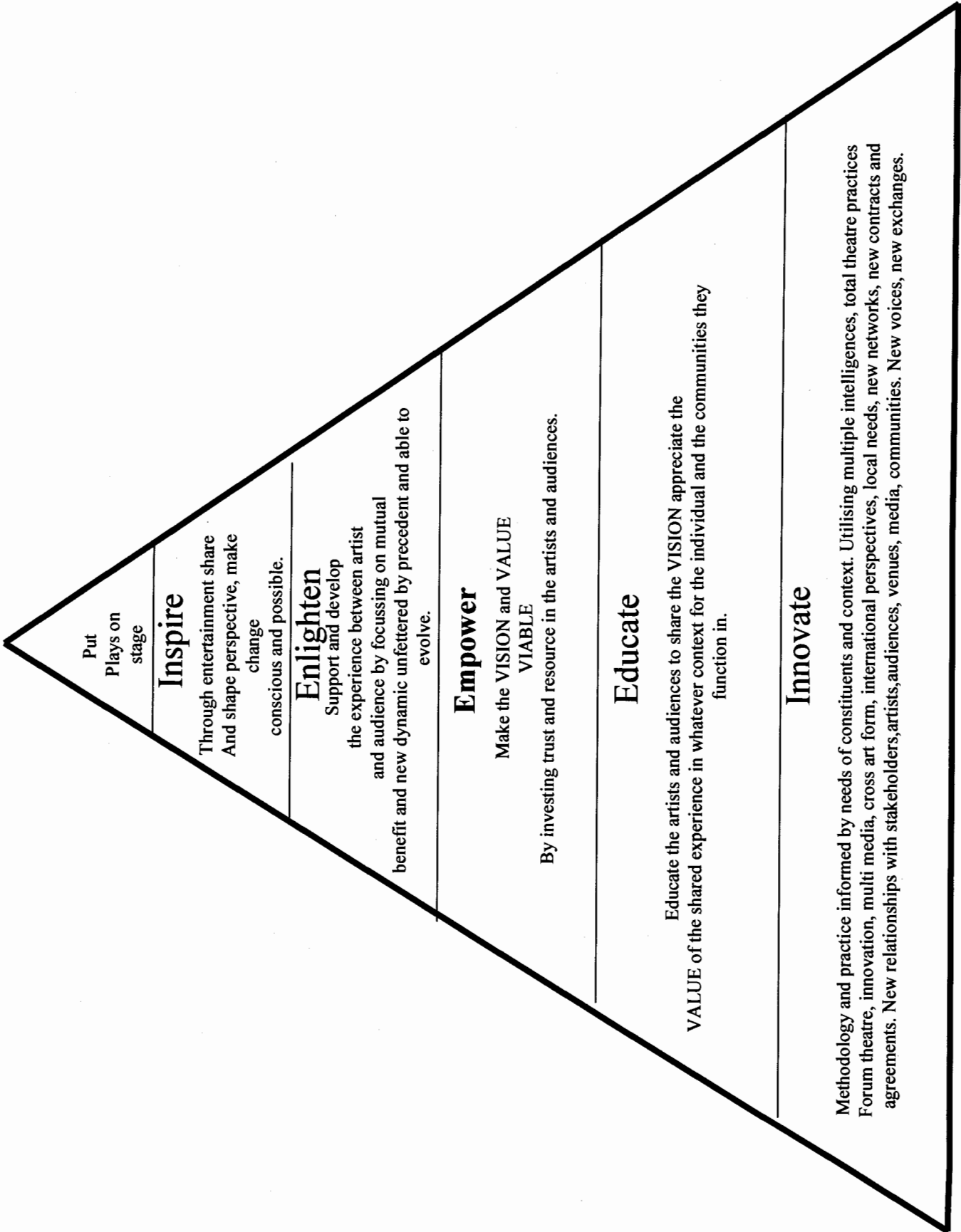
**Innovate**

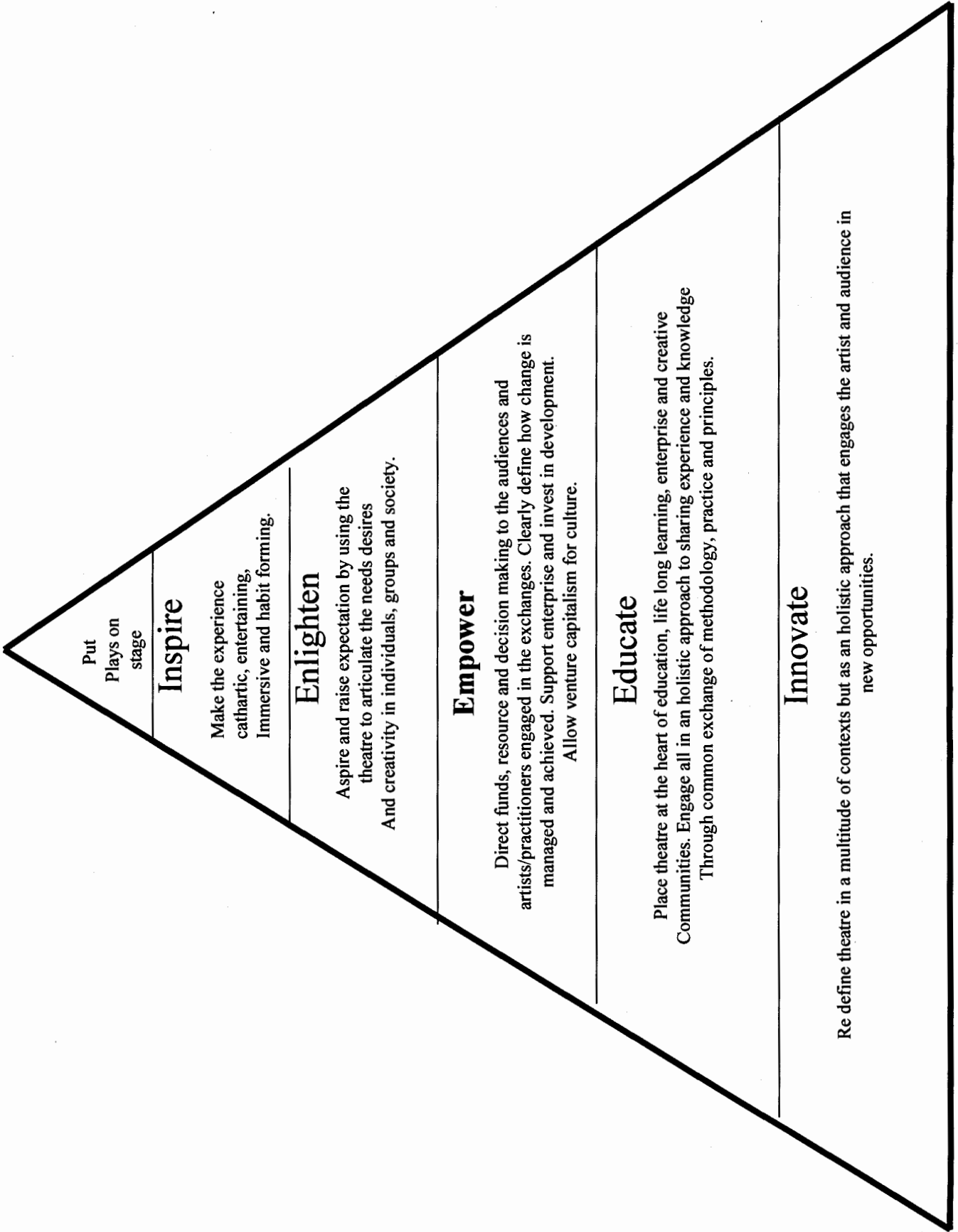
## • Opportunity

- Place artists and theatre practitioners at the heart of developing and sustaining creative communities.
- Place artists and practitioners at the cutting edge of developing education and life long learning.
- Empower artists with real budgets and resources to engage individuals and communities in a life long holistic exchange and immersion in theatre practice.
- Replicate models of good practice throughout Scotland and create sustainable networks.
- Make theatre the voice of the national culture abroad and at home via Diaspora and international exchange.

## • Challenge

- Train artists and practitioners to deal with responsibility and new place in society.
- Don't compromise the aspiration in favour of what can be achieved.
- Consolidate the networks and infrastructure to support the "engine."
- Find new ways of evolving and sustaining a dynamic and engaging culture that doesn't pander to precedent or prejudice.





Put  
Plays on  
stage

## Inspire

Make the experience  
cathartic, entertaining,  
Immersive and habit forming.

## Enlighten

Aspire and raise expectation by using the  
theatre to articulate the needs desires  
And creativity in individuals, groups and society.

## Empower

Direct funds, resource and decision making to the audiences and  
artists/practitioners engaged in the exchanges. Clearly define how change is  
managed and achieved. Support enterprise and invest in development.  
Allow venture capitalism for culture.

## Educate

Place theatre at the heart of education, life long learning, enterprise and creative  
Communities. Engage all in an holistic approach to sharing experience and knowledge  
Through common exchange of methodology, practice and principles.

## Innovate

Re define theatre in a multitude of contexts but as an holistic approach that engages the artist and audience in  
new opportunities.

# Artist/Practitioners

# Audience/Stakeholders

Share craft and continue development by returning to first rung as teacher and learner.	Enlightenment Inspiration Entertainment
Inspire, creative Development. Put plays on stage.	Education Entertainment
Development and Design, maintain Dynamic. Part of The engine.	Empowerment Entertainment
