

Creativity = Capital

Report



Scottish Charitable Incorporated Organisation (SCIO)
Charity No:SCO40509



The Scottish Parliament

23rd April 2013

Event sponsored by **Jean Urquhart MSP**

info@room13international.org



**PO Box 7043
Fort William
Scotland
PH33 6WL**

**A full transcript of
Room 13's presentation
to The Scottish Parliament**

With foreword by
Professor Richard Demarco



Foreword

I first heard of Room 13 many years ago. This year, I actually experienced the reality at a one-day event, which took place under the aegis of The Scottish Parliament at Holyrood in early spring this year. It was entitled 'Creativity = Capital'. Thus, it was inspired by the art and philosophy of Joseph Beuys, the German artist who famously stated in his role as a teacher, his firm belief that 'Everyone is an Artist'. By this he meant that everyone is born to be creative, particularly in their place of work. His work encapsulates his concept of what he called 'social sculpture'. He believed that everyone should be given the opportunity to contribute to the common good of their community whether large or small.

Over the past 19 years Room 13 has helped place Fort William on the world map as a place where education and culture are regarded to be two sides of the same coin.

Hearing first hand from the young artists responsible for Room 13 made me determined to drive north-westwards from Edinburgh across Rannoch Moor in the 1970s in the footsteps of Joseph Beuys towards the Hebridean shoreline on that Road to the Isles, made famous in Scottish folksong. It took me to Fort William and the world of Caol Primary School on the outskirts of Fort William.

It is a magical world, this land of the Celts. There is surely something in the air, apart from the obvious reality of 'the tangle of the Isles'.

The Room 13 experiment has now spread world-wide and, next year, it will celebrate the twentieth anniversary of its almost miraculous coming into being.

It fulfils my firm belief that Joseph Beuys had good reason to declare that 'everyone is an artist'; certainly, everyone at primary school level. So the question is – why not on secondary and tertiary levels of education?

Room 13 encourages not only visual arts and performing arts to flourish, but with them all aspects of music and literature.

It also helps bridge the ever-widening gap between the worlds of the artist and the scientist. It provides positive proof that art is the language which identifies education with creativity at every level from childhood to old age.

The Demarco European Art Foundation has a moral obligation to help spread the good news of Room 13.

We must take every opportunity to highlight the aspects of The Demarco European Art Foundation's Archive and art collection which relate Bueysian theory of art and education to those made manifest through the nineteen year history of the global world of Room 13.

PROFESSOR RICHARD DEMARCO

Demarco European Art Foundation

Sponsors

Our thanks to Douglas Graham for his support in putting this publication together.

lamontdesign:

resipole
studios
www.resipolestudios.co.uk



Setting the Scene.

If you are lucky in life, you will come across an organisation or a group of people or an individual that is making something very, very special happen. I can say that when I first discovered Room13 all of the above were involved.

Primary School children, discovering themselves, discovering business, discovering responsibility, discovering their own creativity in art and other things. Most impressive was their ability to really think, to discuss, to share and to decide what action was required in managing the company that is Room13. Education as it should be.

Like much that is really good about Scotland, knowledge of what they have been achieving for some years, remains largely unknown. By offering to host an event in the Parliament I hoped that it would be an opportunity to spread the word that Room13 has something that all of Scotland needs.

The detail of what they do and the extraordinary development of the international network that has sprung forth as a result will become clear as you read this report. Be ready to be impressed. If Room 13 captures your imagination, visit one of the studio open days in Lochaber. No journey or time could be better spent.

JEAN URQUHART MSP





Welcome & Introduction



ANYA: Good evening ladies and Gentlemen. My name is Anya Richardson. This is Johnny Soe-Paing and Zuzia Kruk. We are from Lochyside RC Primary School in Fort William. We are all directors of Room 13 Lochyside, the art studio in our school. Our Room 13 started in 2002.

As we are the management team it is our job to make sure the studio runs nice and smoothly. Tonight it is also our priority to make everything run smoothly. It is our pleasure to welcome you and we hope you will enjoy the evening.



ZUZIA: We have called this event, CREATIVITY=CAPITAL, because creativity is the capital of life and all things used in it. Without creativity there would be nothing.....no houses, no food, no countries, languages or cultures. The world (which would not even be thought of as called a WORLD) would be plain and boring!

We looked up the meaning of the word capital and the definition of it was: anything that can enhance a person's power to perform economically useful work. I think that means for example: a stick and a stone are the capital of cave men or roads and street lights are the capital of cities.

Creativity is obviously the capital of artists but also of everything else. Anybody who wants to produce something needs creativity. Unfortunately a lot grownups have a phobia of art; they think they are useless. That's a shame because then they don't realise they are actually creative and that makes them blind to a lot of good ideas that they could be using in their life.

In Room 13 we learn to be creative so that we are not afraid of being creative when we grow up. We also realise that creativity is not just needed for art but also things like running a business or even running a country! The purpose of our presentation here tonight is to make everyone understand why we think that creativity is important to everything.

Thank you



JOHNNY: Now I would like to introduce you to Jamie Lee, Natasha and Anna. They are from Room 13 Caol. Their art studio in Caol Primary School is the original Room 13. It is the first Room13 in the world as was first started in 1994.

Room 13 Caol has a very interesting history. Some people here might know the story of how Room 13 started. Very many people all over the world have seen the famous Room 13 documentary film called What Age Can You Start Being an Artist? That film is quite old now so most of the people in it are grown up! But Room 13 still continues on in Caol.

Jamie Lee, Natasha and Anna are going to tell you about themselves and their experiences with Room 13 and they will show a short film they have made about their studio as it is today.



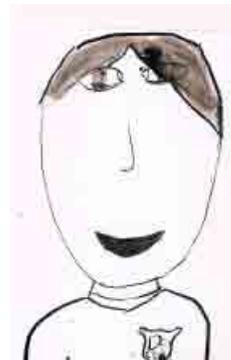
a young person's perspective...

My name is Anna MacDonald. I am 10 and I am in Primary 5.



I have had a good experience in Room 13 because of all of the art I have done. I have had the chance to work with different materials such as wire, canvasses and paint.

I don't come to Room 13 every day but I had 3 hours to do art when I went to the Saturday workshop. Richard, Clare and Sarah ran the workshop and it was in the Room 13 community studio which is in the youth centre beside our school. There were themed activities, for example the first week was colour and light and we learnt about the colour spectrum! Another Saturday we looked at size and scale. We compared a real life kayak in the studio with a small drawing of a really large boat, and I made a piece that was the height of the stairs by using different objects to make marks reaching all the way down.



