



Wednesday 25th January 2023 - 3pm-4.30pm

APPG for Children's Media and the Arts

Minutes by Ellie Stone (ACA)

Chaired by Baroness Floella Benjamin

“The Importance of Keeping Drama and Theatre for Children and Young People Alive”

Venue: **House of Lords, Committee Room 3a**

Speakers: **Dr Steve Ball** - Chair DTEA - Drama and Theatre Education Alliance
Dr Geoffrey Readman - Chair - National Drama
Noah Superville - Pupil (Finchley Catholic High School)
Tianna Moore - College student
Bhavik Parmar - Head of Education - Birmingham Repertory Theatre
Romana Ffello - Head of Creative Engagement - Kiln Theatre, London

Thanks: Vicky Ireland MBE - Chair - Action for Children's Arts

No MP's present

Audience of Attendees

Martin Berry - Nottingham Playhouse
Hugh Blackwood - Drama and Theatre Education Alliance
Tracey Cruickshank - Drama and Theatre Education Alliance
Pete Dowse - Chickenshed Theatre
Rob Elkington - Arts Connect
Prof Kene Igweonu - London College of Communication
Michael Judge - Drama and Theatre Education Alliance
Amanda Kipling - Goldsmiths College (Senior Lecturer)
Trevor McFarlane Culture Commons
Adam Milford - Theatre Workout
Samantha O'Reilly - Coombe Boys School (Assistant Headteacher)
Rupert Rowbotham - Drama and Theatre Education Alliance
Ellie Stone - Action for Children's Arts
Lisa Superville - Parent of Noah Superville
Susan Whiddington - Mousetrap Foundation
John McMahon - RSA - Head of Education

All speakers speeches are in full below.

3pm - Welcome from Baroness Benjamin

Welcome all! We are living in challenging times, but despite this we need to stay optimistic and empowered. We must not forget the importance of Drama and Theatre Education for Young People. Personal, social and educational development is essential in our commercially driven world; theatre and the arts helps us to develop and address this lack of balance. Children's lives are enriched beyond measure through the arts, in such difficult times in the world we need the arts and Drama more than ever! Theatre has always been a part of us and our rich cultural tradition and heritage in the U.K. It is vital to that young people are introduced to theatre at a young age, as they may not be given that opportunity at home. The appalling decline of uptake of theatre in schools, means children may grow up without ever setting foot inside a theatre, we must find a way to change this!. The visual stimulus of theatre is so important to help young people spark imagination, develop social relationships and build self esteem.

Children have the right to have their lives enriched by theatre culture, as a vital part of wellbeing. The example of Floella Benjamin's play was given 'Coming to England', the play deals with themes of racism, adversity and resilience. Children are given so much continuous negative messaging, the stimulus of seeing a play enables freedom of expression, confidence and the space to express opinion, reminding children that they have voice and they can use it! Perhaps one day they can sit in Baroness Benjamin's seat!

Baroness Benjamin introduced the first Speaker.

Steve Ball Speech - Chair DTEA

The Drama and Theatre Education Alliance is a network of UK associations working in drama and theatre with, for and by children and young people. Our collective membership includes thousands of individuals, theatres, businesses, schools and universities across the UK.

The three key objectives of the Alliance are:

1. The inclusion in the curriculum of Drama as a Foundation Subject in the National Curriculum with the same status as Art and Music;
2. The entitlement of every child to at least one annual engagement with professional theatre.
3. A drama curriculum and theatre repertoire that is more representative of the UK's diverse population.

The unprecedented challenges all involved with drama and theatre for children and young people in recent decades led to the coming together of multiple individuals and organisations to launch of the Drama, Theatre and Young People's Manifesto in 2019, and the subsequent establishment of the Alliance in 2020.

Seize The Day!

In March 2022 the DTEA co-ordinated events led by schools, theatre companies and practitioners, who invited their local MP and press to visit them and witness their experiences.

We are expanding our campaign for 2023 with a weeks worth of events across the UK in schools and theatres, featuring performances, workshops and more with children and young people.

You don't have to do anything special - just do whatever it is you do best, but invite your local MP, councillors, and press to experience it with you!

You could:

- Run a drama class or workshop, perhaps with a visiting practitioner,
- Stage a short performance by children and young people,
- Hold a cross curricular drama project in a school,
- Deliver a drama-centred assembly,
- Stage youth theatre performance in a local theatre or community setting,
- Stage a student production, a work in progress, a rehearsal, or extract of a project in a university, perhaps with a local school invited to attend
- Stage a professional performance with school audiences in a theatre school, library or community setting.

