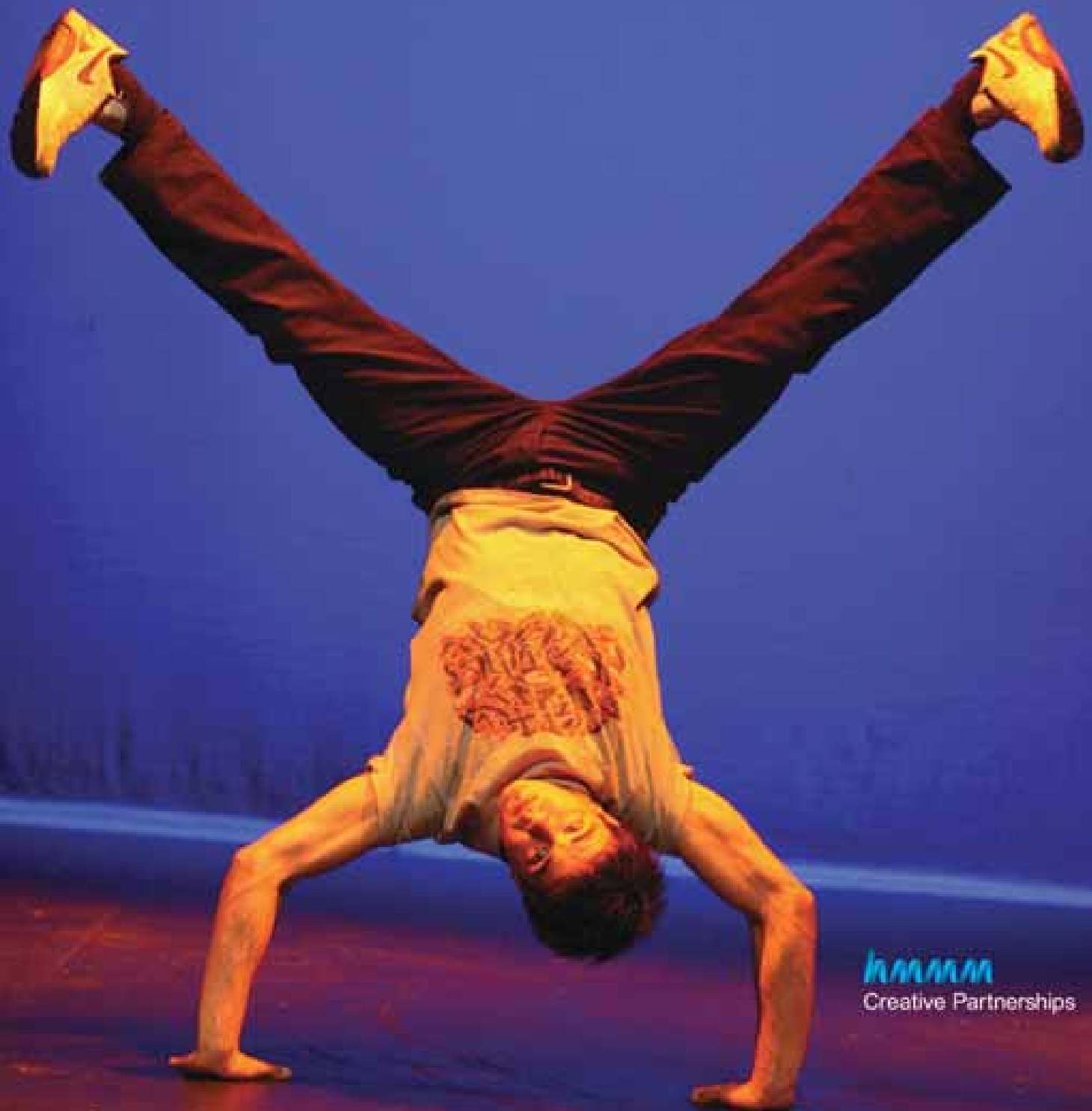


# arts matters

How the arts can help meet the needs  
of children and young people



Arts Council England is the national development agency for the arts in England. Between 2005 and 2008 we are investing £1.7 billion of public funds from Government and the National Lottery. This is the bedrock of support for the arts in England.

We believe that the arts have the power to transform lives and communities, and to create opportunities for people throughout the country.

Our ambition, set out in *Our Agenda for the arts 2006–08*, is to put the arts at the heart of national life and people at the heart of the arts. Our agenda has six priority areas:

- taking part in the arts
- children and young people
- the creative economy
- vibrant communities
- internationalism
- celebrating diversity

## **Acknowledgements**

Arts Council England, North East would like to thank everyone who has contributed their time and views in the development of *arts matters*, and the Department for Education and Skills for financial support.

*Front cover: Dancers from Eye of the Fly and Heworth Grange School performing at a celebration of Artsmark 06. Photo: K G Photography*

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# Foreword

Some people say children and young people matter to the arts sector because they are the audiences and artists of the future, and because the arts stimulate creativity that is vital to the future economy. The Arts Council firmly believes this is true, but it also misses something significant: children and young people are the audiences and artists of right now.

Young people are involved in the arts in many ways. They are amongst the biggest consumers of the arts, though they may not always use that term. Parts of the arts sector have sometimes ignored, patronised or marginalized young people, or focused on them as potential customers. Recently, powerful models of reaching young people have been developed and the North East, with its arts education agencies, has led the way.

Our strategy for *Children, young people and the arts* puts young people at the heart of our work in a new way. It aims to stimulate creativity and develop new partnerships between the arts sector and key agencies working with young people, including local authorities, children's trusts and services. It recognises the impact the arts can have on young people's lives, helping them be healthy, safe, happy, positive members of vibrant communities.