On another weekend we went down to the shore and looked at how the water makes vein shapes in the sand and we also saw a hermit crab. At the studio, Korrine, Richard and I talked to people from the University of the West of Scotland. They were here to see the studio and to learn about Room 13. They also looked at the shore and found lots of things. At the end we all got together to talk about Room 13.

In class we have done projects about London, Pompeii, and Clara the Rhino by Pietro Longhi. When Richard comes to our classroom he helps with all the projects and makes us look differently at things than when we look at them at first.

Now we are doing cave paintings and some things about Banksy and Michelangelo. It is amazing how Banksy did most of his work in one night and how Michelangelo was a sculptor and did The Creation of Adam which is a painting in the Sistine Chapel.

I was astonished when I heard that some adults had a phobia of art! I could not believe that anyone would be afraid of doing art. They are missing out on all the fun. I think everybody is creative in a way.



I am Natasha Gregor and I am 10 years old.

“

I am the project manager in Room 13. I organise all sort of projects in Room 13.

Recently we did a really big project called the portrait project, it was hard. It involved us making portraits of employees of TBWA and if we finished them in time we would get paid. The hardest thing for me was getting people to draw them and finish them!

I am also in charge of taking the school photos.

Taking the school photos were really hard to do because people were NOT smiling and small children moved a lot. It was also hard because In the morning the lighting was darker which meant we had to adjust the setting on the camera.

Me and Bethany H had to run about for people in each class and we had a list to tick the person off so we can move on to the next person. It was very hard to organise but it all worked out for us. We were really happy that everyone liked their photos.

The best part is when people smile for their photos to be taken. My mum said to me “People are putting their childrens’ school photos up on face book.”When my mum told me this, I was amazed because I thought people would not put our school photos on face book. I didn’t realise they were so good.

I was a bit worried when I started doing photos in Room 13 because I thought I would break the camera! But now I feel better because I know how to do it and I still take photos out of school with my mum’s friend John.

We raised over £800.00 this year just by taking the school photos. Everyone in Room 13 is happy about how much we raised and it means we can get more things for the studio.

Next year we can improve the photos by getting new lighting and new curtains.

I really like coming up to Room 13 every day and it is the BEST thing ever.





My name is Jamielee Birrell. I am 11 years old and I am in P7.



I haven't been in Caol School very long, but already have quite a big experience of Room 13. My first impressions of Room 13 were "Wow. This is messy." But I now know that it is not messy, it is organised in an artistic way.

I enjoy coming up to Room 13 rather than going out into the playground because I feel as if I can express my feelings through art. I also like coming up because I can draw and paint whatever I want, and I don't get told to change it.

I have done a lot of different pieces of art. I have done some quick sketches, paintings and lots more. My favourite piece of art I have done is a canvas I done with my friend Carrie.

We collected lots of things that weren't being used around Room 13, and we sorted it into categories so it was organised. We then used a glue gun to glue it on. I think it's a really good canvas. We spent a lot of time working on it and we hope to put it into an exhibition I am a studio monitor in Room 13, along with Emma-Jane and Carrie, and we really enjoy our job.

I didn't have a Room 13 in my old school, and I would say it is a lot better to have one. I come up to Room 13 almost every day and I really enjoy coming up to work on my art skills. Richard is also a great help.

If there wasn't a Room 13 our break and lunch times would be very different and everyone would be upset. We would lose the opportunities to do art every day and we wouldn't be able to work on our art.

Thank you for listening to my presentation, I hope you enjoyed it.



Lynne Smith | Caol Primary School

Lynne teaches Primary 5 in Caol Primary School. She has taught at the school for 12 years and during that time has worked closely with Room 13 and witnessed the ways in which Room 13 has changed and developed in the school.

Possessing an already creative and well-developed teaching practice, Room 13 proved to be a natural fit with her approach. She views Room 13 as a positive element and one that has the potential to enhance everyone's experiences; children and adults alike.



a teacher's perspective ...

“ The big picture - the vision - is for our children to be successful learners, confident individuals, effective contributors and responsible citizens. We wish them to continue their development into teenage years and adulthood to contribute positively in their communities and build a strong Scottish society.

Working with the CfE and Room 13 creates a wide range of rich experiences and opportunities for learning. Combining the comprehensive framework and principles of the CfE with the artist who brings myriad skills and ways of thinking about our world around and inside us allows for a cohesive learning cycle which excites and motivates the children and ourselves as adults.

We currently work in four ways with the resident Room 13 artist;

- Richard is timetabled to work with a group – the intention is to encourage problem solving strategies, independence and thinking skills.
- We will invite Richard to join in when things crop up
- We include him in Interdisciplinary learning each term
- Children may work in the studio with Richard when their classwork is up to date – this is an area we are developing again.

The most interesting ways of collaborating for all of us are during the Interdisciplinary Learning and when something just “crops up”. The class and I increasingly plan aspects of the formal Interdisciplinary learning together and we know Richard will be involved in some aspects. We have learned to plan in a flexible way however we are clear about Experiences and Outcomes to be covered. We consider the principles underpinning this framework and are developing systems for recording /evaluating achievement and acquisition of skills and knowledge. This is in the form of self/ peer/ group and adult evaluations. We use photographic and video evidence. We discuss our progress and areas for improvement regularly. This completes the circle of assessment for learning and directs future plans for learning. This is a work in progress and is fully supported by our Senior Management Team. The process has been viewed and discussed with our QIO during a mini-inspection and we have indicated areas for development.

We have recently collaborated to build London and the next session, Pompeii. Both projects were deviations from the Olympics and Rome IDP's. Richard and I had discussed possible areas for collaboration but during class discussions, the children listened to our ideas and through discussion changed our ideas and created a new focus; the children took ownership. The E's and O's would remain basically the same; the activity and vision for the final product changed dramatically; the consequence being that the principles of the CfE were embedded with

ease. The majority of children were confident with their choices and highly self-motivated. We were able to learn more about how our children liked to learn and areas where they excelled that were not apparent during discrete curricular learning.

Each project took place over approximately 2 weeks and appeared to be random and free. On walking into Room 7 or 13 your first impression might be of chaos but observe and question and it would become increasingly evident that each team was working within a precise process, with clear aims, constructive dialogue and robust evaluations leading to their next steps.

