



BRINGING IT TOGETHER

Bringing it Together

The Arts Award celebrates inclusive practice

capeuk
create



Photos I took in the style of my favourite
photographer 'Andy Eddsworthy'

PREFACE

CapeUK has worked in the fields of creativity, education, arts and culture for well over a decade – running programmes and projects, advising, training and producing a wide range of resources. The Arts Award has been a great success for us and we have been able to contribute a great deal to the national success of the programme. ‘Bringing it Together’ – funded by the Department for Children, Young People and Families – enabled CapeUK to work with Prescap in the North West to explore ways of using the Arts Award to promote inclusive practice. The programme supported young people from a range of backgrounds to develop their confidence and skills through the arts.

We would like to thank everyone who has supported the programme, and in particular the young people who have put in so much effort and energy to achieve their awards.

Pat Cochrane

Chief Executive, CapeUK

Ben Hunt

Chief Executive, Prescap



PHOTO: YORKSHIRE SCULPTURE PARK



PHOTO: SAUK

INTRODUCTION

The purpose of this collection of case studies and reflections is to tell the story of how a range of different voluntary sector projects used the Arts Award with young people from Black and Minority Ethnic (BME) backgrounds. The Arts Award is a national qualification which supports young people to develop their creative and leadership skills by taking part in the arts. You can find out more about the Arts Award at www.artsaward.org.uk.

The case studies grew out of a process of dialogue which involved interviewing advisers, support workers and the young people who were undertaking the award, and also through visiting the groups and observing practice. This process has been very informal, some interesting issues have surfaced. These are summarised in the text as questions for further discussion.

Collectively, they paint a fascinating picture of the range and diversity of the projects, the host organisations and those who participated. Some organisations were working with extremely challenging young people and others with highly motivated and committed young artists. Organisations adopted very different models. Some set up specific projects; others used the Arts Award to create new opportunities in relation to existing provision; some did a bit of both.

Whatever the circumstances, the accounts of the highs and lows and the challenges and opportunities bring the experiences of the Arts Award vividly to life.



PHOTOS: SAU-UK

In some ways, these stories raise many more questions than answers. But buried within them are nuggets of profound reflection that might challenge some stereotypes and even introduce new ways of thinking about cultural identities, diversity and opportunity. We hope that there is enough detail in these thoughtful, practical accounts to help others find the confidence to take on the Arts Award.

We would like these inspiring stories to stimulate interest in the award and encourage fresh thinking about how to engage all under represented young people in arts-based activities. We also hope the case studies and questions will be a useful source material to support future advisor training and mentoring.

CASE STUDY 1 Archway

Context

Archway is situated in inner-city Leeds and provides help for young people aged 16-25 who are in need of housing or more general support to live independently. This case study describes candidly the difficulties and disappointments of running the Arts Award with a particularly challenging group at Archway, as well as the benefits and individual triumphs. At the centre they are trying to introduce the Arts Award into their on-going arts workshop activity.

Cassie is 19, has spent many years in local authority care and currently lives in a Salvation Army Hostel. She has just undertaken the Silver Award at Archway. The film she conceived and directed was located in the centre and involved workers and centre users as actors. She succeeded in making an entertaining quality short that was both a personal achievement and an achievement for Archway:

I'm 19 and I hated school and college. It was my Connexions worker who said there were things to do other than sitting at home. I did the Bronze Award at a family centre in West Leeds where we made our own news coverage for teenagers. We interviewed Safer Leeds, police officers and created comic graphics. Doing the Silver Award on this project was the only way I could carry on with my interest in the media. They wouldn't let me on the course I wanted to do at college because I didn't get three grade Cs. I'd had a lot of personal problems. My Connexions worker said I should tell college but I didn't want to tell them about it.

It was too hard to concentrate, I had money problems, and mum wasn't around when I needed her, I was falling apart, and constantly arguing and I started having bad eating problems again. I was all over the place. I know I can do it, but dyslexia gets in the way. There were no spaces on the other courses I liked. When I've finished the Silver Arts Award I'm going to do some volunteering.

Eventually I want to direct my own films. All of the processes involved interest me, especially the editing and the sound. Eventually I will get into script writing but I've got dyslexia and find it hard to write everything that comes to my head. I want my first film to be about being in care and the realities of what foster kids have to go through. Some carers aren't meant to look after children. For example, I had a carer who knew what buttons to press to get me into a mood- tormenting kids isn't being responsible. I want to show that being in care isn't all roses, the film would be supportive for people going through similar situations.

I like the fact I know some of the other people doing the Arts Award but I also like meeting new people and learning new skills. I like that it's local and I like the flexibility.

I like the fact you get a qualification – it will help to show people that I have achieved something. Some people don't believe I can do anything properly and I want to prove them wrong, particularly my family. I now want to apply to college to do the National Diploma in Media.

I hope the Silver will help me get on the course. I will be able to show them a copy of the film I have made and that I am not just determined, but that I have skills as well. The film I made started as a horror zombie film and became zombie comedy. This was because one of the actors just started coming out with weird, funny things. It was good so, I went with it. I want to be the kind of director that works as an equal with the actors to get the best out of them and I want friendship with them.

Soraya is 17:

It's kind of important that people know I'm doing this, like the fact I can tell my family I'm doing it. I don't speak to my mum much but I want to be able to tell her that I'm doing something positive.

Debra is one of the support workers at the centre and describes here the group, the ethos of the centre and her experience of being involved with supporting the young people and artist who worked on the Arts Award:

There were about eleven in the group with a mix of ethnicities. Some had been excluded from school, so had had limited opportunity to try and explore the arts. College haven't accepted them because they haven't engaged with interviews, or they've been too late with applications. Substance misuse means they're often up all night, and then sleep all day.

A quarter of the group were from the local community and they found out about the Arts Award through the Connexions service where we advertise. We have an information pack and this is followed up with informal interviews and

an open group session where they can find out more about what's involved.

We sold it to them by saying it was about giving them a chance to be creative in the arts and media, and the benefits included a free lunch, travel and the Education Maintenance Allowance of £30 a week. They commit to 15 hours a week for 10 weeks, but we are used to people dropping out. The young people we work with have a lot of difficulties. Because of these very difficult personal circumstances they can be difficult to engage, so we often pick them up and bring them in and settle them within the group.

They all did a different project which was a bit of a shame because it created more opportunity to be disruptive. Cliques emerged and there was a lot of negative peer pressure which often involved challenging 'the outsider' i.e. the creative artist.

As individuals, they did have their passions. For example, one was producing very creative writing, reading a lot, producing dramatic monologues and writing a novel. The member with learning difficulties was interested in acting and was passionate about learning lines for the Zombie film; another's interest was in music and writing lyrics. Another was very unsure on what to focus on but had a wide range of creative interests from architecture to fashion.