It also recognises that the creative industries will provide work for increasing numbers of young people. The skills necessary for what has been called the knowledge economy – living by your wits, creativity, brain and imagination – are greatly enhanced by arts activity.

But artists and arts organisations cannot achieve this alone. They need to develop new partnerships and ways of delivering personalised approaches, responding to individual needs and circumstances in a more equal relationship. The arts matter – they also empower, and if anything is key to young people achieving their potential, it is surely empowerment.

Our experience shows that confidence comes from the sense of achievement the arts can provide to children. That's our ambition: every child using the arts in their life, in their own way. We hope this document will lead to new and stronger partnerships that will help make this happen.

**Mark Robinson**  
**Executive Director, Arts Council England,**  
**North East**

## **Educating the imagination**

Gateshead's commitment to the creativity agenda is not just about the arts, performing or otherwise; it's about anything you do when at work, school, or college, in fact anything that gives colour to your days and an extra dimension to your life.

Our approach is evidenced in:

- the involvement of others, including children and young people themselves
- the generation of ideas, not just their playing out in the curriculum or the life of the school and its community
- joined-up-ness wherever we can manage it: school to library – to arts venue – to sports event – to curriculum programme – to celebration – to community – to college – to family...
- putting an end to territorialism: health and police, fire service and schools, Sure Start and the voluntary sector, the private sector and a wide range of partners in other local authorities, universities and creative industries all have a part to play in *Every Child Matters*. That means they all also have a part to play in this agenda.

**Maggie Atkinson**  
Director of Learning and Children,  
Gateshead Council

## **Importance of arts, culture and creativity to children and young people**

Creativity is the freest form of self expression. There is nothing more satisfying and fulfilling for children than to be able to express themselves openly and without judgement. The ability to be creative, to create something from personal feelings and experiences, can reflect and nurture the emotional health and well being of a child. Creativity also fosters mental growth by providing opportunities for trying out new ideas, new ways of thinking and problem solving. Creative activities acknowledge and celebrate children's uniqueness and diversity; and offer significant opportunities to personalise learning. It is for these reasons that I support, wholeheartedly, *arts matters* and acknowledge the contribution it will undoubtedly make to the lives of children and young people in Northumberland.

**Robin Casson**  
Director of Schools and Family Support,  
Northumberland County Council

# Introduction

## What is *arts matters* about?

*arts matters* is about the positive contribution that the arts make to the lives of children and young people. It aims to bring about a greater understanding of how the arts can help achieve the aims of *Every Child Matters* and meet the challenges of *Youth Matters*. It also aims to illustrate how to translate this understanding into action, from strategic planning through to practical implementation.

Examples of what organisations in the North East have done to achieve high quality, innovative arts programmes that help meet the needs of children and young people and sources of further information are provided.

## Why *arts matters*?

This is a time of substantial change to services for young people. Children and young people are now at the heart of Government agendas. The Children Act 2004 introduced new statutory duties and accountabilities for local government and other agencies in the provision of children's services. The *Every Child Matters: Change for Children* and *Youth Matters* national frameworks set out a radical change agenda based on a requirement for local providers to build programmes and deliver services around the needs of children and young people, placing children, parents and carers centre-stage. Other recent legislation, Government strategies and publications are aimed at improving the life chances of children and young people, and narrowing the gap between those who do well and those who, for various reasons, have lost out.

Involvement in the arts and creative opportunities can transform the way children and young people explore the world around them, changing the way they see themselves and what they aspire to in the future. It can contribute to learning, both in terms of formal attainment and the development of lifelong skills that help to make a rounded individual, a communicator, a problem solver, an innovator and a team worker. It can contribute to social development and personal well-being, particularly of children and young people who are at risk of exclusion because they are looked after, living in rural communities, from culturally diverse backgrounds or have disabilities, as well as those at risk of offending or reoffending. The long-term aspirations of the UK to grow as a creative economy depend on children and young people developing creative skills, which can be learnt through engagement in the arts.

It follows that the arts and creativity can also contribute effectively to achieving all five outcomes of *Every Child Matters*, helping children and young people to be healthy, stay safe, enjoy and achieve, make a positive contribution and achieve economic well-being. They can also contribute to the four challenges for children's trusts set out in *Youth Matters* of empowering young people, young people as citizens, supporting choices and all young people achieving.

### **Why is Arts Council England, North East looking at this now?**

Arts Council England's ambition is to put the arts at the heart of national life and people at the heart of the arts. Children and young people are a top priority for the Arts Council. A commitment to working in partnership with government departments, national and regional agencies and local authorities on the shared agenda of supporting the creativity and enrichment of children and young people is reflected in strategies such as *Children, young people and the arts* and *The arts and young people at risk of offending*, as well as in work to secure the future of the Creative Partnerships programme.

There are many good examples where opportunities for children and young people to take part in the arts have been developed and strengthened, as well as some outstanding programmes for, with and by young people. However, these opportunities are not available consistently at a local level across the country or across the regions. More needs to be done to promote the contribution that the arts can and do make.

Arts Council England, North East has therefore developed a regional strategy for *Children, young people and the arts*. *arts matters* builds on this strategy, to broaden awareness, understanding and practice of the arts in helping to meet the needs of children and young people in line with *Every Child Matters* and *Youth Matters*.

### **Who is arts matters for?**

*arts matters* is written for all those with an interest in meeting the needs of children and young people, from policy-makers and strategic planners, to commissioners and providers of services. It will help to generate debate and develop thinking among children and young people's partnerships, children's trusts and local authority children's services about how the arts can contribute to delivering wider policy agendas for children and young people. It will help schools to develop a creative approach to delivering the curriculum that engages both pupils and teachers, and to developing their out-of-school-hours learning

programmes. It will also help service providers responsible for meeting the needs of children and young people not in education, employment or training, and in community settings.