Baroness Benjamin - We can only make these changes if we work together! The strength of the alliance is about us all working as a collective. Teachers, headteachers, University Lecturers and Theatre Makers - all coming together as one alliance.

Confidence building is also key and drama helps to shape that skill in our young people, developing skills for the workplace. Drama needs to be in the National Curriculum! The curriculum needs to broaden and diversify. What is the long term impact for young people? We have to work together to inspire change and parents/guardians also have a part to play. Drama ensures we build skills as human beings going to in to the work place! Developing life skills in confidence building and presenting ourselves, essential in all careers.

Tianna Moore Speech - College Student - Age 18

Hello, I would like to start by thanking you for inviting me here today to speak about the importance of keeping Drama and Theatre for children and young people alive.

Drama is an important subject because it helps:

- Children to develop their creative thinking, storytelling and imagination,
- To build communication skills and work together collaboratively,
- To socialise and create friendships,
- To develop their self-confidence
- And to have fun, which is really important in today's world!

I was lucky enough to be introduced to Drama at the age of four.

The performing arts has enabled me to:

- Think creatively,
- Speak openly and share my ideas,
- Be confident to stand up and perform in front of an audience, for example being here today and giving a public speech.

The skills I have gained by being involved in Drama and in theatre from a very young age are still with me today.

Not only is Drama a creative and an enjoyable subject it is also highly educational. Drama provides children and young people a pathway to explore different perspectives whilst raising awareness on social and political issues. For example, friendships and racism. This helps young people to develop feelings of emotion and empathy.

Drama and theatre are interconnected, and it brings communities of people together. Theatre allows an audience to connect with performers and form emotional bonds with characters.

In addition theatre performances help to provide job opportunities and encourage people to visit the local area providing support to local businesses.

Theatre plays a key part in a child's development. A study by Dr Natasha Kirkham from Birkbeck

University in 2019 showed that children as young as 3 years old can experience the following 3 benefits:

- improved social tolerance
- improved academic performance and
- awareness of social change by engaging with performing arts.

A study by Digital theatre in 2022 involving 250 English and Drama teachers found that 72% of teachers state seeing live theatre performances helps students memorise context and quotes of Dramatic plays. This is essential for exams as Dramatic texts make up a minimum of 25% of the GCSE curriculum.

However, a study by Shakespeare's Globe stated that 44% of teenagers had never been to a theatre before. Factors restricting trips to theatres include costs to parents and schools, as well as the lack of teacher resources.

I believe that every child and young person should have access to Drama and theatre. We need to remove all barriers to access and give more focus on arts activities within schools such as Drama workshops and trips to the theatre. Drama and theatre are essential to young people, we need to support this and keep it alive! Thank you.

Noah Superville Speech - School Pupil - Age 15

Hello Everyone,

My name is Noah and I am 15 years old. I count myself lucky to have been born into a family that loves the Arts. One of my earliest experiences was going to watch, A Midsummer Night's Dream at Regent's Park Open Air Theatre at the ripe old age of 1. Of course, I don't really remember this clearly; but this trip and my subsequent visits to galleries, concerts, cinemas and theatres have just enhanced my love of the Arts and my development as a human being. Unfortunately, not everyone is as lucky as I am to have access to these things. Sometimes, drama lessons, school theatre trips and theatre that comes into schools, may be the only way some children will ever experience the Arts. I am not particularly academic and I have to work extremely hard to succeed in certain core subjects which can be a little demoralising; but with Drama I find a freedom. It is a subject where I can shine and allow my imagination to run wild. This makes me feel happy. It boosts my confidence and allows me to feel equal with my peers, if only for a short while. Others use Drama to express themselves. Something they may find difficult to do in everyday life. Some children find Drama a challenge; but isn't forcing yourself to do something out of your comfort zone a good thing too? Life isn't always going to be easy. People assume that drama is only for those who aspire to be a performer or want to be involved in the Arts when they grow up; but that isn't the case. Things you learn in a Drama lesson can help in other walks of life too. Thinking out of the box can aid problem solving skills. Being able to speak publicly in a comfortable and engaging way is an art in itself. Learning to work as a group is another valuable lesson, and these are to name but a few skills that can be nurtured. Drama and Theatre opens windows onto other worlds. It holds a mirror up to life and allows us to see ourselves reflected in it. From this we can learn about ourselves and the world we live in. It is a platform for free speech and makes people think, explore, communicate, challenge and even change things for the better. Surely all the things I have mentioned here today must make people realise how essential Drama and Theatre are and why they should be encouraged and supported more extensively in schools than they are at present. Thank you for inviting me here today and for allowing me the opportunity to voice my opinions.