Company member Part of the engine	Entertainment
Commission/first job	Medium scale tours Pantos, TIE, Community plays.
Education Life long learning freelance./project Work.	Community, Education groups Small scale theatre schools
College/graduation	Family, personal Engagement, Academic objective

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# Random List of aims, objectives and opportunities

- Work with LTS, drama network, arts link network, FLAT, create integrated solution to theatre/creativity in school curriculum and full learning agenda-see exec priorities. Could lead to roll out of ArtsWork and other models of good practice- determined to succeed. 5-14, fusion, transitions.
- Work with CVS, Young Scot, YouthLink, Youth Parliament give voice to the medium- integrate to youth forums- regular tours and connections to local/national empowerment programmes.
- Work with Scot Enterprise, BBC, SMG, Scot Screen create links to new and broadcast media via SME's who are breaking the mould and develop via digital channels. At least have one theatre channel.
- Space Unlimited, Strathclyde Uni, Corporates, Arts and Biz aim to generate x number of models that can meet training/enterprise needs. Build network and sales centre to co-ordinate supply and demand.
- Work With British Council, EIF, Develop Critical Exchange, NTOS, SAC international officer sustain at least four Scottish exchanges per year and several more in EIF.
- Create sustainable training that pays people to engage in art and craft development- speak to dept employment about this.
- COSLA to drive LA strategies and marry with our vision and invest in local engines. Replace what was lost after LA re organisation.
- Pay playwrights, directors and actors full time wages to do all of the above, not just putting plays on stage. New contracts new deals new conditions.
- Build large cannon of plays, models, events methodologies to achieve all of the above and share via "market Day" equivalent.
- Train artists in multi media and in multi context theatre through colleges and labs.
- Free transport, free rates, free licences for theatre. Tax breaks and better conditions for working in the industry.
- Create the chaos/dynamic by killing off and culling organisations forcing re invention.