Each team experienced **challenge and enjoyment** and received appropriate support for skills and ordering processes.

Depth and breadth of learning was achieved through Interdisciplinary investigations and use of technology; some groups were self-motivated enough to learn and record more about their building/area and others were encouraged and supported. There was development of resilience, independence, teamwork, social skills and relationship building contributing to Health and Wellbeing experiences in a purposeful context. All experiences and outcomes were marked on our CfE poster and shared with the children to demonstrate the breadth of learning and experiences.



The skills and knowledge experienced and learned were **relevant** and in a meaningful **personalised** context to the children because they made **choices** over what and how to proceed.

Together we tried and will continue to build **coherent experiences**. The curricular links are recorded and shared. The links between the planning, learning and experiencing, evaluating/ assessing/ recording of evidence and identifying areas for improvement are becoming more robust and cyclic as Richard and I continue to learn about the CfE and the ways of collaborating to make the learning as exciting and meaningful an experience as possible.

Richard Bracken | Room 13 Caol

Richard is currently Artist-in-Residence in Room 13 in Caol Primary School. He believes that artists should somehow be visible within a community and be able to contribute in some way to their locality. For him, Room 13 provides an ideal setting for this to be achieved whilst still allowing for the development of his own practice.



an artist's perspective...

“ This film was put together with the help of local film-maker John Sutherland who worked with the pupils and myself in the studio to put across what was felt to be the most important elements of Room 13 as it is today.

So as you can see, there is a wide range of stuff that can occur in our studio. There are many more Room 13 studios functioning in a similar way, but what is most important is that every studio remains individual and unique.

My 'job' as Artist-in-Residence involves a variety of different tasks and activities. My days are varied, challenging and stimulating.

I might come into the studio at around 8.30 and leave around 4.30 or 5. Generally the constant parts of the day are break-time in the morning and lunch-time, when pupils can come up to the studio.

Other times throughout the day I might have a certain class, or perhaps half a class up to Room 13 to work in a slightly more focussed way on a particular project. I also go into some classes either as a one-off project or as a more regular fixture. Teachers are able to allocate time wherever they feel it is of most use – it is a flexible arrangement. Increasingly, pupils are taking advantage of being able to ask their teacher if they can go to Room 13, provided they are up-to-date with their classwork.

Lunchtime is generally loose, unless we have a meeting to discuss important matters in the studio. P4-7 have the use of Room 13 at break and lunch while P1-3 have a chance to use the studio on Fridays, with the older ones assisting them in getting materials and tidying up.

I generally keep Thursday free of appointments – except for break and lunch – to concentrate on my own work – easier said than done!

Throughout the year there might be various projects and events to work towards such as the school photos, which keep our funds going in the studio. We also welcome a steady stream of visitors from far and wide. There is always something.

Before I go on further, I would like to clarify that when I mention the word 'art' I am primarily talking about the visual arts, though many of the points I will make here are also relevant to music and the performing arts – but I'll stick to what I know about for now. Even the term 'visual art' is very difficult to define as it encompasses such a huge range – the lines between what were once distinct disciplines like painting, sculpture, film or photography have become blurred.

Let's just say that art is Big.

Making art is something that we have all done. Exercising our creativity through the production of objects,

drawings, paintings, jewellery and clothing is something that has been practised by every culture throughout history.

Today though we might ask the question 'what is an artist?' This is a difficult question to answer fully - just as difficult to answer as the question 'what is art?' I can have a go though and suggest that artists are people who like to do things differently.

Perhaps by this definition then, some people in the audience can now think of themselves as being more 'artistic' or 'creative'.

Artists are people who are in the business of coming up with new ideas, with ways around problems – although they are certainly not the only people who do so. Scientists, crofters, support workers, explorers, teachers, lawyers and a host of other pursuits and professions all look for new ideas or are able to think their way around problems. Engagement with the arts,

particularly making things, encourages lateral thinking, and develops the idea that there may be multiple answers to certain questions or problems.

Artists are people who are in the business of looking at what goes on around them and interpreting that and then giving that interpretation some kind of form. If you look at art from one century to the next, you will find it changes as life has changed. There is virtually no subject, material or technique that is out-of-bounds to artists, therefore the range of 'stuff' that we know as art today is hugely varied because our modern lives are hugely varied. So as I mentioned, defining 'art' is a constant challenge as artists continue to work in ways that force us to rethink what the boundaries might be.

Certainly in this country, contemporary art has often been featured in our papers as being variously pointless, indulgent and of course, 'a waste of taxpayers money'. I would argue that some of it definitely is.



There are many artists however, working hard to change the way art is perceived and appreciated. What is becoming increasingly important to many artists is the accessibility of art. It is increasingly felt, for various reasons, that there should be more opportunities for people to engage with the viewing, making and discussion of artwork, not least because of the benefits that being involved in such activities can contribute to the improvement of peoples' wellbeing.

Other benefits include:

- Confidence which can be gained from venturing one's opinion in discussion.
- Creativity and originality can be developed and appreciated, again from both making and discussing.
- Enquiry is encouraged, the habit of asking questions