*'Everyone delivering services for children and young people has an important role to play in working towards the five outcomes. This includes those working in childcare settings, schools, health services, social care, youth services, the police and criminal justice system and culture, sports and play organisations.'*

Every Child Matters: Change for Children, HM Government, 2004

## **How will arts matters help?**

*arts matters* describes the contribution that the arts can make and how to incorporate the arts into planning and delivery, using case study examples to illustrate different approaches that have been found to work.

**Why arts matters to children and young people:** explains how the arts and creative opportunities help to meet the needs of children and young people and contribute to each of the *Every Child Matters* outcomes and *Youth Matters* challenges.

**Making it happen – strategic planning:** demonstrates how arts and creative opportunities can be incorporated into the strategic planning, performance management and improvement of services that have an impact on children and young people.

**10 point guide to practical implementation:** identifies the main approaches and mechanisms service commissioners and providers need to adopt to develop and deliver high quality, innovative arts work with, for and by children and young people.

Engagement in the arts and creative opportunities is not a panacea. The arts cannot deliver *Every Child Matters* or *Youth Matters*, nor can they alone meet the needs of children and young people. But they can make an effective contribution and a real difference as part of a holistic approach. Children and young people will undoubtedly benefit from arts and creative opportunities that are directed towards the *Every Child Matters* outcomes and *Youth Matters* challenges. *arts matters* will help by encouraging recognition of the benefits of arts and creative approaches as part of a personalised approach to service provision for children and young people.

# Why arts matters to children and young people

## How the arts and creative opportunities help meet the needs of children and young people

The arts can help to meet many different needs that children and young people have. This section explains how the arts and creative opportunities contribute to each of the *Every Child Matters* outcomes and *Youth Matters* challenges, providing evidence and practical case study examples drawn from schools, education providers and other agencies working with children, young people and the arts in the North East.

### Be healthy

The arts can help children and young people to be healthy. They contribute to the *Every Child Matters* aims to ensure that children and young people:

- are physically healthy
- are mentally and emotionally healthy
- live healthy lifestyles, choose not to take illegal drugs and are sexually healthy

The arts have been found to encourage children and young people to be physically active, improving their fitness levels, movement skills, coordination, sensory awareness and concentration. Drama and dance, and creative activities involving movement, such as drama or artist-led outdoor trails exploring the local history and environment, all present physical and mental challenges and promote physical health.

*'Participation in dance provides enjoyment and promotes fitness and general well-being. Young people see dance as an accessible medium, encouraged by the profile of artists in the fields of hip hop and popular music. Participating in high quality dance can provide youngsters with a wide range of social skills and benefits not just to counter obesity but also to increase their self-esteem and confidence.'*

Rt Hon Richard Caborn MP, Minister for Sport and David Lammy MP, Minister for Culture – Dance Links, DfES 2005

The arts contribute to mental and emotional well-being, encouraging social interaction and building confidence and self-esteem. The arts and creative opportunities can enable children and young people to find new and different ways to explore and understand the world around them, helping them to

discover and feel good about themselves and to deal with complexity and change. The arts can provide new and interesting experiences for children and young people to talk about, contributing to their ability to communicate and imaginative development by widening their horizons. The arts can also provide a form of expression for children and young people who find it difficult to socialise.

*'Art can stimulate thought and provoke an individual response. This assists people to question their boundaries, explore issues, voice aspirations, identify needs and facilitate learning. As a consequence, people may be enabled to make informed choices and become able to take control of, and responsibility for, their own lives and the factors affecting their health and well-being.'*

A review of evaluation in community-based art for health activity in the UK, Health Development Agency, 2002

The arts can be used as part of education and awareness-raising on health issues, including sexual health and drug use, and to encourage young people to live healthy lifestyles by providing an engaging vehicle for health promotion.

*'Providing access and encouragement to play and engage in arts and leisure activities can promote the health and well-being of looked after children and young people. It can provide a range of opportunities to promote self-confidence, self-esteem, social interaction, reduce isolation and enhance personal coping skills.'*

Healthy Care Briefing, National Children's Bureau, March 2005

Case study:

### **Raising awareness of coronary heart disease, South Tynedale**

The South Tynedale Coronary Heart Disease (CHD) project was an arts and health project to raise awareness and understanding among young people of CHD through animation.

The project involved young people aged 12/13 years from South Tynedale Middle School working with facilitators from the Haltwhistle Film Project to shoot and edit a film. At the start of the process the young people were given health-related messages that needed to be conveyed, and they then used a combination of live action and animation, both drawn and modelled, to produce a short film. The film was shown as part of an end-of-year celebratory evening at the school and was screened prior to the main feature at a community-based cinema evening that focused on the health of young people. Funding for the project came from Northumberland Primary Care Trust.

All decisions on the film content and final editing were made by the young people, which required discussion about the health-related issues involved, development of ideas about preventative action and decisions on the final health messages that the film should emphasise. This contributed to raising their understanding and awareness of CHD, the impact it can have and what can be done to prevent it, while training them in animation techniques.

For more information contact: Marc McKiernan, Haltwhistle Film Project, 01434 320360, [haltwhistlefp@btopenworld.com](mailto:haltwhistlefp@btopenworld.com)

Case study:

### **Raising the aspirations of young people at risk – Ynot?, Sunderland**

Ynot? is an ongoing programme of arts activity for 16–21-year-olds that focuses on the aspirations of young parents and young people leaving care. Run by Helix Arts in partnership with Sunderland Social Services, activities take place on two days each week at The Place, Hendon Health Centre in Sunderland and have included creative writing, film and video production, DJ skills and music production, visual arts, graphic design, drama and break-dance.