Baroness Benjamin - Wonderful Speeches from Tianna and Noah - Congratulations to you both!

Geoffrey Readman - Speech - Chair of National Drama

Good afternoon. I am delighted to have this opportunity to represent Drama in schools and to present the case for Drama as a Foundation Subject; one in which Drama would have equal status to Music and Art in primary, secondary, special needs and alternative education provision. Tianna and Noah have already made some profound points about learning through Drama. To quote: Tianna: 'a pathway to explore different perspectives raising awareness on social and political issues; friendships and racism'. Noah: '...with Drama I find a freedom ... a subject where my imagination can run wild ... I can feel equal with my peers...'

In presenting my case, I too will argue that Drama is an empowering and collaborative art form. At its heart is the unique process of 'enactment'. It is a social art form that stems from the inherent human ability to place oneself in the role of someone, or something, else, within an agreed context. Drama provides opportunities for children and young people to negotiate meaning and to articulate the kind of future world that they want to see. The learning potential of Drama is internationally recognised for its contribution to the development of a healthy, creative and democratic society. Theatre-making, children's play, role-taking, rituals, digital and fictional narratives, social game-playing and the study and performance of written texts are all inherently part of the human capacity to make sense of the world through imagined experience.

Drama is a statutory requirement in: Australia, Finland, South Africa, New Zealand, Iceland, Canada. Why, then, in England, is Drama and theatre so frequently placed at the bottom of an arts hierarchy? Why has there been an 18% reduction in Drama teachers since 2010? Why have examination entries fallen by 35%? A reduction from 81,000 in 2010 to 52,000 in 2022? I'm going to suggest that many of the following factors indicate why this might be the case:

Primary

Whilst there is excellent practice in some primary schools, the majority are struggling to deliver anything more than the school production and nativity play. There is a shortage of subject specialism; finance makes theatre visits problematic and the over-riding emphasis on assessment and testing reduces time and energy for high quality teaching; particularly in respect of the arts.

Secondary

At Secondary level, the introduction of Ebacc and STEM has created a subject hierarchy; one that has again marginalised Drama and Theatre education. Schools are designing their Drama curriculum around the syllabus requirements of the four Examination Boards. Many schools now ask young people to make their options in Year 8 in order that longer can be spent on GCSE Options at 12!

Further, I suggest the very identity of drama and theatre as a practical arts process is being undermined by written work and assessment. 70% at GCSE - 60% at A Level. It often appears that the word 'academic' is only achievable through the written word. Imagine Leonardo and Beethoven's response to that.

Teacher Education

This is a matter of serious concern; one which is threatening both theoretical and practical innovation. Learning how to teach drama requires more than 'subject knowledge'. It also needs well-resourced courses that are taught by experienced and well-qualified practitioners. The proliferation of 'school-based' routes into teaching, with their focus on the practice of one or two schools and a curriculum based solely on theatre practitioners has resulted in a restricted training experience. Early Careers Teachers need to engage in practical work that exemplifies key aspects of pedagogy and theory. High quality Teacher Education requires time for practical exploration, critical reflection and the assimilation of relevant theory and research.

Why will making Drama a Foundation Subject make a difference?

a) It will help to address the unfairness of the subject status that exists in the arts hierarchy. It will ensure that all children and young people have opportunities to learn about and through drama and theatre within a broad and coherent curriculum.

All children have an entitlement to all arts subjects, in equal measure.

b) Although it will require increased funding, it is time to end inequality. Independent schools often provide lavish resources for Drama and theatre. Eton and Harrow each have more than one theatre. A scan of independent school websites make it apparent how highly Drama is valued. Interestingly, in the programme for Jerusalem, Sir Mark Rylance also questions this inequality in relation to the future of the acting profession.

c) As long as Drama is described in a single paragraph and located within the English curriculum, I am not sure that Ofsted will begin to report on teaching and learning in Drama. At the moment, there is virtually no evidence of Ofsted Drama Research Reports or evaluations of primary or secondary curriculum Drama. Ironically, many Drama teachers would welcome the opportunity to share their pedagogy.

d) Foundation subject status will highlight the urgent need for specialist Drama teachers with appropriate subject knowledge, professional support and relevant training. This must include teachers who are in SEND education and mark the end of their professional isolation.

e) It could also bring to an end the unacceptable practice of one-person departments teaching an entire school, without the resources and energy to teach effectively. In conclusion This rationale is based on educational, artistic and social criteria. There is also an abundance of academic research to draw on. The potential of Drama learning is the significant matter today, not the current state of the economy. It is our children and young people's educational future that is at stake. Implicit in that future is a responsibility on all of us to provide them with an opportunity to celebrate their diversity and to make their academic, social and cultural identity central to their learning process.