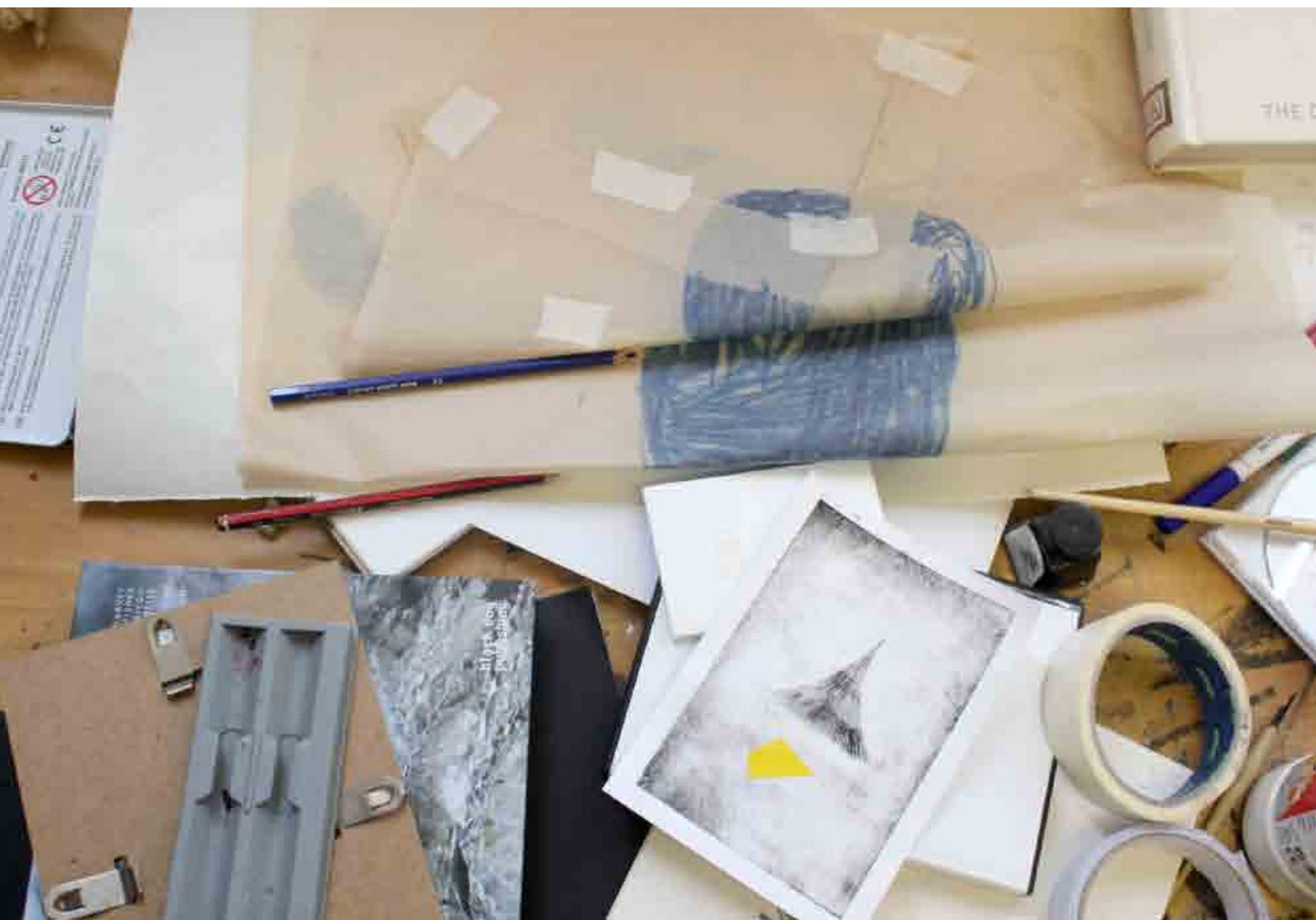
These qualities are of course transferable and valuable to all aspects of life.

Again, being creative in one way or another is common to all of us, and while we may not jump at the idea of actually making an artwork, we still have the ability to offer our own individual (and creative) opinions on why for example, a sculpture or drawing looks the way it does. We are all entitled to discuss these things.

So it is important that we have, at all ages, the unrestricted ability to engage with the arts; with things that are different, thought provoking, visually stimulating and satisfying to make or to look at.

I think that the Room 13 approach goes some way to addressing these points in a meaningful way:

1. It places a working artist alongside school pupils.
2. The process of making work as an artist becomes visible and more understandable.
3. It forces the artist to be able to explain his or her work to primary school pupils, not fellow artists, curators or people who are 'in the art world' and





already speak the language. This means that the language used has to be less exclusive and less elitist and more like 'plain English' - but by no means dumbed down. Talking about one's work with much younger people can be a useful tool for reviewing work.

4. Working as an artist means you have the freedom to explore any subject that interests you (today artists might choose to make work that is informed by maths, geography, politics, language, astrophysics, medicine and/or just about everything else). As part of your 'job' you as an adult are therefore allowed to continue learning about potentially very diverse subjects, which arguably makes an interesting addition to an educational environment like a school. What happens in Room 13 is not restricted to any one subject.

5. Making things and thinking visually generally comes more naturally to children. Having much younger artists working in the same studio can be very interesting.
6. There is the element of time and longevity; whilst there are differing arrangements between schools, communities and artists in the different Room 13 locations, I would argue that the greatest impact to any area will come from sustained activity in any given area – over a period of years.

Personally I find my position as Artist-in-Residence a challenging and rewarding one. I can see great potential from working in this way and I think there is much still to be gained from artists who choose to align themselves with education and communities in general. Providing the opportunities for that to happen is the challenge.

TBWA & Room 13

Fiona Clancy | TBWA\ Worldwide



Fiona has a worldwide position in the advertising and communications network TBWA. As 'Head of Disruption' Fiona is responsible for her company's strategic approach to problem-solving. She was first introduced to Room 13 in 2004, and has since been constantly attentive and engaged in the development of Room 13 International.

Through her role in the TBWA Worldwide network, Fiona is involved in helping grow the international network of Room 13 studios, championing the values and ethos of Room 13 International widely within the company.

"We like to say that TBWA\ and Room 13 are 'good friends.' Our overarching goal has been to facilitate the expansion of Room 13 across the world – to help build the global network of self-sustaining studios, which could teach creativity and working skills to children who otherwise had little hope and few prospects."



“ TBWA is an advertising and marketing communications network. We operate all over the world. We have 274 offices in 100 countries. And “Creativity = Capital” is true in a very literal way for us; we make our living from our creativity – we use it to boost our clients’ businesses.

My role in the organisation is “Head of Disruption”. Let me explain what that is. Disruption is one of the ways we try to inspire creativity. In essence, we set out to challenge conventional ways of thinking to find better, stronger, original solutions. It is a playful approach to strategic rigour, and it is also profound common sense; to use a quote often ascribed to Benjamin Franklin, “A definition of insanity is doing the same thing over and over again while expecting a different result”. And in marketing terms, doing the same thing as your competitors while expecting different results is equally insane.

But how do you make people’s jobs worthwhile if all this creativity and originality is dedicated to soap or crisps? We were especially sensitive to this after 9/11 – we needed a really good reason to turn up to work, a socially valuable anchor.

We decided to explore teaching our core skill, creativity, to children who could benefit from it across the world. We set about trying to advertise a global or universally applicable curriculum for creativity. We consulted with Unicef, who endorsed the goal but then we stumbled across Room 13, who made us realise that we were searching for the wrong thing; it’s not about teaching a curriculum but creating the right environment and opportunity for learning.