Past projects include *2 monkeys*, a spoken word CD produced with writers from Liar Inc and a musician, which was launched at the Northern Gallery for Contemporary Art and earned the group a Sunderland Young Achievers Award. Described by the judges as ‘stunning’, the CD comprises:

*‘Twelve tracks of spoken word and loosely woven beats, engaging and unnerving, poetic and brutal in equal measure... These are the voices of teenage parents, youngsters who have drifted through the care system, who continue to drift through a chaotic world of vulnerability and risk. Let me guess, you wouldn’t normally give two monkeys. This is a CD that will make you stop what you’re doing and listen.’* (extract from Press Release)

This was followed by a number of short films made with film production company Superkrush. These included *I Can See You*, which was premiered at Sunderland’s multiplex cinema, and *Daddy Trap*, a further CD of monologues and sounds from Sunderland’s Young Fathers Group, which focuses on the experiences and aspirations of the young fathers.

For more information contact: Robert Laycock, Helix Arts, 0191 241 4931, [rl@helixarts.com](mailto:rl@helixarts.com) or visit [www.ynotproject.com](http://www.ynotproject.com)

## Case study:

### **Encouraging healthy lifestyles – *Body and Mind*, Middlesbrough**

*Body and Mind* is a large-scale, long-term project to develop a model and resources for a dance-based physical exercise and brain-gym programme for use in primary schools. Based at Linthorpe Primary School in Middlesbrough and managed by Creative Partnerships Tees Valley, the project was initiated to help the school to reach the national target for increasing the proportion of pupils spending a minimum of two hours each week on high quality physical exercise, and to improve the health of its pupils by encouraging exercise through creative activity.

*Body and Mind* has involved Tees Valley Dance working with staff and Key Stage 2 pupils at the school. An initial consultation phase was followed by activity-based research and development to explore pupils' movement needs and interests and their responses to different forms of music, incorporating training sessions for teachers as well as music, movement and dance workshops with the children.

Working alongside dancers and musicians, the pupils and teachers at Linthorpe devised dances suitable for a standard classroom environment that can be incorporated into the school day. They are now participating in 15-minute dance sessions at the start of each day and at lunchtimes, accompanied by a specially composed CD of music and soundscapes.

*'Body and Mind is the best thing that's ever happened to our school.'*

Lyn Newton, Head Teacher, Linthorpe Primary School

The amount of time allocated to creative dance and movement activity during school hours has increased, as has the number of teachers and children taking part. The training provided has also given teachers more confidence to take part and use dance in the classroom.

Detailed evaluation is being carried out to track the physical health and brain function of children using the programme.

**For more information email: [claire.frawley@creative-partnerships.com](mailto:claire.frawley@creative-partnerships.com)**

## Stay safe

The arts can help children and young people to stay safe. They contribute to the *Every Child Matters* aims to ensure that children and young people are safe from:

- crime and anti-social behaviour in and out of school
- bullying and discrimination
- accidental injury

Participation in the arts has been found to help children and young people to gain a better appreciation of other ways of life, by enabling them to mix and share experiences and views with peers from different backgrounds and with older generations. It can help to break down barriers, change attitudes and effect how young people behave by providing an environment where children and young people can explore their own identity and sense of self whilst developing awareness of similarities and differences to others. Working with artists also provides access to new and different adult role models.

*'Culture and sport are powerful tools for building community cohesion. Activities like football, music, dance, local history and filmmaking offer natural opportunities for people to come together and participate in community life. They break down barriers between diverse groups and can help create a sense of local pride and belonging.'*

Tessa Jowell, Secretary of State for Culture, Media and Sport – Bringing Communities Together Through Sport and Culture, DCMS et al, 2004

The development of social and assertiveness skills and confidence-building through the arts makes children and young people less likely to be victims of bullying and more able to stand up for themselves and to make friends, one of the best defences against bullying.

*'Involvement in play, creative activities, sports and other leisure activities is important for looked after children and young people because it provides opportunities for them to meet and interact with others and to develop friendships. This can counteract the exclusion that looked after children and young people can experience and provides valuable experience in developing social relationships and communication skills.'*

Healthy Care Briefing, National Children's Bureau, March 2005

The arts can also be used to promote safety messages, for example as part of accident prevention programmes, personal safety campaigns and anti-bullying strategies.

## Case study:

### **Creative learning for children and young people not in education, employment or training – *School's Out*, County Durham**

*School's Out* was an annual arts-based summer school programme aimed at young people who had not traditionally had the opportunity to benefit fully from creative learning opportunities, in particular young people not in education, employment or training and considered to be at risk. Initiated by Durham County Council's Children's Services Study Support Team, *School's Out* ran for five years from 2000–05. In the last two years it was managed by The Forge, the Arts in Education Agency for Durham and Sunderland and supported by Positive Activities for Young People funding.

The main objectives of *School's Out* were to:

- support young people in education and learning
- bring young people together to use their time constructively
- provide access to quality arts, sport and cultural activities
- bring together young people from different geographical and ethnic communities to help break down prejudice and misunderstandings
- give young people opportunities for personal development to enable them to communicate more effectively
- reduce the risk of young people resorting to anti-social behaviour

The programme normally took the form of one cultural project based in each of the county's six districts. In 2004, one of these projects was *The Ramayana*, a two-week Asian experience based at Wolsingham School and Community College, a specialist arts college in Bishop Auckland. The project aimed to raise awareness and appreciation of Asian culture amongst the young people and families of Weardale, who have traditionally had little experience of other cultures. The 50 participants, aged 11–15, including eight with special needs, worked on the story of Rama and Sita from the Hindu epic *The Ramayana* with artists from Jack Drum Arts. Senior youth member trainees supported them with input from guest Asian artists. Activities included drama and drama games, Bollywood dance, drumming, visual art (mask-making, banner-printing, prop design and making, poster illustration), dressing up, make-up and Mehendi, as well as public performances.