The group was very fragmented and difficult to manage because of the individual projects. Cassie's project was the exception. Her film engaged people within the group and many others within the centre.

We never give up on people, we don't withdraw services but seek out extra support such as conflict resolution, we look at any cultural connotations, and explore issues from their personal and family lives. So the ethos of the Arts Award is really important and fits with other key ideas about sticking at things and self esteem.

We stress if you don't carry your project through, you're not going to get your award and it's important to have something to show for the journey you've been on. The award is not as scary as a lot of accreditation because they can take it at their own pace. We evidence the learning through taking photos and having discussions in each of the sessions and we encourage them to hold onto all their practice scraps and drafts and value them. It's important to see the 'mistakes' along the way as an important part of the process.

They saw a play as part of the Arts Award experience and all laughed and seemed to enjoy it at the time and then afterwards said it was boring. When they got talking about what they liked, they remembered several parts of the play. But there's a lot of peer pressure and bravado when it comes to giving positive opinions.

There's a lot of opportunity in the Arts Award for people to share their skills and techniques. We have a really great volunteer who's a centre member and has been an inspiration within the group. She's also got something out of it which makes her realise how much she knows and how rewarding it is to help the others.

Sheila the creative artist reflects on her experience and what she has learnt for future projects:

When you are working with a group you have to explain up front and clearly that you're working with creativity and what that will involve. A lot of young people these days don't want to be photographed, not like in the 80's when you could give them a video camera and they'd go off and do something very exciting. I don't know if it's the effects of CCTV, but a lot don't want to be recognised or identified. There's a lot of negative peer pressure. It's not 'street' to be involved in projects.

In this last project the research element didn't work as well as it could. In future a better starting point would be to ask each young person, 'What interests you?' Then we'd go and interview a local dancer or musician and find out from them what their experience has been. Where did they come from and how did they get started? That would be a more powerful tool and we'd do that next time.

Ideas for discussion

- How could you involve other centre users in a situation where there is peer pressure not to participate?
- Would it be appropriate for projects like this to develop closer links with local colleges? What might be the advantages and disadvantages?
- What are the implications of planning and delivery when working in a partnership of centre worker and artist?

CASE STUDY 2 Peshkar

Context

Peshkar is a theatre and production company based in Oldham, Manchester. It has a particular interest in young British Asian experiences. Peshkar worked with their group for about a year before introducing the Arts Award. This particular project was funded as part of an intercultural initiative which aims to challenge segregation through the process of planning and performing together.

Vicky Bell and **Tajinder Singh Hayer** describe their experience of using the Arts Award:

The group we are working with is very mixed culturally including participants from African Caribbean heritages, various South Asian backgrounds, mixed parentage and white British families. The core group includes three boys and seven girls. There's also a wide spectrum of social class and economic backgrounds. For 80 per cent of the group the arts are a completely new field of endeavour.

We have had to overcome a range of cultural barriers because theatre and related skills are not seen as a professional option for many parents. They sometimes don't understand the added value of arts activities and see it as taking away from other more important studies, especially if English is not the first language. And they often don't see that performing and being a visual artist can actually be viable career options.

We find that young people choose their own methods to engage with their intercultural issues

and negotiate their identities. Hip hop and drama work well in terms of establishing a sub cultural identity. We find young people are good at finding what is culturally suitable for performance and sharing. For example, the visual artist chose to introduce graffiti art to the group. We don't think it was a coincidence that this form of graphic art would have been culturally acceptable to the Muslims in the group because of the Islamic tradition of calligraphy. It's the dance and drama which have presented more cultural challenges.

We have been working on the story of 1001 Nights with a professional writer (Tajinder). The focus on a production makes the experience more intense. Each session has to be spot on every time to maintain the momentum and the fun. This is very demanding for the facilitators and has implications for planning and preparation and our energy levels. The turnover is high because so many of the young people are trying something new. That means the scripting process avoids lead roles and we tend to do ensemble pieces. We are also very welcoming to new people each week and that has to be reflected in our planning and methods.

There is a problem of integration in Oldham based on geographical boundaries, as much as where people are from culturally. So the breaking down of perceived barriers of where people are from geographically is a big underlying agenda. Friendships are forming on the project which will help the young people if they go on to college and have to travel out of their safety zone.



It's about getting out of their immediate environment exploring their creativity and growing in confidence, moving from a position of 'not being allowed' to do it at home, to feeling empowered, knowing that they are not weird to want to express themselves and gaining approval for their self expression. The young people are driven by a range of passions and interests including a hyper-real version of youth conflict and are fascinated by 'gang' culture in the sense that they want to play with ideas and explore themes.

Dance is still seen as a bit edgy. Culturally, it can be perceived as exposing themselves to the gaze of strangers and, in mixed settings, there are fears about the possible sexual connotations. We have to respect that if boys and girls are mixing, there will be a journey of negotiation and discovery. For example, a situation of holding hands on stage or portraying a relationship on stage has to be done tactfully and must be seen to be in context.

Whilst Asian families might accept such behaviour in, for example, Bollywood movies, they might frown on it coming from their own children. We have to ring up parents, meet them face to face to discuss what we are doing and it's very important to get them to watch performances. However, we also have to make sure that there are clear distinctions between social and 'professional' spheres amongst the young people. We stress the act of rehearsal is very distinct and takes place within a clearly delineated physical space.

*The Arts Award has brought many benefits. The theatre visits could have been a barrier because of the expense involved. Some reasons are socio-economic, others are cultural. But we've seen two very different plays about racism – *Shadow Companion* and *Babel and the Blue Bear*. One of our group won a raffle prize of £200 worth of theatre tickets and the whole group got to see two productions for free! Working with a professional writer has also had huge benefits.*

The young people now understand much more about how stories are created and the effort that's put into a script. They have more respect for the words when it comes to learning their lines and have more real appreciation of the art of script writing. It has inspired some of the group to try writing themselves.

The idea of accreditation is a huge draw and it was actually the young people on the Youth Forum who introduced the idea; people see it in terms of a future college application and it's a selling point for young people and parents. The Arts Award has stretched them. For example, two of the group worked together to do a review of one of the performances they saw and they did this by recreating the whole show in five minutes, and then discussing what they liked and disliked with the rest of the group. We can show them techniques ourselves but seeing live performances together gives us a much stronger reference point. Seeing the passion with which performers perform has had a lasting impact even on the most 'cool' group members who are now more expressive and enthusiastic as performers.