This is a flavour of our first encounter with the then managing director, Ami.



Dear Rod,

When your first e mail arrived the first thing we did was find out who TBWA are! At first we could not really understand why a company with the wickedest advertising ever would want to talk to a group of ten and eleven year olds or even the whole Room 13 group.

Why would anyone who is used to working in Tokyo and Hong Kong want to come to Caol?

Then we really explored your web sites and began to understand a little, basically your company is the business version of Room 13 and we fully agree that it IS insane to try and repeat a way of teaching (working) every year and expect different students to grow up in a different way.

Room 13 is so difficult to explain. It is an artist's studio that takes our work seriously. It is a business that has to make a profit. It is part of a school. It is part of the community

It exists on so many levels. The P4s who use it use it just as a studio. We use it as a studio and run a business from it while also helping the other Room13s to get on. At an adult level it is trying to find new ways to teach and I suspect several other things too.

The ONLY very clear rule in Room 13 is that we must keep our classwork up to date but it is clearly understood that it is our responsibility to do that.

In trying to put all our ideas about your project together just now we had a brain storming session with the whole class trying to put together the important things in learning. It was interesting because Thinking came top of the list and of course you are never actually taught that in school

Yes we are interested in who TBWA are and why you should think up a project like teaching creativity to kids all over the world. It is probably the most important thing you could do....but why?

Yours truly,

AMI

We of course rushed up to meet Ami and the team, and were impressed by the ambition and integrity of Room13 and the energy of thought. We were thrilled to be recognised by the management team as soulmates and we decided to work together. We had a global network and international know-how to offer, and we kicked off with a visit to South Africa to set up 2 new Room 13's in June 2004.

We now support 21 Room 13's across the world; 13

in South Africa, where the combination of art and enterprise at the heart of the concept is appreciated as very valuable, and the rest scattered across India, Turkey, Austria, France, China, Hong Kong, Mexico, US and Canada.

We run skills workshops, commission artwork, give young artists a chance to work on commercial briefs and make films, host exhibitions and auctions to help sell work.

In South Africa, we hold a Legkotla every year where the management teams of all the studios come together (130 children) with their Artists in Residence for a 3-4 day gathering with a huge auction of work at the end.

We have strict principles of involvement to protect the integrity of Room 13 as it expands internationally. It is formally stated that:

“We are responsible to Room 13 International for the principles, quality and development for any studios that we initiate. We have no rights to do our own thing with Room 13.”

Room 13 has turned out to be a difficult concept to describe but an easy one to adopt and let grow organically across the world. In America, Light Bringer Project, a nonprofit arts organisation, who helped found the first studio in 2008 at James Foshay Learning Centre in South Los Angeles, has been amazed at how quickly people come to grasp the essential principles of Room 13 and how easily motivated they are to become involved.

“Parents find in Room 13 a creative haven where their children are free to pursue their own journeys through dedicated arts practice. This self-guided learning has the greatest personal benefits, not only for strengthening academic skills but for developing the young artist as a whole individual.”

It is also paying all sorts of lateral dividends. Phola Tabane, the head teacher of a school in

Soweto, the first we visited in 2004, mentions the entrepreneurialism.

“Some children are entrepreneurial by nature and Room 13 has created a space for them to explore their surroundings in a creative way. All the mural paintings in our school walls have been done by the Room 13 learners, saving lots of money for the school, which would otherwise have been given to external contractors.”

Inkanyezi, the current chairperson says,

“ I think Room13’s creativity has helped me and my fellow learners to know how to create money from my creative thinking”

Lindo, the secretary agrees:

“I seldom ask for money from my parents because Room13 is there to show and teach me how to make it. I’m loving it”

Perhaps more surprising to ascribe to Room 13 are the following effects Phola cited:

“We have a significant number of learners who are HIV positive - but you wouldn’t even notice! They are happy, clean and very jolly children. Not even a single death has been reported in our school since 2005. It is remarkable! I believe that this has to do with Room 13’ ethos and culture - the spirit of peacefulness and an inclusive environment for all.

Bullying and learner restlessness in the classroom are reduced. In this regard, learners call Room 13 home;



they easily identify with their peers and change for the best! We have a safe, happy and lively atmosphere despite the challenges we face on a daily basis.

And yes, our school's numbers are increasing annually - credit to the Room 13 project!"

In 2010, we commissioned an external research company to assess the impact of the studios on schools, communities, parents and young artists across the SA network of studios, along with funders and educational authorities – we interviewed 216 people in total.

Here are some of the report's conclusions:

- In addition to developing artistic abilities, the benefits to the learners are increased self esteem and confidence.
- It gives many learners a reason to go to school, and positively influences their attitude to other aspects of school life
- Respondents felt that Room 13 has changed lives in terms of giving learners a sense of direction, which can also influence or guide career choice and life choices.
- Many instances were mentioned of learners being able to earn money to help themselves and their families. Given the underprivileged communities in which these schools operate, this is an extremely important spin-off from Room 13 activity.

School principals also noticed something else:

- It has made the children more tolerant of each other. They gain compassion and learn to manage themselves.

We now have a couple of thousand children happily involved in Room13 across the world.

Closer to home, Room13 continues to be an inspiration to us at TBWA. We have a global training programme every year for 40 of our young and most promising employees. We call it the Tiger Academy. Every year, we task them to come up with an entrepreneurial and creative project to raise funds for a Room 13 bursary fund that will then go to entrepreneurial and creative projects put forward by Room 13ers.

Last year's Tigers came up with a scheme, called Project Portrait; have a portrait drawn or painted of your face to use as your google thumbnail identity. 410 employees from more than 40 countries commissioned a portrait; 21 Room 13 studios participated in the project; \$25.32 has been the average donation. So far, \$10,252 has been raised.

I am very taken with my own portrait, done by a Room 13 artist in Nepal.

As we are proud to say, TBWA and Room 13 are good friends - and long may that continue.



Claire Gibb | Room 13 International

Since first encountering the autonomous student run art studio known as 'Room 13' in 2001 as a sixteen-year-old, Claire Gibb has taken an active role in building Room 13 International Studio Network; working with young people, artists and educators from many backgrounds to establish Room 13 studios in Scotland, England, South Africa, India, Nepal and the USA.