In my opinion:

- a) curriculum review,
 - b) investment and
 - c) action is required
- Urgently!

This Alliance has been created to ensure that all children and young people have opportunities to learn about and through drama education within a broad and coherent curriculum that is taught by teachers who have appropriate levels of subject knowledge and have received relevant training. It is one of the key ways in which human beings make sense of the world, how children develop cultural understanding, creativity, aesthetic sensitivity and wellbeing.

Note -

National Drama (ND)'s curriculum statement is inclusive of all drama and theatre practices that enable students to experience and engage in learning opportunities within a coherent, relevant and appropriate context. ND particularly welcomes practice that is inclusive of communities that are deemed to have those 'protected characteristics' identified in the 2020 Equalities Act. These activities are all part of an artistic learning spectrum that includes child-play in nurseries and the performance of plays in theatres. In the curriculum, the creative, social and aesthetic process of learning through and about drama and theatre enables young people to express what they care about and why. Participation facilitates understanding of human heritage, culture and personal identity. It offers direct experience of democracy, environmental matters and social issues. This learning stems from the inherent human ability to place oneself in the role of someone, or something, else whilst engaging with others in meaningful and agreed contexts. Drama provides opportunities for children and young people to negotiate meaning and articulate the kind of future world that they want to see. National Drama fully supports the achievements of the Representation in Drama group. However, whilst we endorse the importance of 'links to the industry', the 'industry' is only one significant part of the experiences we should be offering children and young people, as *mezze eade* implies. Drama, in all its forms is one of the most natural ways in which younger children make sense of their changing world. It empowers them to explore the social implications of their 'cultural identity'.

Bhavik Parmar - Head of Education - Birmingham Repertory Theatre

One objective of the DTEA is that every child and young person should experience live theatre once a year. It was found that schools are the main provider for cultural engagement for young people. In a study by Arts Connect with over 1200 young people, 40% of young people said their school had organised their most memorable trip relating to culture or arts. So if schools play such an important role in influencing young people's cultural engagement, why is there a barrier to provide young people with these opportunities?

Angela Lowry, a headteacher from Raddlebarn Primary School, emailed me with an overwhelmingly positive response to seeing our Christmas Show. However she mentioned the school went into deficit within their budget to make this trip possible and not many parents could afford this trip. Angela wrote to parents saying 'if you are willing and able, in the season of good will, would you like to pay it forward and either contribute to or pay for a family who cannot afford a ticket'. Within 15 minutes the school had raised £680 to cover the remaining tickets. That's how much the theatre trip was valued by their school community!

Drama is a source for culture, identity and heritage; it inspires us to take risks, think critically and builds social cohesion through collaboration. It can change and shape our lives through developing creativity, cognition, empathy and resilience. And I mean this for all our young people. I've personally worked with children at Braidwood School for the Deaf, and have had wellbeing teachers, tell me about the impact of drama sessions and how its allowed young people to access their emotions linked to past events and find ways to communicate them which otherwise may not have been possible. Some of those young people have struggled to communicate with their own parents as not all parents would know BSL. Children and young people thrive in schools where drama is accessible to all through the curriculum. 65% of the general population are visual learners and people retain 80% of what they see. With 67 Million people in the UK, that's 13.4 million visual learners across the country. Yet why are young people not entitled to see theatre? A cultural resource that heavily impacts and benefits their learning?