The skills sharing element has been very positive. One example was Cora who became very excited by physical theatre. The emphasis on movement and contact and the crossover between dance and theatre seemed to really make sense to her. Cora led a well planned session with the group for 20 minutes, using mirror exercises. She incorporated group and one-to-one teaching in her slot which ended with one small group working up a 3-4 minute

performance. Her enthusiasm was infectious and as one of the youngest members of the group she gained respect from the older members – and we can now call on her to run warm up sessions as appropriate.

We fit the reflection and assessment into the session time. It fits well with the way we work anyway. We have used video to review and present what we've done and it's helped reflection at the end of each session. We make group and individual notes on flipchart paper and keep everything as evidence. The element of researching an arts hero has generated some enthusiastic investigation and we will also be bringing in artists to meet the group. The Arts Award lets young people take control of the process of evidence in terms of format and content. At present, video is the most popular medium for the evidence.

Now the Youth Forum has the money to employ some visiting artists and they have chosen a voice coach to do some work on accent, a hip hop dancer and a kathak dancer. These external artists will lead sessions and then be interviewed by people within the group which is going to be really exciting. Many of our young people are already talking about taking the Silver Award.

Sonia:

I am 18 and have done courses on business studies, Urdu and sociology at college. I like being on stage and all the different experiences – I have played the part of a business man and a pizza delivery lad and you get to understand

the different lives people lead and how difficult it can be. The Arts Award will help me to say what skills I have and what I could offer at a later stage. It has given me a better understanding of sociology and how a community works. I want to do performing arts at college. There's a lot of pressure on us to do things like law and business studies but if it's not for you, you can't stick at it.

Cora:

On this project older people and younger people mix and this makes for a more mature environment to discuss difficult issues. For example, when we watched Mississippi Burning at school some people laughed like it was a soap opera. I like the accreditation, it will go on my CV and give me more opportunities in the future. People will have heard about it and it broadens our horizons. I have learnt about physical theatre since being on the Arts Award project. I have chosen to introduce physical theatre to others in the group so we can begin to learn the skills together.

Faz:

I am 16 doing GCSE music, applied art and media studies because I like anything original and creative. I have played violin for 10 years, jazz piano for three years and the drums for four years. I knew these were expressive forms but I didn't think I was creative. I discovered I was creative when I was on a music project in Manchester and they said I was creative and I felt very proud of myself, and it was a trigger to start making my own music.

It seems an honour to do the Arts Award. Creative people are respected in the music and drama industries where you have to be able to think and feel on your feet and improvise.

They create a safe environment so there are no extreme characters here. It's like a jam session for actors, writing a script together. When you're in your safety zone, you can be creative. You can't trust extreme people. The facilitators work hard to keep you feeling safe – but not too safe. You need to go out of bounds, personally, like when we did the falling exercise and trusting the group to catch us.

For the Arts Award we have to lead a session and I chose Beat Boxing because it is something I do at interschool talent shows. I tried to lead it in a way that wasn't bossy, not telling people how to do it – everyone has a different mouth and different sounds to develop.

Ideas for discussion

- What strategies can we develop to overcome the challenges of drop out and turnover when doing the YPAA?
- What opportunities and networks might there be in your local community to tap into regarding performance and local heroes and heroines?
- How can the YPAA be used to support young people to negotiate their cultural identities?

CASE STUDY 3 Sketch

Context

In this case study the Arts Award was introduced by an experienced Youth Arts Project Manager. Sketch is an arts development project funded by the Big Lottery to work in housing renewal areas in Burnley, offering extra support whilst impoverished communities are undergoing substantial upheaval and change.

Clare Donegan, Youth Arts Project Manager and Photographer tells her story:

The Sketch project has worked with Bangladeshi girls aged 11-16 for five years. Amongst the group, several have done the Bronze Award and one is working towards the Silver. In the course of the project, over a hundred different arts workshops were run culminating in a big show case festival. Although this project is now over, I am still working with some of the girls in an informal way and provide one to one support for the Silver Award.

The workshops ran for 4-7 weeks. Young people worked on textile design, photography, fashion and worked up their own logos for the Bronze. My role as the adviser is to watch, advise on their projects and ask them to do the activities that will help them to meet the criteria for the award and organise visits. The young woman doing Silver is particularly interested in photography and I have booked a session in a photography studio in a local school so that she can explore her interest in lighting. The group went to a Contemporary Design Exhibition at URBIS, Manchester and one

at Burnley Town Hall. The visits introduced them to the 'higher end stuff' and they got their heads around some strange concepts and ideas. Pinhole photography in a shabby little room introduced them to the idea of 'staging' a picture and there was a fashion designer who had made dresses out of paper using origami. The folds and layering were really well crafted and showed the young people how a craft skill had been used to create high fashion.

In a sense the Arts Award has formalised the kind of practice that goes on within informal settings with its deadlines and milestones and evidence. Lots of young people aren't up to that so they can get other less demanding sorts of certificates. It's important to consider the implications for group cohesion when you start introducing accreditation. You may have to look for alternatives so everyone can achieve something.

Peer to peer is a very exciting model and the award with its concept of apprenticeship fits the ethos of youth work well. There were some lovely moments where Bangladeshi young people were showing white British young people how to do things and vice versa- that's what's needed to promote social cohesion. One of the benefits of bringing in trained artists with expertise is that the artist can introduce genuinely new skills and work one to one. Then the young people have something real to pass on and they really focus on the task, rather than on their insecurities and differences. Art and craft involves activity, it's diverting and

while your hands are busy and you're not directly looking at the other person, there is no confrontation and a lot of sharing. We set up a workshop on print making for two hours during which time each showed each other a new technique. We took the young people into the different cultural centres. This sort of work can be regarded as risky, but it's not really if you've done the background relationship building with the individuals involved.

For instance, the young girl doing the print making was nervous at first but I just stood with them and helped them get on with it naturally and with humour. The most important thing was the giving and receiving of respect. It might only have happened for half an hour but these are magic moments. It's important to build on these experiences and not leave big gaps between projects. Continuity is so important – what happens next when they've made all this progress?

There have been some barriers to engaging with the creative processes that are possibly cultural. We had to deal with performance issues like getting up on stage which is about confidence as well as what is culturally acceptable. We found some young women were more comfortable using masks which then became a creative opportunity rather than a barrier.

Some young women were careful about how they dance, the kind of movement involved. We need to build in a wide choice and we offer breakdancing and drawing and photography,

then they might want to explore all three or just one. There were a lot of consent issues for the Bangladeshi girls and we always have to go through the parents and not just rely on the youth club. Fortunately, the parents seem to be very impressed by what they do and what they produce.

The young people have been happy to do something different. They've enjoyed the trips and the free lunch but for some the Arts Award has reminded them too much of school with the writing up of journals and logging everything.