Claire is now Chief Executive to Room 13 International, a charity formed in 2007 to support the ongoing development of Room 13. She continues to contribute to and benefit from Room 13 as a practicing artist, philosopher, writer, researcher and (much to her dismay) increasingly committed educationalist.



“ I began working with Room 13 when I was 17, so my own experience has evolved from that of a student artist, to adult artist in residence. Over a number of years, I have been fortunate to be involved in the process by which Room 13 has come to establish an international network of student run art studios. Although I still contribute to Room 13 as an artist as much as possible, my role has developed along with the organisation. When we set up Room 13 International as a charity in 2009, I became the Chief Executive. I think by default. At the time I was probably the only one old enough to legally take that position.

On a daily basis I work with young artists, student management teams, artists in residence, and the trustees, as well as being a point of contact for supporters and other facilitators in our local community and around the world who are working to manage and develop their own Room 13 studios and projects.

Room 13 International serves an expanding community of young artists which, as you've seen, extends from the original studio in Scotland to include inner city schools in London, Los Angeles, and Mumbai; community spaces in South Africa, Canada, rural village schools in India and an orphanage in Nepal.

Each Room 13 studio is founded on business principles and offers a space where the work of young artists can be facilitated alongside a professional adult artist in residence.

An international community is forming around us, as this simple concept is put into practice in schools and communities.

Being part of an international network of studios is exciting for artists. It brings opportunities for collaboration, communication and cultural exchange.

Before delving into what this means for the artists involved, I'd like to offer a brief summary of what goes on in each studio. In my experience of being required to explain Room 13 and how it works, I have identified four basic elements that make up Room 13 practice.

The first and arguably the most important of these is Business Skills. The key to the broad educational relevance of Room 13 lies in the fact that the students run their studio as a business. The skills required to run a competent business are precisely those covered by core curriculum subjects.

In the process of managing the studio, these young people carry out a range of tasks; such as, conducting meetings, writing letters, maintaining their bank account, ordering and organising materials; arranging and fulfilling commitments; negotiating; planning; problem solving; corresponding, sharing life experiences and trading physical goods with other young people around the globe.

In this way, the day to day running of the studio comprises a whole series of mini-enterprises, all requiring the application of transferable skills.

These tasks are disseminated widely and involve many more students than the elected management team.

For example, in arithmetic (counting up the takings from the studio shop; calculating the amount of free memory needed to process the school photographs digitally, or the amount of film needed to process them chemically, measuring artworks for framing, paying invoices and balancing the cheque book) reading, (letters and e-mails; the daily paper; researching the best deals available on equipment they might want to purchase for the studio) writing (letters and e-mails; proposals and applications; invitations and of course the annual report) and thinking.

Thinking leads us to the second point: Philosophical Enquiry or put more simply, active curiosity.

Through dialogue and discussion that occurs informally in and around the studio, students are introduced to a broad spectrum of ideas concerning not just arts, but political, social, and environmental issues, timeless philosophical questions and the affairs of the world.

Together, we disseminate this information in a variety of ways, and become adept at articulating responses and posing pertinent questions. This can happen verbally, or through the work we make.

This dialogue leads us to the third point, which is Reciprocal Learning.

The studio is a place where learning and teaching is fully reciprocal. There is no instance of one person being paid to teach and the others expected to learn. Everyone is there out of choice and the conversations, collaborations and creative experiments that take place have no agenda other than mutual curiosity of those involved.

The combination of these three – business skills, philosophy, reciprocal learning provides a platform for the fourth and final point: Creative Freedom.

That is normally the first thing that people see when they look at Room 13, but it is important to stress that this one thing in itself is not enough – without skills, and an ability to think and communicate, creative freedom on its own won't amount to much.

If we approach people with high expectations of what

can be achieved, we encourage them to raise their own level of aspiration. In Room 13, a work of art is made with the real possibility of it being exhibited, perhaps internationally; a film, or recording is made for broadcast; a letter, article or speech, is written with purposeful intent and expectation of effecting a response from a desired audience.

As we have grown up, we have come to realise that these student managed studios, and the small scale community focused enterprises that spring from them, form the root of a business infra-structure that blossoms at the adult level into a thriving creative industry.

There are a number of reasons why an artist may choose Room 13 over any other working environment. The experience of working with young people can be hugely stimulating.

On a practical level, the provision of studio space is a huge advantage to any artist. In return, the artist makes themselves, along with all their skills and knowledge, available to the school community and facilitates the use of the Room 13 studio as a general resource.

Being involved with Room 13, at any age, provides access to an international community of artists, educators, thinkers and other professionals in many fields linked by a common thread of creativity and independence of thought. The wider global network surrounding Room 13 carries real prospects for young adults.

The experiences one has as a young person can be hugely influential in the approach to adult life. Through the studios, we work to constantly promote tangible connections into relevant fields of interest and encourage young people to form and pursue a vision for their future.

At the heart the studio provides a space to develop self knowledge, self discipline and practice the sheer determination needed to recognise your own potential and take the best out of every opportunity. It is tremendously exciting to think that experiences and connections made at school can dovetail seamlessly into a way of working that has the capacity to sustain you in adult life, in ways you never thought possible.

What else is education for?

With everything you have heard tonight, I hope we have been able to demonstrate the way that Room 13 can provide a continuum which works across the academic spectrum, embracing learners of all ages and abilities and linking school, art, learning and life.

Room 13 is a truly remarkable project, which really does have its roots in the spontaneous initiative taken by the children of Caol Primary all those years ago.

Its continuation is the result of a collective commitment which is ongoing, and the dedication of a few key individuals. As we develop Room 13 as an organisation we recognise the key to long term success and sustainability lies in taking a serious business like approach.

After years of building our profile in the education and arts sector, where funding is always a crucial concern, to the point of becoming almost counter productive, more recently we have discovered that Room 13 sits quite comfortably in the much more dynamic world of business. We have discovered fruitful connections through the Business Mentoring scheme and links to our local Chamber of Commerce.

As a growing business, albeit one with very distinct social and ethical remit, we consider the services we can offer, as artists and in terms of facilities, and how these can translate into sources of income that will support the artists in their work and maintain the studio facilities that serve the schools and communities.

The Room 13 model demonstrates that artists can engage with people productively in a variety of settings, and that these interactions can be a sustainable part of daily life. In terms of putting this model into practice, we are 20 years ahead of the rest of the world.

Our Scottish studios are respected and recognised worldwide as a primary source of expertise in arts education. People come from all over the world to visit the original Room 13, and who seek to learn from us. Not just occasionally, but regularly.