The Rep theatre works with schools across the Birmingham, engaging with around 1400 young people every week. We go into schools and bring curriculums to life giving young people a new way to access learning with our practitioners, we invite them into our spaces, allowing them to take ownership and perform on our stages. For many young people we are their first experience of theatre. But these schools shouldn't have to rely on us, they should be entitled to this experience as part of their curriculum. We invited a group of students to meet Baroness Floella Benjamin, hear her inspiring story and share the stage with her. An experience these young people won't forget. Those young people then watched *Coming To England*, a story about racism and migration. A play that should be on a school's syllabus because it resonates with stories of diversity on a level that young people can understand. This production took place in Birmingham where 29.4% of the population were people of the global majority. Theatres are doing their bit to bring relevant stories from the world onto our stages, so young people have positive role models and have stories they can relate to. If we as a sector, can clearly see the impact theatre makes in young people's lives, why are we not letting them see a resource that can ONLY POSITIVELY impact their future.

Romana Fello Speech - Head of Creative Engagement - Kiln Theatre

My name is Romana Fello, I am the Head of Creative Engagement at Kiln Theatre and chair of the London Theatre Consortium's Creative Learning group. I sit on the Drama, Theatre and Education Alliance representing the London Theatre Consortium (which is made up of 14 London National Portfolio Organisations). Through the London Theatre Consortium, we have worked for the last seven years on what is now named the Representation in Drama

initiative. We have heard most eloquently from Tania and Noah and my colleagues, the benefits of participation in the Drama and Theatre for children and young people, economics and society. When advocating for keeping the drama alive, we must ensure we mean ALL children and young people. That no matter how you identify, theatre and drama, with all the rich benefits we've heard, feel like a place for you. That you are entitled to hear and make stories which reflect and represent the global community in which we live.

Theatre's have a responsibility to programme work by writers and theatre makers from the global majority, who are working class, disabled, LGBT+ and this being part of Arts Council England's creative case for diversity is welcome. We also have a responsibility to ensure the performers, creatives, crew, leaders of our buildings, senior management and staff are representative of our global society and that the industry is set up in a way which supports everyone to work in this industry as their whole self.

And yet, theatre staff and programming are not always reflective of the society in which we live and of course this is due to institutional and systemic imbalances but I also believe there is a direct correlation between this and the lack of representation in our classrooms. If you don't see it, how can you be it?

The media young people engage with outside of the classrooms is on global platforms, it is reflective of the world in which we live, and yet the work they study in their classrooms does not reflect this.

In 2022, Bloomsbury Publishing reported that 96% of A-Level drama texts taught for English Literature were by white playwrights. 93% of teachers surveyed wanted to see a more ethnically diverse range of writers offered by exam boards and 66% said they needed support to teach texts that tackle issues relating to race or ethnicity. 0% of students answered an exam question on a play by a Global Majority writer in England in 2019. This lack of representation creates barriers to participation, creating additional barriers to sustainable careers in the arts for those from under-represented backgrounds.

Please note, I use English Literature statistics here as there are no official reports for Drama but informally we know that until 2021 and the work achieved through Representation in Drama, 100% of set texts studied for Drama were by white playwrights.

When children and young people see that the set texts, which are seen as the important texts, the texts for examination, are written by and feature only one demographic, then it is reinforced that there is only one demographic in our society who are worth studying, who are worth validating and who are worth celebrating.

It is time for better representation for everybody's benefit, to ensure that everybody feels dignity and belonging in classrooms, theatres and society. When working with young people over several years on this initiative, we have been consistently told that they often do not or have not seen themselves or their peers represented in the work which they study or perform. In order for students to see theatre as relevant for them, to be lifelong audiences, to see Theatre as a viable career, to become Drama teachers, to take up the arts at GCSE or to utilise the transferrable skills the arts have to offer, they have to see that there are people who are like them and people who are not like them in the work they study, watch, listen to, and perform.

As we've heard, Drama and Theatre teach empathy, community, expression and teamwork – to name a few of the benefits. If all stories and experiences are engaged with by young people in classrooms, then the divisive world in which we find ourselves in, might not exist. If we begin to hear and understand and empathise with one another's stories, of stories which have been historically marginalised, then fear and hatred which often come from a lack of understanding or exposure would not be so prevalent. We have to shift the narratives around who holds power and whose work is valued in our classrooms. All identities need to be validated.

Over the last seven years, myself, creative practitioner mezze eade and other LTC colleagues have worked closely with exam boards, held symposia for industry professionals, teachers and young people and led workshops for teachers and lecturers across the country to support the teaching of Drama which is representative of the society in which we live.