Their journals are very personalised and are creative, mad, pretty. They are really proud of them as they ended up being pieces of art in themselves. If the Arts Award adviser is personally involved in an arts discipline, maybe they have an advantage when it comes to presenting the portfolios or scrapbooks creatively.

Ideas for discussion

- What opportunities does the peer to peer model create to support inclusion?
- How might the journal be presented; what are the advantages and disadvantages of using different media?
- How can you continue to support the progression of the young people's development when the project finishes?

CASE STUDY 4

Chapelton Young People's Club

Context

Chapelton Young People's Club is a well established supplementary school in Leeds that offers a range of after-school and Saturday activities. It is based in the Mandela Centre, a multi-purpose, multi-agency youth and community centre. The emphasis here is to get recognition for the young people's existing talents and commitments and encourage the young people to value and respect their talents.

Felina Hughes, the Project Development Coordinator, describes their approach:

We work in groups of up to 10 young people and they are mainly girls. Most already have a developed interest in the arts and are regularly engaged with creative activities. For example some attend Leeds Young Authors, the New World Steel Orchestra or RJC Dance. They are aged between 10-14 and many are used to performing and are very creative. But they can be very shy. We have one boy in the group who is very clever and talented but finds it difficult to make friends. He is doing well academically but is very under confident. Only 2 per cent of young people in his school are black and, although he is encouraged by the school to develop his music, he is not thriving socially. Many of our young people have gone from primary schools where 90 per cent of the school population are from black and minority ethnic families to high schools where there might only be 2 per cent. Children from this neighbourhood are attending 16 different schools. They can get

a rude awakening when they go to high school and so can their parents. They have to adjust and comply rapidly.

High schools often have a zero tolerance approach to what we would see as fairly regular teenage behaviour – like how you walk and talk and challenging authority. Standing up for yourself can be seen as an act of aggression. Parents in primary school can intervene much more easily and build relationships with the class teachers. In high school a bad reputation can be started in one class with one incident and then follows the young person across all their classes. We try to overcome some of the cultural barriers they face by using role models and exploring their culture.

Our groups include African Caribbean, mixed heritage African Caribbean and white British, African heritage and Asian young people. They are getting something here they don't get at school. There is a change of premises and a change of atmosphere. A lot come through personal contact with other young people or the workers. So we work from a network of trust and extended networks of friends. The young people do have many opportunities at school to develop experience in the arts, but their parents want them to come here for the extra perspective.

For example, at the Saturday school and after school clubs we explore black history. The children are encouraged to talk and express themselves and find out about their culture. We try to use poetry and acting to explore their

culture and take them to theatres and museums. We went to London to see Mary Seacole's grave and to visit the British Museum's Egyptian exhibits. In the curriculum we cover heroes and heroines and draw inspiration and role models from relatives, friends and teachers including community workers and youth workers. A lot of the passion in their work comes from issues around identity. Who am I? What's my personal history? What's my family history? These role models are often the source of their motivation. Barriers they have to overcome are most often to do with time, like trying to finish off the homework set by school before committing themselves to other activities.

For the Arts Award they developed a play based on the Windrush to celebrate 60 years since the Windrush arrived. They read stories, and decided to dramatise the true story of one family. The adults drafted an outline and then the young people improvised from their own feelings and created their own script within that structure. They worked with a professional playwright and director. He was good at bringing the Caribbean experience into the activities. He encouraged the internalising of emotions and experiences to inform the acting. We originally had seven scenes and he cut them back and refined and merged ideas to improve the structure of the drama. The young people learnt about the benefits of editing and also how a lot can be conveyed without words through imagery and body language. He was also very creative about how he used the performance space

to involve the audience. He really broadened their understanding of what drama is. There were interesting choices to be made around the use of patois – some wanted to use the voices of their grandparents and others didn't. There was lots of negotiation and they also came up with the idea to learn and include the Jamaican Farewell Song. They performed the play twice – once at the Leeds City Council's Passion and Pride event at the West Indian Centre and also at a St Kitts and Nevis Association's event called Journey's End.

Because of its flexibility, the Arts Award can be overlaid on the existing curriculum. The young people have been very eager. It is already raising expectations and having the three levels means that we can at least offer everyone the opportunity to get the Bronze Award and that there are further levels to aim for.

Our advertising is full of positive images and is linked to the school term. The young people design the publicity themselves and we also use local pirate radio. We are housed in a large centre offering a wide range of facilities which we share. We make a huge effort to get to know parents and engage them in discussion and planning the youngsters' activities. In winter, parents collaborate in picking up children and we organise for them to go home in groups. We have a detailed profile of each of the young people. We start with one to one interviews to explore their motivation. This is essential because they are all here voluntarily. We begin to set goals and try to regularly assess progress.



PHOTO: SAA/UK

This is often more about growth in confidence and participation in activities than about formal achievements in academic subjects.

The accreditation of the Arts Award is really important. It gives something back to the young people for all their effort. The process stimulates them to think about what they have learnt and what they have achieved. They have a chance to reflect and there is a real incentive to go onto the next level and aim even higher. It's about recognition and encouragement. For a lot of young people if they don't get GCSEs they don't get anything.

We collect evidence in lots of different ways and that flexibility is fun in itself – so using the newsletter, video footage, scrap books and speech bubbles frees them up to be

creative and choose a form of evidence that suits them individually. It's really important for motivation – they value accreditation so much more than vouchers.

Ideas for discussion

- What creative approaches can we bring to publicity and gathering of evidence?
- How can we involve parents creatively? What are the links with Family Learning initiatives?
- How important is it to have links with schools?
- How might transition to high school affect young BME people's access to the arts?

CASE STUDY 5 Getaway Girls

Context

Getaway Girls provides self development and informal educational opportunities to young women in Leeds. The prime objective is to engage the most disadvantaged young women and encourage them to make positive life choices. We have a number of groups currently working towards the Arts Award including South Asian, Black and asylum seekers. The groups support and affirm the development of positive cultural identities and encourage the growth of self confidence and self esteem. Working with the Arts Award also offers opportunities to enhance the quality of the current programme. The young women have been engaged in arts based activities, including visits to events and performances and participation in dance, drama and the visual arts.

Rohima Khatun works with a small group of 14-15 year olds who attend a range of different schools:

Taking part in out of school activities can be very difficult for girls from South Asian backgrounds for both cultural reasons and due to home circumstances. It is difficult to negotiate what is acceptable when parents don't really know what is going on and whether the girls might be subjected to what they would see as negative influences.