Creative Scotland, the national development agency for the arts, screen and creative industries, currently leads

the development of Scotland's first National Youth Arts Strategy. This reportedly has the vision of establishing Scotland as an international leader in youth arts.

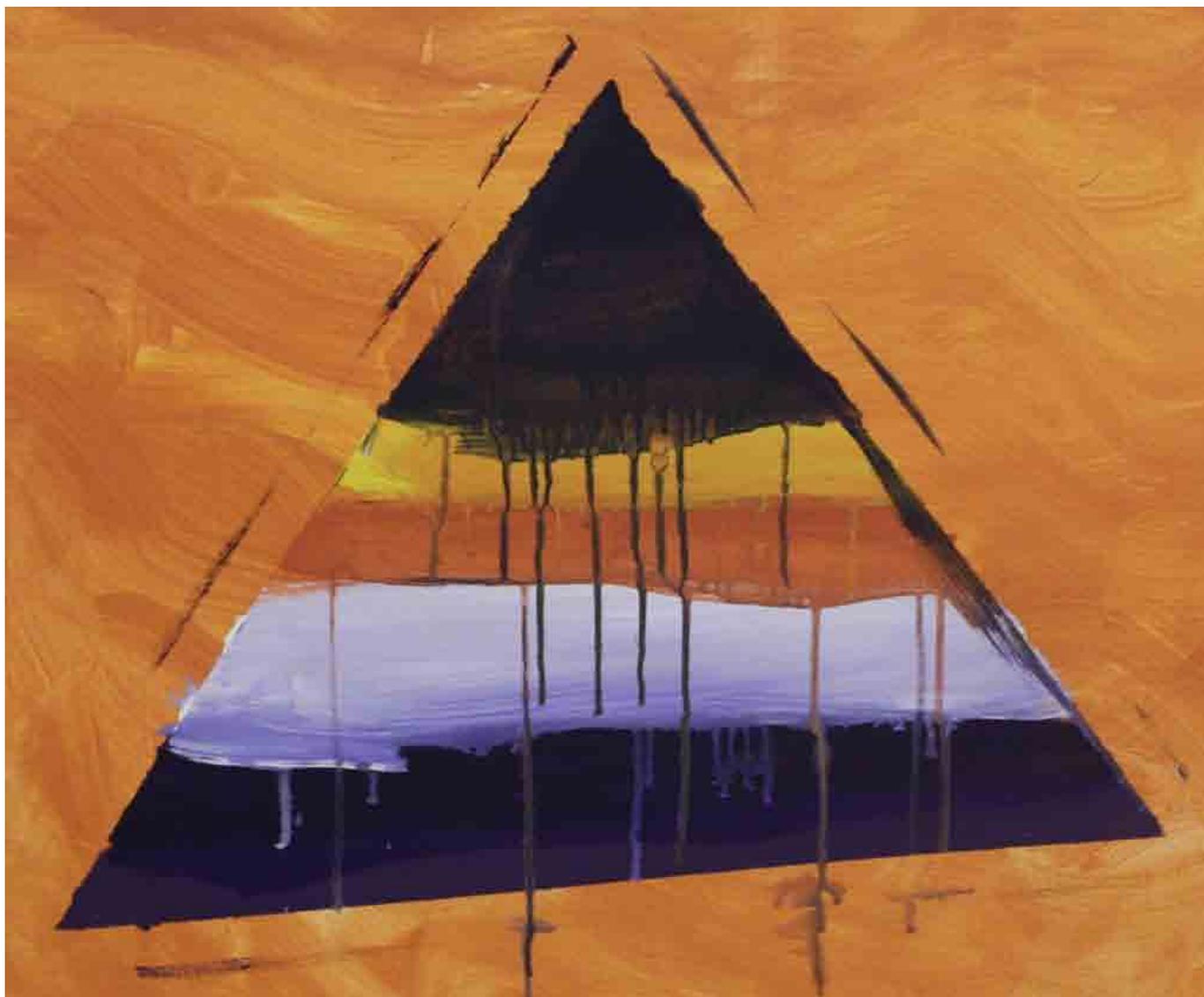
Naturally, we feel that we have a lot of relevant experience in this field, and we are very keen to contribute to the delivery of these aims. We invited a number of representatives from Creative Scotland, and other agencies responsible for the implementation of National Youth Arts Strategy to come along tonight. To the best of my knowledge, we didn't receive any response to those invitations. Never the less, we would very much like to talk.

We feel that the methodology we are practicing in Room 13 can go a long way towards realising this vision, if there is a genuine will for it. We're doing it, we want to do more of it! Room 13 is ready and willing to work with these agencies to see Scotland become... and here I am quoting from the National Youth Arts Strategy brief: "... a nation where the arts and creativity play a central part in the lives, education and well-being of our population."

That sounds good to us.

We passionately want to develop and extend our existing facilities, and we are also not afraid to explore new ground. We try not to consciously replicate the effects of Room 13, but rather we are prepared to constantly explore its potential.

What can happen if we take the idea of Room 13 beyond schools and embed it further and deeper into our communities?



Ruaridh Macinnes | Room 13 CYC / LHS

Ruaridh crossed paths with Room 13 in Caol Youth Centre whilst his Duke of Edinburgh group were involved in an Anti-Bullying Art Project. Ruaridh's interests lie in sports and music – he is also a keen and thoughtful poet and has read at numerous public events.



I would say the best thing about Room 13 would probably be that you are able to build up some enthusiasm in what you do. You aren't told you're bad or it's not right. There is no straight answer and you're not frowned upon if you can't draw. When I first went to Room 13 my attitude was "Nope, I can't do it I can't draw. Stick men don't count!" But they [the artists] showed me art is only an expression of emotion and not just drawing. Art is whatever you make of it; art is not bounded down, art is free. That's when I found my love for poetry, when it wasn't forced upon me but it was something I could do if I wanted to, not just what others wanted. That was what has brought me back time and time again.

Creativity is what we strive for, not money or power; because to have those you must first be creative. To have or show something not otherwise obtainable without creativity. Without creativity we cease to exist as what we are. So, in that sense creativity equals capital.



Robert Menzies | Room 13 International

Robert Menzies got involved with Room 13 as a teenager, when he was part of a group of students who pioneered the 'Studio 13' recording studio in Lochaber High School. Despite featuring on a couple of studio albums, Robert came to realise that his talents lay in visual arts rather than music.