The children participating in *The Ramayana* were exposed to new cultural experiences and worked alongside other young people from different backgrounds. During the project they gained confidence in interacting with each other and

made new friends, ignoring differences in age, ability, race and social class. They also developed new skills, experienced a real sense of excitement and had fun.

*The Ramayana* won a Stephen Lawrence Education Award, an acknowledgement and celebration of good practice in promoting race equality. It has since been promoted by Durham County Council's race relations team for use in schools experiencing the highest levels of racist incidents.

For more information email: [anne.timothy@durham.gov.uk](mailto:anne.timothy@durham.gov.uk) or [info@jackdrum.co.uk](mailto:info@jackdrum.co.uk)

Case study:

### **Reducing childhood injuries – *Whoops! Child Safety Project, Gateshead***

*The Whoops! Child Safety Project* is 'creatively working to reduce childhood injuries in Gateshead' by combining traditional health promotion methods with drama, music, storytelling, puppet-making and sculpture. It aims to raise awareness about unintentional childhood injury and how to prevent it, change the behaviour of adults and children, improve the safety of the home and street environment and reduce the impact of injury through better, immediate first aid care.

*Whoops!* works with a wide range of groups including schools, colleges, nurseries, youth and community groups, parent and toddler groups, family centres, health visitors, midwives and nurses. The project promotes safety issues in the home, at school and at play, as well as road, cycle and water safety, in a creative and imaginative way, using the arts to make the learning experience more engaging, memorable and fun. Examples include:

- firework and bonfire safety using puppets
- a safety pantomime involving every pupil in a primary school
- a safety rap written and recorded by a youth group
- a photography project focusing on hazards in the home
- craft sessions with parents

*Whoops!* has worked with more than 2,000 children and 200 parents and teachers in schools across Gateshead, North Tyneside, South Tyneside, Newcastle and Sunderland.

For more information visit: [www.whoopschilidsafety.co.uk](http://www.whoopschilidsafety.co.uk)

## Enjoy and achieve

The arts can help children and young people to enjoy and achieve. They contribute to the *Every Child Matters* aims to ensure that children and young people:

- attend and enjoy school
- achieve stretching national education standards at primary and secondary school
- achieve personal and social development and enjoy recreation

The arts can also help in meeting the *Youth Matters* challenges of:

- supporting choices: providing information, advice and guidance
- all young people achieving: managing the establishment, delivery and effectiveness of integrated, targeted support for young people at risk

Arts and creative opportunities have been found to help raise attendance, improve behaviour and encourage children and young people to enjoy and achieve at school. They can broaden and enrich the curriculum and provide alternative ways to engage all types of learner. They can attract pupils, maintain their interest and increase motivation, making their school life more enjoyable and memorable. Artists are able to give children and young people a greater say about who they work with, the way they work and what they do, giving them a voice which promotes ownership of their own learning.

*'Involvement in creative activity can result in improved academic achievement, school retention rates and levels of self-esteem and reduced drug and alcohol consumption and juvenile offending.'*

Promoting Mental Health, World Health Organisation, 2005

Working with artists enables every pupil to start on a level playing field, with no preconceptions or expectations that they have the knowledge or skills for a particular activity, and often with no set – or very wide – parameters. By acting as a 'leveller' and providing an environment where there are no right or wrong answers, arts activities give children and young people at every level the opportunity to shine and succeed, whether they are regarded as low achievers or gifted and talented in other areas. This means that the arts are particularly effective in reaching, and engaging in learning, children and young people who are at risk of low attainment, including those who do not attend school.

*'The arts are capable of liberating the potential of marginalised young people who, for various reasons, have lost out.'*

Rod Morgan, Youth Justice Board – The arts and young people at risk of offending, Arts Council England, 2005

*'Investing in the arts can transform pupils' educational experience. The arts:*

- *stimulate total involvement and commitment from pupils*
- *enable all pupils to succeed and develop self-esteem*
- *show that learning can be fun*
- *encourage respect for other people's contributions*
- *challenge pupils to consider complex issues, thoughts, feelings and actions*
- *help pupils to think in different ways and to use different forms of intelligence'*

Qualifications and Curriculum Authority Arts Alive website

Participation in the arts and creative opportunities also contributes to raising standards in school by helping to improve basic skills such as literacy and numeracy, for example through visualisation techniques.

*'Having the opportunity to be taught by, and experience, the work of an artist in school can be a highly valuable and memorable time for children. Not only does the pupil gain contact with adults skilled in a different discipline, but participating in the arts helps children develop creativity, imagination and the ability to visualise, essential tools for solving problems and dealing with life's ever-changing situations.'*

Taking the Voluntary Arts into Education briefing note, Voluntary Arts Network, 2004

Teachers can find themselves adopting different teaching methods as a result of their own interaction with artists and experiencing at first hand the positive impact that working with artists has on their pupils. The involvement of teachers and pupils in the arts and creativity and the adoption of a creative approach to delivering the whole curriculum can form a major part of school improvement and workforce retention.

*'Art and design has a unique role to play in the curriculum, stimulating creativity and imagination. It provides visual, tactile and sensory experiences and a unique way of understanding and responding to the world. Research confirms that investing in the arts can transform schools, raise standards, change attitudes, improve behaviour and increase the quality of teaching and learning across the curriculum.'*

Art and design, 2004–05 annual report on curriculum and assessment, Qualifications and Curriculum Authority, December 2005

Parents and carers play a vital role in encouraging young people's learning and achievement. The arts can provide a means of involving them in supporting and

participating in their children's learning, helping to raise parental aspirations and encouraging more active involvement in school and community life.

The arts can also provide formal and informal learning opportunities out of school hours, for example as part of study or learning support programmes, extended schools and youth service provision, as well as through community-based activities.