The arts are about moving people out of their comfort zone and we do this in a supportive environment. We went to watch the play 'It Ain't All Bollywood' in Bradford and for many

it was the first time they'd ever been to a live performance. The play was about issues of Obsessive Compulsive Disorder (OCD) and bereavement. They really enjoyed the discussion with the manager and director afterwards and felt privileged that they were able to ask their own critical questions. They felt confident to challenge what they saw as a lack of humour in the play. They were very motivated as a result of the discussion and were particularly interested in the costs and the business decisions involved in putting on a production. This has fostered an interest in events management as a possible career – something that previously they had been quite unaware of.

As a result, they are now considering getting involved in organising the 'Getaway Girls 21 Years' celebration event. It has also stimulated an interest in different art forms including video and fashion. The girls volunteered at the Asian Style Awards ceremony which is the first of its kind celebrating and recognising the UK's South Asian fashion and beauty industry. The girls were impressed at the quality and the design of the clothes that were modelled on the catwalk. They were surprised and delighted to learn that two of the designers were from Pakistan and this challenged assumptions that clothes from developing countries were somehow inferior. Talking about the fashion industry in India and Pakistan has been a way of looking at their own culture both critically and positively.

The young women made a video diary reflecting on their experiences and some of the group

have expressed interest in going on to make a DVD. From this experience, the girls developed skills to run a Bollywood Bazaar workshop at the REACT event hosted by Leeds Youth Service. They helped guests try on South Asian clothes and jewellery, which for most of the guests was the first time they had tried on Asian fashion.

The Arts Award has allowed them the opportunity to explore and be inspired by their culture. The girls find it very difficult to talk simply and openly about cultural barriers. They question how sharing this information might be used and how it might be interpreted. Sometimes it can sound from the outside to be culturally bizarre. Cultural issues are dynamic and changing all the time. It's really more about opportunities and choice. The group has been involved in a range of other creative activities – the Arts Award doesn't have to focus on one single art form. The girls have also explored their feelings about the backlash they have experienced post 9/11 and 7/7. They feel Islam has been grossly misrepresented and that racism and personal discrimination has increased. They have explored people's negative perceptions of Islam through drama and created scenarios where discrimination has been challenged positively.

We have also done collage work and looked at media representation of South Asian young women, comparing images (or absence of images) in mainstream magazines like 'Cosmopolitan' with 'Asiana' or 'Asian Women'. This work was also part of their exploration of the fashion and beauty industry before

they undertook their volunteering roles.

The accreditation of the Arts Award makes it more acceptable to parents as it helps them to see the activities as productive work, and the certificate recognises their efforts as learning. We try not to do much written work and they enjoy recording the evidence in different ways through video, video diaries and photographs. Doing the Arts Award accreditation has been a rewarding learning experience both professionally and personally. I have enjoyed exploring different art forms and will continue looking at innovative ways of engaging young people. I hope the girls continue to develop both artistically and as individuals.

Natasha Logan works half time as a youth worker with Getaway Girls. She is offering the Arts Award to a group of young women asylum seekers and refugees from Eritrea, Somalia and Pakistan.

Despite their different languages, they get by as a group using each other to translate and generally being very supportive of each other. They can't commit as much as they would like because they have to prioritise appointments with solicitors and immigration officials. Their attendance is inevitably irregular because of the extreme external pressures they are under, but their motivation is very high.

They are currently developing a dance/drama presentation and as dance and music are such a strong part of their home culture we're trying to tap into that. They are bringing objects in from home to talk about and we build on this. Some

of the young women are doing spoken English classes at the local college. It would be good to do more liaison with the college, but that depends on being able to sustain building those kinds of relationships. It's difficult with short term funding. I'm not what I'd call creative but I enjoyed dance and steel pan at school. I studied Youth and Community at university and am a generic youth worker but I'm really enjoying this more than I thought. Our manager has an arts background and is very creative. She gives us a good sense of direction.

We let the ideas evolve. For example we started by looking at what people's names meant and then this led onto flowers and colours as an inspiration for dance. They've also written 'secret' letters and these have been read out and the group has selected elements from the letters to be interpreted through drama. We're trying to be imaginative about the evidence as some of it will be 3D such as props and costumes. They are going to present their portfolios in boxes that they have begun to personalise and decorate.

We take safety issues very seriously because some of these young women live in quite isolated situations and, although they make their own way here, we usually get taxis to take them home. For those who live with their parents we have had to do a lot of home visits and reassurance. Parents were very unsure at first about what their daughters were getting involved in. They don't want their daughters mixing with men or being 'led' into talking about sex and sexual issues.



PHOTO: YORKSHIRE SCULPTURE PARK

This group is grateful for any chance of participating. Half of them are with their parents and half are under the care of social services. But life is so uncertain for them and parents, brothers and sisters can just 'disappear' if they don't get refugee status.

Ideas for discussion

- Is there a conflict between letting provision develop organically and having a structure for the accreditation?
- What are the dangers of over stating cultural barriers?
- What is the difference between raising aspirations and raising expectations?
What impact might the Arts Award have on vulnerable groups?

CASE STUDY 6 Muslim Group, Preston

Context

The Arts Award is being delivered by a freelance artist who is appointed and supported by an arts based community development worker at Prescap. The project involves a number of sessions with a large group of Muslim girls based at a local Muslim girls' school.

Lyndsey Wilson, a freelance artist describes her experience:

I have chosen to start by making them aware of their arts and crafts skills and to use them to enhance the visual awareness they have already. These have included pom-pom making, crochet, Scoubidou calligraphy and silk painting. This is a mixed ability group of twenty girls aged between 11 and 16. They have very different backgrounds economically. Also some are from very small families and others are from big extended families where all social life seems to be contained.

It's been a huge learning curve for me because I have never worked with a Muslim group before and I have loved every minute. I also became a bit of a novelty when they wanted to see what colour mehendi went on white skin. I've had to become aware of Eid and its effect on even the best laid plans and also how to work sensitively and reassuringly with parents, the school, and the community. There's a lot of negotiation needed. The Muslim School, the local families and the Mosques are all interconnected here and have a strong influence on the young women's lives.

The focus has been on the visual arts. We went on a trip to the Harris Museum, Preston to see a fashion exhibition (in the first cohort) and to the Harris Open Exhibition (in the second cohort). This enhanced their awareness of fashion and graffiti as art forms.

Both cohorts had the opportunity to learn a new arts skill, the first cohort learning skills in metalwork to produce a series of non-figurative banners; the second group working with paints and canvas to produce a series of canvasses for display at the Harris Open.

The young women have produced some fantastic, bold flower paintings using acrylic on canvas. They had never worked in this medium before and they were particularly proud of the results which have been on public display. The exhibition has had a huge impact on the girls and the parents.