Since leaving school he has become a regular contributor to Room 13, working alongside the Artists in Residence to deliver creative projects in and around the local studios.

In 2011, he was also part of an expedition team who set out to deliver creativity training to developing studios in Nepal. Robert now works part time for Room 13 International while starting up his own creative business.



“ I came across Room 13 for the first time when I was in high school, but the studio there at that time was music based and I'm not in any way musically talented. I stayed around because of the atmosphere, just being in the room was enough to get inspired. I wasn't lucky enough to have Room 13 in my Primary School as these guys do. I definitely could not have done this as a ten year old!

When I was seventeen, after I had left school, I got involved in a project where Room 13 was working with the whole community to create a piece of public artwork for Fort William underpass. That was really my introduction to the wider world of Room 13 and as a result I started coming around to the studio whenever I could.

This led to me travelling to Nepal on an expedition to work in some schools there. To say that experience was full on would be a complete understatement - but I loved every second there! People growing up in Nepal have hardly any creative opportunities in their education. In a lot of cases they have to overcome a lot of struggle just to go to school. But they work really hard, because they understand the importance of education and they want to improve their community and themselves. This is very much in the Room 13 spirit. The young people we were introduced to are the new generation of Nepalis who are ready for a new start and a new future. They were very eager to learn new skills to improve their lives.

I open my eyes up and I have never looked back. It has made me much more determined to use my own skills to best effect. I've been working part time with Room 13 ever since, hoping to move into more of a full time position whenever I can.



What Next for Room 13?

We enjoyed our visit to Edinburgh immensely and were overwhelmed by the very positive response we got from the audience on the night. Following the event in the Parliament, we received a number of supportive and encouraging e-mails and letters from people who had been in the audience, expressing appreciation and urging us forward with a tangible sense of necessity for the values we strive to uphold.

A number of people have since taken the time to visit our studios in Lochaber. There is a lot more to Room 13 than can be effectively conveyed in a conference room, so we welcome the opportunity to introduce our visitors to more of the people involved and to let them experience the reality of day to day activity in the studio. Even an hour in the studio allows for observation of the interactions – between people, objects and place – that play out given space and time. The visual and sensory stimulus of just being in Room 13 cannot be underestimated. The dialogues that take place, and actions that are carried out spontaneously but with thought and an ever present sense of discovery combine to demonstrate the valuable presence that a Room 13 Artist in Residence can bring to a school and its community.

Quite some time ago, the young management team of Room 13 in Caol Primary decided that every school should have a Room 13. In the years that followed, successive teams of young people have advanced this idea, little by little. We have communicated and formed links with individual schools, teachers and parents who see the value for their children's learning. We have been invited by other organisations to speak at conferences; usually to present Room 13 as a shining example, representing an ideal construct for the future of creative education.

In Scotland, the Curriculum for Excellence brings these ideals a step closer to becoming a reality for every child. It's introduction has inspired a growing demand for creative and entrepreneurial approaches to learning at every level. Curriculum for Excellence advocates creativity across the curriculum in pursuit of confident individuals, responsible citizens, successful learners and effective contributors. These same attributes are frequently applied to countless individuals lucky enough to have encountered Room 13 as part of their education.

The greatest opportunity for Room 13 lies in the possibility of working with those in positions of influence and decision making – within government, education, business and the arts – to develop a practical, sustainable model for putting Room 13 into action not just in one or two schools, but across an whole area. To be in a position to offer schools a means of facilitating the desired outcomes, while providing an outlet for developing the creativity of individuals, businesses and the community as whole.

The biggest challenge lies in growing a sustainable model that will allow us to expand and develop as an organisation while remaining responsive to the young people, artists and communities at the heart of our network.

We welcome every opportunity to connect with those people and organisations who will support us in growing the organisation to meet the demand, which will enable us to nurture a growing network of practicing artists who can deliver quality and experience to schools and communities across Scotland and throughout the world.

'CREATIVITY = CAPITAL' signifies the vital role of creativity as a driving force in social and economic change. Realising the full spectrum of opportunity contained within this statement is a huge challenge. With our network of Room 13 studios we can begin connecting and empowering a generation of creative and entrepreneurial thinkers who will lead the way.



It was one of the most inspiring evenings of my life and I'm not a young man.

Alex Smith, Enterprising Solutions

Thank you so much for inviting me to the Parliament, I had a wonderful time! I was overwhelmed watching the short videos as it was just so great to see how massively Room 13 has evolved!!

Becks MacDougall, Former Managing Director of Room 13 and business owner

My wife and I certainly enjoyed the evening and as I have already put in print we were extremely proud that you were representing our home area of Lochaber. You know by the reaction of the audience how well your presentation was received.

Provost Allan Henderson of Lochaber



Acknowledgements

Our thanks to Professor Richard Demarco for his encouragement; Jean Urquhart, MSP for extending the invitation to present at the Scottish Parliament; Provost Henderson and the Lochaber ward Councillors who are constant and vocal in their support for Room 13; Margaret Boyd without whom we would never have made it to Edinburgh; Rebecca Smith, without whom we would never have made it home; Sarah Hughes and family for accommodating the speakers.

We are extremely grateful to Douglas Graham for his support in putting this publication together; and lamontdesign for assisting with the design and production.

Final thanks go to Rob Fairley and the thirteen hands of old, without whom Room 13 would not have a presence to make felt or a voice to speak with at all.

From a spare room in Caol Primary School, the young people involved in Room 13 have established a thriving international network of artists and entrepreneurial thinkers that stretches around the globe.

On 23rd April 2013, speakers from Room 13 were invited to make a presentation to an invited audience at the Scottish Parliament. Room 13 artists, studio managers and selected guests gave their views on what Room 13 is about and why creativity is valuable - to individuals, education, and society. Here is what they had to say.

With contributions from:

Young artists and management team of Room 13 Caol – representing generations of pupils from Caol Primary School who have amassed 20 years experience of running their own art studio, and without ever falling behind with their class work.

Claire Gibb, representing Room 13 International, the charity formed to support and promote the ethos of Room 13 and young artists worldwide.

Fiona Clancy, 'Head of Disruption' at global marketing and communications company TBWA Worldwide. Room 13 and TBWA have been working together since 2003 to plant the seeds of creativity in schools and communities from Soweto to South Central LA.