*'The development of music technology is one of the most exciting features of the musical scene for today's young people, both inside and outside school. Music technology has tremendous potential to:*

- *motivate – children and young people, especially those who are 'switched off' by some of the music on offer in their schools*
- *overcome barriers – to creative expression, for those lacking in traditional musical training*
- *enable – disabled and disadvantaged pupils to unlock their ability to express themselves musically*
- *provide potential career outcomes – in terms of further training, and in the many areas of the music business, including sound engineering, and teaching'*

Evaluation of the Youth Music: Plug into Music Programme (first round), Final Report, April 2004

The arts contribute to the personal and social development of children and young people and enjoyment of their recreational and leisure time. Children and young people want to be involved in the arts to socialise, experiment, innovate, express themselves, get messy – and have fun.

Case study:

### **Engaging disaffected young people, South Shields**

The Mortimer School media project in South Shields aimed to engage disaffected young people in their last year of school through involvement in media-related work, including the production of a comic book, radio programme, photography exhibition and a DVD of animation. As part of the project, a range of different animation techniques were taught by an artist from the Haltwhistle Film Project, an independent arts organisation, in short sessions accommodated by the school within the curriculum timetable over a nine-week period. The school received funding from the Tyneside Economic Development Company's *Enterprise in Education* initiative to run the project.

Many of the young people viewed as having 'given up' on school became involved and attended school as a result of the project. They gained a range of new skills and experiences, including project planning, development and delivery as part of a team. All the work they produced was displayed or screened at a media programme evening and some young people used their project work as part of interview portfolios. The school now uses the promotional film produced by the young people for prospective parents and visitors.

**For more information phone: James Boyle, Mortimer School, 0191 456 6511**

**Case study:**

### **Improving attainment – *Our Favourite Place/The Den, Sunderland***

Pupils at Broadway Junior School in Sunderland have enjoyed the experience of working with an artist and improved their literacy skills through a year-long residency with BALTIC Centre for Contemporary Art supported by Creative Partnerships Durham Sunderland.

The school's main reason for working with an artist in residence was to enrich the curriculum and improve attainment by developing pupils' language, literacy and communication skills, particularly those of children disengaged from traditional teaching methods. Attainment results had levelled out and the school recognised that teachers needed to work with their pupils in different ways across the whole of the curriculum. The purpose of the residency was to explore the impact of an artist on creativity across the curriculum and to provide a male role model in order to raise attainment.

This was the first time that BALTIC had established a year-long residency in a school. The artist took over a room at Broadway School instead of having a studio at BALTIC and worked five days a week there, arriving and leaving at the same time as the teachers. He spent half the week on his own professional practice, and the other half as an additional resource in curriculum teaching throughout the school. The artist was also used to help meet one of the targets in the school's development plan, to support children with challenging behaviour. The pupils chose the artist selected for the residency. They were involved in the recruitment process, spending a day at BALTIC going through applicants' artwork, helping to draw up the shortlist and interviewing all the artists.

One of the projects during the residency, *Our Favourite Place/The Den*, was aimed at improving the quality of independent writing of year 5 pupils by motivating children to use literacy skills creatively, with drawing as a stimulus. The artist

encouraged the children to identify their own favourite places or dens within the school grounds and beyond, and to explore ideas around what those places meant to them, their reasons for going to them, the experiences they had in them and who they 'became' when there. This involved working with the children during one literacy hour each week for six weeks to identify words and develop word structures and text that summed up the essence of drawings and images.

The project had a positive impact on pupils' literacy and the improvements are reflected in both value added measures and SATS results. The project also established creative ways of working that are transferable to other subjects.

The residency was featured on the Art & Design pages of the Times Educational Supplement in February 2006.

**For more information phone: Chris Horn, Teacher and Creative Partnerships Coordinator, Broadway Junior School, 0191 553 5980**

Case study:

### **Encouraging parental involvement – *Growing and Cooking*, Blyth Horton Grange First School**

Creative Partnerships Northumberland has been supporting Blyth Horton Grange First School to develop a *Growing and Cooking* project that aims to:

- encourage parents to become actively involved in the school and to take an interest in their children's learning and development
- provide opportunities for children to positively contribute in and out of school time and be enthusiastic learners
- support teachers to exchange ideas, develop their own creative ways of teaching and feel confident to experiment, learn and develop new skills

The project uses the growing of edible plants and cooking for health and well-being as a focus around which a range of artistic, creative and other activities take place. It began with a series of creative workshops and a launch event so that teachers, children and parents understood what the project was about.

This was followed by a number of different activities including:

- tee-shirt design, using fruit as a theme
- making and testing recipes
- farm visits to see how fruit and vegetables grow, with the young people recording their observations
- development of garden areas and beds at the school to grow fruit and vegetables

Further activities proposed include:

- creating a maize maze
- a day for staff to explore how they can be creative with their planning and linking cross-curriculum work to the project
- a major celebration of work and achievement at the end of the project, using visual art, dance and drama, linked to a 'Harvest Celebration'

Artists have supported the activities and workshops and encouraged the development of new skills. Parents have also been engaged in some of the activities and in filming the project, with the intention of making a video as part of celebrating the project and children's achievements.

The project has provided a positive challenge to staff as well as many opportunities for them to plan and work differently. Their enthusiasm has inspired children to achieve higher standards in their artwork, which has built their confidence, particularly among those who find academic achievement difficult. Parents have been supportive and proud of what their children have produced and some are now working with the school on a regular basis.