Initially we were cautious about the idea of art heroes and heroines because we didn't want to appear 'idolatrous' but when we explained that it was about valuing the work, talents and skills of artists rather than the person, that seemed alright. In the second phase they have been more relaxed and heroes included Miley Cyrus (who plays Hannah Montana) Leonardo da Vinci and Picasso! Everything's about flexibility and that's what makes the Arts Award fun and workable with this group. For example, one young woman missed being in an audience because she was in India but she met the criteria through a guided visit to the Taj Mahal, where she also took photos to support her evidence.

We have to establish trust with and through the teachers at the school and be careful about passing opinions that might be controversial. For example a view such as 'Art doesn't lead anywhere' can be gently explored through explaining what I do without challenging anyone's authority. Many of the young women are very domestically based and like all teenagers are individually negotiating their 'culture'. One young woman is working entirely with black and her portfolio has become a rebellious secret place where she can explore her dark and moody feelings. I have encouraged them to bring in anything from home that 'expresses you as an artist' and I keep valuing and making that link with art and craft activities at home.

The Arts Award has provided a focus and a reason for sticking together that has strengthened bonds and friendships. We're just trying to decide on our celebratory event for all the Prescap Bringing it Together projects. It's got to involve food and exhibiting but it needs to be exciting and fun and must be inclusive for such a diverse group. Maybe it will be a visit and an activity – we're still trying out ideas.

Ideas for discussion

- How can we strike a balance between conforming to set boundaries and exploring new areas of creativity?
- What might be a suitable combined celebratory event for this group and the Peshkar project?



PHOTO: YORKSHIRE SCULPTURE PARK

CASE STUDY 7

Yorkshire Sculpture Park asylum seekers group



photographer Brian Cross, Youth support worker Kevin Williams and three volunteers, two with an arts background and one in education.

The group has kept changing initially on a weekly basis, with high numbers referred by the Asylum Team in Wakefield. Since our project started, Dewsbury College has begun to offer a programme of daily ESOL classes that are tailor made for a group of 16-18 year olds which mainly consist of young asylum seekers. This has made a huge difference to our attendance patterns. Group members invite other students from the college and so new people are joining throughout and also dropping out. They do, however, seem to have a bit of a core group.



PHOTOS: YORKSHIRE SCULPTURE PARK

It's very difficult to deliver the Arts Award without consistent attendance. New people keep joining and need language support and help with familiarising themselves with the technology of photography. In a group of 12 there are six different languages (including Kurdish, Pashto, Dari, Wolof, Tigrinyan and Amharic). They have been working with two translators, one Kurdish speaker and one Tigrinyan and Amharic speaker. For the other languages there are two participants who speak pretty fluent English, and do some translating. Otherwise we use other more visual methods of communication, with everyone helping each other on the way.

At first it seemed difficult to do Part A of the award, 'developing arts practice'. Perception about the evidence needed was a challenge for the facilitators rather than the participants.

Context

The Yorkshire Sculpture Park, working in partnership with Cultures United, decided to offer the Arts Award to a group of young unaccompanied asylum seekers through the medium of photography.

Helen Moore, the Community and Outreach Coordinator at YSP talks about the project:

We have a team of six staff working on the project including myself, commissioned

The young people need to focus on why they are making the images they have chosen, and how they are achieving their effects. This is demanding for young people who have not encountered the arts on any level before in a foreign country. An added complication is that many of these young people are illiterate in their own language, and therefore have no experience of structured learning and studying.

The group members have learnt how to use cameras based on exploring landscape and sculpture, and different themes within these subjects. Also, they have been looking at portraiture and self portraits, and through this the young people have been improving their language skills. For the research element they have been looking at books by different photographers, and identifying the images they like and adapting those further by taking photos in the style of their chosen photographer. Initially, they were not fully aware that they were doing the Arts Award – it's a very hard concept to get across, and certain words don't directly translate into other languages. Potentially, it could be seen as wasting precious time trying to explain what it is, when not all of the group will be able to do it.

Researching artists/arts heroes would have been part of the way we ran the project anyway so that hasn't been an issue, but the arts apprenticeship will be the most challenging. Asking young people to lead an arts activity when language is a barrier is extremely difficult! It will be hard for them to plan and evaluate this.

The benefits of the project are huge. By coming to the YSP they are experiencing things they have never seen before, they are meeting a wide range of new people, learning about themselves, each other and the world around them. They are developing a whole variety of skills including familiarity with photographic equipment and an increase in confidence and levels of communication. They love taking photos and are very engaged with looking at their own and other people's work. Their exposure to looking at attractive and informative books is also important and they are learning that an interesting photo is not always beautiful and that it is alright not to like a piece of art. You can have your own opinion and there is no right or wrong answer.

What has been hardest about the Arts Award is making sure that it is fully engaging and exciting and that it doesn't detract from the project. If I'm really honest it doesn't work well with sporadic attendance. We now know we can not plan to do activities that require a build-up of stages and within a limited timeframe. Ideally with groups where there are language barriers between individual adviser and participants, adequate time needs to be allocated. This is difficult when working with a whole group. We must be endlessly flexible and need to design the evidence in different ways – maybe more differentiated according to the individual.

Those attending college are learning much more quickly, but we try to cater for all the different needs. We are struggling to make the space for the one to one conversations where the learning

process and the Arts Award can be explored and expressed. It takes time and patience to find out what it is that people want to say and it is a skill in itself. Ideally there would be more time for building relationships before getting involved with the Arts Award.

We will be mounting a photography exhibition of the young people's work, and the processes involved in putting the exhibition together could actually cover almost all the criteria for the whole Arts Award and the evidence. Activities will include making the selection; agreeing the captions; deciding how to hang the pictures; explaining to each other why they have chosen images and how they have executed them. Ideally we would have liked to delay moderation until the exhibition so that it could be an organic part of the project. Artificial time constraints linked to accreditation aren't helpful with this sort of target group.

During the last few weeks of the project, it has become easier to include the Arts Award with a small group of three participants. Two have attended most sessions, and one has high level of English. We were able to attempt all parts of the Arts Award, with the arts apprenticeship still being the hardest to achieve. The concept of what the Arts Award is, and counts for, is still quite a complex idea for the young people to grasp, but the young people do recognise it as an outcome of their hard work within the project. We got round the language barrier by writing down feedback for the participants, or them writing in their own language. One of the three

participants may be interested and able to progress to Silver level in the future.

Ideas for discussion

- How might you plan with the language teachers so that the language curriculum and the Arts Award were integrated?
- What opportunities are there in the planning and execution of an exhibition to identify naturally occurring evidence?