Through this work, three of the four exam boards have been supported to add new set texts

to their set text lists and to create resources which support teachers to teach these new texts. We have seen the writers who feature on the set text lists finally begin to move away from being entirely white playwrights who are mostly men, to the addition of several new texts by writers who are more representative of our country and our young people. However, through consultation, teachers have informed us that they want to teach new texts, practitioners and stimuli by global majority, female, LGBT+, disabled writers but lack the time, resources and confidence to be able to do so. If Drama were to be more valued as a subject, if it were to appear on the national curriculum and if a stipulation of the curriculum were that young people study a diverse range of texts, practitioners and stimuli which reflect the global society in which we live, then I believe that all young people would feel they belong in our classrooms, have the right to express themselves, see the arts as a viable career and feel valued in our society.

Q and A

Baroness Benjamin - Congrats all of you on sterling work!

It's a shame so many theatres closed during Covid and further cuts have been made...

Steve Ball sums up **Seize the day!**

- Speak to government and policy makers on the challenges. DTEA addresses all political parties.
- Invite your local MP in to your school to see a workshop or performance.
- MP's from 20-27th March can experience Drama in their constituencies.
- Take part, Get involved and register for Seize the Day on the DTEA website

Baroness Benjamin

- Focus on the Lib Dems! - Attend one of their cultural meetings to help push things forward...
- Send the 'Seize the day' Proposal to Jane Bonham Carter
- We need to be proactive, make your voice heard far and wide!
- DTEA must attend the next Liberal Democrat Conference !

Thanks from **Vicky Ireland** (Chair of ACA - Action for Children's Arts)

Action for Children's Arts is part of the APPG, we work together with the DTEA. We (The U.K) are an island of theatre, and we are allowing it to disappear, T.I.E (Theatre in Education) - has disappeared almost entirely. We at ACA are in touch with young people and their voices - currently they are being let down! Children are the future and drama is being denied to them.

Questions from the audience - Answers from Baroness Benjamin

1. What advice / arguments should be used in regards to reaching people in power?

Micheal Judge

We need to reach the treasury and make them realise the importance of drama and theatre. Look at the Oscars and The BAFTAS?. If theatre industries are allowed to die it will cost the country money1. We need to think beyond the next tax year and the next budget, this is a long term goal. The message is not getting through to the government. We need to make the questions heard and then they must be answered, the argument for change is economic.

111 Billion is earned per year from the creative industries and there is a skills shortage in the UK!
We need long term thinking.

2. As adults we are failing so far to make this argument to government. What do the young people think we can do to make change?

Prof Kene Igweonu

Answers from Tianna Moore and Noah Superville.

Workshops in Schools, in Primary especially. Performances, talking to children about theatre and the arts from professionals! Currently in Primary schools the Nativity play might be the only exposure to Drama. Schools must be properly resourced for this. Children need to know they can have a future in theatre and be inspired to do so...

3. If good campaigning is about clear asks what is the number one Question?

Rob Elkington

From Steve Ball

It can't be one ask unfortunately, there are essentially three asks.

- Drama needs to be part of the National Curriculum
- Annual entitlement for Children to experience live theatre once year
- Broaden and diversifying School curriculum and theatre repertoire

It's all equally important.

Geoffrey Readman

Let young people speak, they are our best advocates! We should be supporting them to have the forum.

4. There are so many music champions in government - who are the theatre champion MP's?

Vicky Ireland

Baroness Benjamin

We must find them! - If we continue in this way the result is detrimental to the country and our young people.

5. This relates to Early Years engagement. How can we also engage parents who lack confidence - Key Stage 1 and Primary is so important?

Martin Berry

Baroness Benjamin

Precisely, it's the very young age that have so much to gain from creativity, play and the arts and parents are essential in this engagement.

6. John McMahon - RSA - Head of Education - points raised

- Arts Pupil Premium that hasn't been delivered yet...
- Local politicians need to be engaged, Tracy Brabin and Andy Burnham, have incredible agency beyond Westminster, it's essential they are all up to speed (all Metro Mayors)

Summary of final points

- Tell EVERYONE about Seize the Day! Ensure all TV and Radio picks up on the campaign.
- Why are children not being considered? - they are the future!
- Write to your local MP! Speak up! Especially the Lib Dems! All young people should write to their MP's...
- It's the Treasury that needs to be won over, that is the key to unlocking finances for Arts....
- The terrible state of child mental health!. Creative Arts are essential for health and wellbeing. Drama gives you the confidence to deal with challenges! Health bills will be reduced! This is a part solution to take pressure off the NHS.
- All voices are important - we must ALL speak up and empower those who are not. MP's need to know that these issues affect their constituents - who vote for them!