**For more information email: Carol Oliver, Head Teacher,  
Blyth Horton Grange First School, coliver2@northumberland.gov.uk**

## Make a positive contribution

The arts can help children and young people to make a positive contribution. They contribute to the *Every Child Matters* aims to ensure that children and young people:

- develop positive relationships and choose not to bully and discriminate
- engage in decision-making and support the community and environment
- engage in law-abiding and positive behaviour in and out of school
- develop self-confidence and successfully deal with significant life changes and challenges
- develop enterprising behaviour

The arts can also help in meeting the *Youth Matters* challenges of:

- empowering young people: things to do and places to go
- young people as citizens: promoting and supporting voluntary action by young people in their communities

Involvement in the arts and creative opportunities has been found to contribute to the development of skills that help children and young people to understand the impact of their actions, to take responsibility for the choices they make and to develop positive relationships with other young people and adults in different settings.

*'There is a widespread emphasis on the use of art for personal development through the discovery of creativity and social connectedness leading to increased confidence, self-esteem and empowerment.'*

A review of evaluation in community-based art for health activity in the UK, Health Development Agency, 2002

By helping young people to associate better with the people and area they live in and to feel involved in their local communities, working with artists can help young people to develop an interest and respect for where they live and encourage them to play an active and positive part in their communities. Community festivals celebrating local culture and creativity generate a sense of identity and pride and are effective in portraying children and young people in a positive light.

*'The arts offer creative opportunities for young people to explore personal or local issues, and learning opportunities without the pressures of the curriculum or the need for correct answers.'*

Crime Concern, Positive Activities for Young People – Good Practice, DfES and others, 2005

Volunteering in the arts, for example staging an event or providing front-of-house or technical support at a local venue, gives young people opportunities to become involved in community activity, delivering real community benefit as well as providing valuable experience. Hands-on volunteering enables non-traditional learners to engage in challenging and stimulating activities that enhance their learning and build confidence and self-esteem.

*'Volunteering can play an important role in developing active citizens, who engage positively with their local communities. Volunteering activity gives young people a stake in their communities, helping them to make sense of their relationship to the world around them... Volunteering helps to promote young people's participation in wider society, allowing them to develop skills to speak out about issues that matter to them, and giving them the personal drive to effect change.'*

A National Framework for Youth Action and Engagement,  
The Russell Commission, 2005

Arts activities can provide a safe environment for children and young people to share their views and express their feelings. They can provide a vehicle for young people to have their say on issues that affect them and to get involved in decision-making, challenging adult perceptions about local provision for children and young people.

*'Healthy Care Partnerships have used activities such as photography, visual art, poetry and cooking to involve a wide group of children and young people and find out what Healthy Care means to them. Different ways of communicating can help those who are very young, not articulate, shy or not confident to express their ideas. Doing something with a group of other children and young people, like making a collage, can allow children and young people to feel safe and comfortable enough to say what they think and feel.'*

Healthy Care Briefing, National Children's Bureau, March 2005

The arts provide positive activities for children and young people to do and safe places to go. They are an effective diversionary activity, helping to reduce the likelihood of a young person participating in anti-social behaviour or crime, or reoffending. They can also provide routes into education, training and employment, the strongest protective factor in preventing youth offending.

*'Sport and cultural activities provide an opportunity for 'joined-up working' with other public and voluntary agencies to address community cohesion. The sector can be a means of tackling crime and anti-social behaviour and can also be*

*an avenue to lead people into formal training, education and employment.'*

Community cohesion – an action guide, Local Government Association, 2004

*'In prevention contexts with young people, evaluation studies provide evidence that arts programmes can reduce offending behaviour and incidents of disruption, help disaffected young people re-engage with education, and sponsor personal and social development.'*

*Evidence from work in custodial and community sentencing settings shows that arts interventions are associated with reductions in reoffending and raising awareness of the criminal justice system, reducing rule-breaking and improving relationships in prison, delivering basic and key skills and developing the prison education system, changing attitudes to offending, building up human and social capital and enhancing the effectiveness of offending behaviour programmes.'*

Doing the Arts Justice – A review of research literature, practice and theory, The Unit for the Arts and Offenders Centre for Applied Theatre Research, 2005

Children and young people gain enjoyment and satisfaction from producing their own artwork. They feel proud of their achievement and ability to create something that is uniquely theirs, which helps to raise their aspirations and ambitions for the future. Experiencing their own work presented on an equal footing alongside the work of professional artists, for example in a public art gallery or performance venue, demonstrates to children and young people that their work is respected and valued. The exploratory and confidence-building capabilities of the arts can also help in times of change, for example supporting children and their parents or carers in transitions between schools.

*'The capacity for creativity – to work in teams, to mix new and old ideas, to identify problems and think laterally to find new solutions – is increasingly important in all walks of life, in scientific research and public administration as much as in the cultural industries. The cultural industries are vital in promoting the skills and experiences that breed this wider capacity for creativity. Children exposed to cultural experiences – through drama, art, music making – are more likely to acquire this creative outlook.'*

Charles Leadbeater, Britain's Creativity Challenge, Creative and Cultural Skills:  
© Capitalising on Creativity, September 2005

Participation in the arts provides the opportunity and freedom for children and young people to think in a different way. Artists take children and young people on a creative journey of discovery. They provide guidance and advice whilst

encouraging imagination and individual expression through artistic creation, but ultimately the children and young people themselves determine what happens. At the same time the skills associated with personal success and employability such as lateral thinking, problem solving, negotiation, communication and team working, are all developed.

Case study:

### **Encouraging community engagement – Scotland Gate Community Project, Wansbeck**

*The Scotland Gate Community Project* used the arts to help improve the quality of life on a housing estate in a deprived area of Northumberland.

Scotland Gate used to be a place no one really wanted to live. There were high levels of empty council housing and residents were concerned about a lack of facilities for young people, the state of the empty houses and of the estate in general, lack of pride in the area, anti-social and criminal activities and fear of reporting crime. A small number of residents decided to form a community association and, working with the Wansbeck District Council Community Development Worker, set about turning the estate around.