CASE STUDY 8 The Church, Preston

Context

Lilian Vubya came to London with her parents from Uganda fifteen years ago. After doing her degree in the North West, she decided to stay and now works as a BME Inclusion Officer in Preston. When she heard of the award, she was very excited at the prospect of doing the award herself and of trying to do it as a peer-led model with a multi-ethnic group of friends at her local church. Although the 'experiment' hasn't worked as well as Lilian hoped, the experience gives us a lot to think about in terms of the award's flexibility to work in genuinely innovative and creative ways.

I became interested initially as a young person myself. I wanted to do the portfolio to try out the arts because the arts have always appealed to me but I never had the opportunity at school. I liked the idea of accreditation – it's good for your CV. The award encourages you to tap into your own creativity. Unless you try you don't know if you are creative. I knew other people who might jump at the idea, so enquired whether we could do it as peer to peer mentoring. I did the adviser training which was very informative and interesting and then I tried to involve a group of my friends who met regularly at the church. We are all involved in the choir and have occasionally done a dance performance.

At first they seemed really interested and saw it as a chance to do all sorts of things they'd always wanted to do and never been able to. So for the arts challenge, one paid a ballet

teacher for some sessions and then the teacher was ill; one wanted to learn to sew on a sewing machine and then couldn't afford the machine; another wanted to explore body awareness through doing some sculpture but couldn't find anyone to shadow and support her. I wanted to do a water colour painting course but when I enquired it was too expensive when I added up the tuition and transport costs. So now I am attending a women's group where we are doing card making and I think this will be my challenge.

Part of the problem is that we are all either working or studying and have very busy lives, and also we were unclear about what resources might be available and what support networks of community artists we could access. I think on reflection we should not have considered the Silver. We should have started with the Bronze because it's not such a great commitment, and also we could have based it on our experience in the choir which would have made it much easier to meet all the criteria. I think we thought because we were 'older' we should aim for the Silver, but I can see it doesn't really work like this. For people from BME communities one of the biggest barriers is affordability. When people have come to this country, for example, at year 9 from our backgrounds, they will not have been exposed to opportunities at school. The arts are not part of the school system in Africa. Parents push children into academic subjects and there's no possibility to day dream out of previous poverty. I find many people don't value the arts and crafts that are part of their heritage.



PHOTO: CLOCKWISE FROM UPPER LEFT: YORKSHIRE SCULPTURE PARK, SMA-UK, YORKSHIRE SCULPTURE PARK, SMA-UK

They just take them for granted and see that creative expression as the norm because it's part of family life. I don't think teachers either are always aware of the role of the arts in domestic life. There are lots of opportunities to pursue the arts, but they are costly. I am a bit disappointed that my group of friends have dropped out, but I still think there are lots of possibilities for developing a peer-to-peer model now we can learn from our experience.

Ideas for discussion

- How appropriate is the Arts Award in this situation?
- How might Lilian and her friends have used their experience with their choir to meet the criteria?
- What criteria might a group use to decide if the Arts Award was for them?

CASE STUDY 9 SAA-uk

Context

SAA-uk (South Asian Arts – uk) was founded in 1997 and delivers a large programme of activities in the areas of training and development, professional performance and promotion.

The organisation offers a wide range of training and educational opportunities for young people.

Jemma Vause is the Education and Outreach Coordinator and is the adviser for the Arts Award:

There are several young people tied to the SAA-uk regular classes and we asked everyone if they were interested in the award. In the end three came forward and this has proved to be a very good number to work with. Two have been doing the Bronze, and one the Silver. The Bronze Award is actually way below the standard these young people are working at

The young people were all confident A level students, working independently during the week and coming back together once a week. We also communicated by email between meetings. They developed an existing range of skills including dance, music, sitar, song writing and Bharatanatyam (a form of storytelling through dance).

Although these were academic young people, they were all challenged by the responsibility the Arts Award put upon them to plan, evaluate, document and assess their own progress. The evaluation that is required gave them the chance to explore themselves through an art

form they are really passionate about and this added depth to the exercise. They found this sort of reflection and response more challenging than entering a piece of written work. Until they really began to reflect, they hadn't realised the significance of the journey they had been on.

For example, one of the students extended their teaching role within other groups. He learnt a lot about planning and analysing what he was doing and learnt to really use evaluation and feedback to inform the way he ran subsequent sessions. He used the critical, reflective process to impact on his practice and to demonstrate clear progression. He was studying A level music, but had no opportunity within that curriculum to explore his interest and talent in Indian music. So he could use the Arts Award to enhance his development as an artist.

It can be difficult to engage young people because families are often more interested in their children gaining specific vocational or academic qualifications, but there are some very supportive families. This was the first time we ran the Arts Award as a separate additional activity and not as a specific project. This time I targeted individuals. The young people are very bright academically and are planning on going to university, but they don't know how to value the award. The young people were very interested in what it means; what it counts for; what level it is; how can they use it. These were the questions the young people were asking and we have to have answers. They were also much more engaged with thinking about the role of the



moderator and trying to predict what was expected of them than some other groups I have worked with who just wanted the affirmation of passing.

I have seen real development in the young people, particularly around the confidence they have gained by sharing their skills. They were already talented in their own right but they have extended these skills and have now experienced the pleasure of sharing their skills with others whilst continuing to develop artistically. This is especially true of one of the young people who has discovered how gifted he is as a teacher and what further opportunities there are for him.

Delivering the Arts Award for the first time is a big challenge, it takes a lot of time and advisers

must be prepared to give it that time and be extraordinarily creative in developing ways of capturing feedback. Our organisation has not got the capacity to give that kind of support on a larger scale.

Many of our young people are capable of doing the Silver and the Gold, but we cannot offer these awards because we haven't got the manpower. Then this raises the question of how we can offer progression? The Arts Award is one small element of what we do as an organisation so we need to establish a model that works and that is fundable and sustainable. We could offer it to a wider audience of maybe less academic young people if the government identified a source of money.

I think advisers ideally need knowledge of formal education because the ability and confidence to assess work against criteria is essential. People with GNVQ (General National Vocational Qualification) experience would find it straightforward, but most freelance artists are not paid to assess and are not from a teaching background. Getting the right people as advisers is so important.

Ideas for discussion

- How can we manage young people's expectations of moderation?
- What kind of delivery model might support an organisation like this?

CASE STUDY 10 RJC

Context

RJC is one of the UK's most popular and successful Black British dance companies. It has a long and successful history of providing exciting dance and educational opportunities for young people and the wider community.

Naomi Czuba, Youth dance and Education Coordinator:

We have been offering the Arts Award at Bronze level to Shahck Out 2 – which is a group of about nineteen 13-15 year olds who meet twice a week for dance sessions and to work on choreographed pieces for performance. Some of the group have been with RJC for 4 or 5 years. They are mainly of Caribbean heritage and four fifths of the group are girls. They have a wide level of academic and social skills and we were surprised when fifteen of the group opted to do the award.

There's so much freedom within the award that the young people could show off a wide range of their skills and they revealed all sorts of talents and interests we didn't know they had. For example, one is a brilliant artist, another is passionate about hair plaiting and design and another is interested in acting and took advantage of Lenny Henry's Othello at the local West Yorkshire Playhouse to build his award around. We also learnt a lot more about individuals in the group from the way they presented their folders. There were some real surprises as we realised how some excelled in particular areas and others were not as organised

as we had thought. It has most definitely been a way of getting to know the group better.

For some, the biggest challenges have been the organisational skills involved and the motivation to do a bit of work outside the sessions. But we feel that taking on this responsibility is in principle a good thing and in future we will try other ways of supporting them like keeping all their files on the premises.

They performed for the 21 year celebration of a local organisation, Getaway Girls (see case study on page 15) and we took photos of both rehearsals and performance. This event also gave the young people the experience of being an audience – watching other local dance groups perform as well as local poets.



PHOTO: YORKSHIRE SCULPTURE PARK

To help them in their review, I produced a flip chart of questions and then wrote up their comments as a group exercise. This got over their reluctance to 'do a review'.

On the whole, they've been fine about the accreditation and have had no particular worries or concerns, although I did detect a few nerves when waiting to see the moderator! The really important thing is that they need to feel confident that they are well prepared. This is the adviser's responsibility.

They don't realise the status of the award because we've tended to push it this first time rather than them taking full ownership. However, many young people have really enjoyed doing it and we are expecting several of them to do the Silver.

It's the first time I've been involved in any sort of accreditation other than being a co-tutor on a GCSE dance course. I had no previous experience of assessment. It's been hard work because there have been so many in the group and I have had to find a lot of extra time to go through all the files and to make sure I thoroughly understood each task. It was daunting at first, but it has been easier than I thought, and I'm so glad I started with the Bronze! It really helped once everyone had something in their folders and then, with help from Ginny at CapeUK, we benchmarked the whole range of portfolios in terms of strongest, weakest and average. That made me feel a lot more confident because at last I began to understand the level of the evidence required.

Ideas for discussion

- How can we best use our understanding of how individual young people respond to the Arts Award?
- How can we support advisers who have no experience of assessment to feel more confident?

CONCLUSION

The case studies reveal both the similarities and differences of approach between the many diverse projects that were part of Bringing it Together. They illustrate the gap between the aspirations we all have for the Arts Award and the realities of delivering it in practice. Because those who contributed were so candid and thoughtful in their reflections, the case studies collectively offer an informal evaluation. They reveal what the opportunities and challenges are of delivering the Arts Award in the voluntary sector with BME young people. The Arts Award moderator commented:

In voluntary sector organisations, the evidence can be particularly liberating and exciting but this is not always the case. The delivery is so different in the voluntary sector if the adviser seizes the opportunities and sells them to the young people. Taking groups out and meeting other artists brings groups together and people begin to identify themselves as artists – as a community of like-minded people. Different age groups can mix freely and the productivity can be phenomenal and a total inspiration. I think schools are almost inevitably restricted in some way by timetables, terms, completion dates and the wider curriculum.

Many important learning points emerged that are just as relevant to other voluntary sector organisations and not just to those working with BME young people and these are summarised below.

For advisers

- Build in plenty of time for planning and meeting to discuss evidence
- Break down the creative and artistic processes into small steps so you can identify progression
- Build in a reflective exercise every session – however short and simple
- Don't underestimate the possible challenge to existing ways of working
- Don't overestimate the level of complexity required – especially at Bronze level
- Prepare the young people who meet the moderator
- Build and use your local creative networks to enhance the young people's experiences and individual interests
- Look to involve parents, carers and the wider community as appropriate
- Celebrate the achievements of the young people who participate and nurture any opportunities for young people to be creative in pursuit of their passions and their self discovery.

For managers

- Make sure advisers aren't working in isolation
- See the role of adviser as significant personal and professional development and integrate into Continuing Professional Development planning and appraisal
- Recognise the additional time factor involved

LEAD ORGANISATIONS

About Cape www.capeuk.org

CapeUK was established in 1997 and has worked in the fields of creativity, education, arts and culture for well over a decade – running programmes and projects, advising, training and producing a wide range of resources. We are a research and development agency with a focus on children and young people, and those organisations and individuals who work with them. We believe that creativity is an essential life skill for the increasingly complex future that young people face.

Cape has worked extensively in both community and school settings to deliver and research innovative approaches to learning, supporting partnerships between schools, arts and community organisations. We have delivered successful creative ventures influencing the lives of children and young people both directly and through working with those adults that support them in both formal and informal settings. Our current activities include leading on a number of home office funded community cohesion arts and creativity projects; advising the DCSF Arts and Creativity team, leading on the Creative Partnerships programme for West and South Yorkshire and the Regional Agency for the Arts Award.

About Prescap www.prescap.co.uk

Prescap provides a platform and catalyst enabling people to explore, realise and value their full potential through creativity. Established in 1985, Prescap works on arts-based community

development projects, predominantly through visual arts. We maintain a strong commitment to providing access to dynamic arts activities for those who have had little opportunity.

Prescap has a long history and commitment to working in a participatory way. We encourage everyone to express themselves by valuing everyone's contribution. Though we are proud that our projects create end products of a very high standard, our focus is on the experience of each individual of the process of making art and using their creativity.

Prescap is proud to be the North West, Regional Development Agency for the Arts Award and offers the Arts Award to all young people who participate in our projects. Preston FM, an exemplar community radio station is also part of our organisation.

About Arts Award www.artsaward.org.uk

The Arts Award is an accredited programme which supports young people to develop as artists and arts leaders. It appeals to young people of all interests and abilities, and accredits young people's development through the arts rather than skills in the arts. It leads to qualifications at Bronze (NQF Level 1), Silver (NQF Level 2) and Gold (NQF Level 3). The award fosters creativity, communication and leadership skills and helps to prepare young people for further education and employment.

The Arts Award is run through a partnership between Arts Council England and Trinity Guildhall.

PHOTO: YORKSHIRE SCULPTURE PARK



PHOTO: YORKSHIRE SCULPTURE PARK/HEDI AHMED WALA



PHOTO: SAA-UK



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About CapeUK

CapeUK is an incubator for the development of ideas and practice in creativity and learning. A research and development agency, our focus is children and young people and those organisations and individuals who work with them.

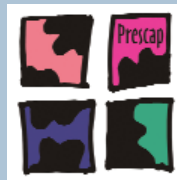
We are both a research and a practical organisation – our approaches are firmly rooted in experience.

- We try out ideas
- We make meaning
- We support change processes
- We influence policy and strategy

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