Arts projects involving both young people and adults have played an important role in bringing about change. The first project was *Scrapheap Challenge*, a 12-week arts project for young people, led by a local sculptor who worked with 'scrap' found on the estate. By providing a fun and creative approach, this project helped to kick-start the involvement of young people and adults from the community in a partnership approach to problem solving for their local area. Another project was *Doorstep Green*, which aimed to improve the environment of Scotland Gate. This included young people working with an artist to design furniture and their own teen shelter, and with adult residents to decorate removable canvas walls that attach to the teen shelter to form a marquee.

Arts activities have been provided for children and young people after school and during the school holidays, and the arts have also been used to develop inter-generational projects, helping to bridge the gap and build respect between age groups. Young people have played an active part in consultation and evaluation, for example working with a video production company to capture their views on the youth club.

In five years Scotland Gate has been turned around – housing and public spaces have improved, incidents of youth disorder have reduced and there is a waiting list

of people who want to live there. Many of the young people originally perceived as 'troublemakers' have now been actively engaged in community activities and are taking on responsibility for raising funds and continuing youth programmes. A wide range of initiatives and funding sources contributed to the improvements at Scotland Gate, but the arts have been used throughout to involve young people, ensuring that they contribute and have some ownership of the improvements taking place.

The arts continue to be an important part of life on the estate. A community mobile cinema has recently been established in Wansbeck and a film development worker is training a group of young people from the estate on how to use the mobile cinema equipment so that they can run regular screenings in the community association building.

The *Doorstep Green* project was Highly Commended at the Local Government Association Regeneration Awards in 2006.

For more information visit: [www.wansbecklonline.com](http://www.wansbecklonline.com)

### Case study:

### **Involving young people in decision making – *Streetlife*, South Tyneside**

*Streetlife* is a video of a young person's view on culture and leisure provision, aimed at giving young people an opportunity to have a direct input in influencing the future planning and delivery of culture and leisure services in their area.

The video was filmed and produced by young people in South Tyneside who interviewed other young people, council officers (including the chief executive and a number of service managers) and managers from other local organisations involved in arts and leisure provision, such as The Customs House, the local arts provider. They asked questions about what arts and leisure opportunities were available and how they were advertised to young people, whether young people felt that existing services met their needs, and if any barriers stopped them from using services, such as public transport. Young people were also asked to suggest the priorities for improvement.

South Tyneside International Youth Forum Film Makers, SRB6, South Tyneside Council, Arts Council England, North East, Northern Rock Foundation and Stride supported the project.

The film was shown to officers and elected members at South Tyneside Council and to other organisations. It highlighted five main issues, which the council and its partners have worked to address: skateboard facilities; information on services; transport to and from key leisure venues; band rehearsal space; and young people's involvement. Positive improvements have been made in all of these areas, and a follow-up video with South Tyneside Young Filmmakers will be completed in the autumn and shown during National Youth Work Week.

For more information email: [Richard.Barber@southtyneside.gov.uk](mailto:Richard.Barber@southtyneside.gov.uk)

Case study:

### **Encouraging positive behaviour – *Payback*, Chester-le-Street**

*Payback* was a film and theatre project to explore young people's ideas about crime and the criminal justice system. It was designed to provide a vehicle for young people to express their attitudes, views and opinions about how crime and the criminal justice system impacts on their lives and to raise awareness of the criminal justice system, in particular the restorative justice process.

The project was funded by The Children's Fund and delivered by The Forge, the Arts in Education Agency for Durham and Sunderland, in partnership with Durham County Council's Culture & Leisure directorate and Youth Engagement Service.

*Payback* involved staff from the Youth Engagement Service working alongside drama workers, a filmmaker and children aged 8–13 from three schools – The Hermitage School, Newker Lane Primary School and Bullion Lane Primary School – both during curriculum time and out-of-school hours. Activities included drama workshops, devising and performing a forum theatre piece to peers and an invited audience, and production of a film on young people's views on the restorative justice process.

The project challenged young people's perceptions about the criminal justice system and encouraged them to think differently. Comments from young people who saw the film and drama production included:

*'It was good because it was exciting and exciting things stick in your mind more.'*

*'I liked that we could join in the drama. We are children and we learn best by doing active things.'*

*'It shows you how important it is to do the right thing if you've done a wrong thing.'*

*'The project has been very successful not only in engaging the pupils, but in introducing concepts which they may never have considered in an accessible and exciting way. The pupils have come out of the workshops excited by the ideas they have encountered, and with a sense of enthusiasm and enjoyment which is of real value in the learning context.'*

Allison Chase, Teacher at The Hermitage School

The project has also influenced the work of the Youth Engagement Service. Evidence collected in the research phase of the project about young people's experience as hidden and silent victims of crime and the film produced at the end of the project are being used to inform activity, to begin to embed creative approaches and practices, and for advocacy purposes.

For more information email: Tony Harrington, The Forge,  
tony@intheforge.com

Case study:

### **Developing skills and self-esteem – *Hidden Rivers*, Newcastle**

*Hidden Rivers* was a public art programme in Newcastle to acknowledge the historic, social and economic importance of the rivers that run under the city into the River Tyne. Funded by Newcastle City Council, Arts Lottery Fund and Arts Council England, North East, the programme included an arts education project run by ISIS Arts with pupils at five Newcastle schools – All Saints College, Hotspur Primary, Moorside Community Primary, St Lawrence's RC Primary and St Paul's CE Primary.

During the first phase of the project a visual artist worked with young people from all five schools to create an installation in each school using digital photographs of the local area combined with words and historical documents to produce a series of prints. The second phase involved the young people relating the project to personal themes on memories and secrets, with handwritten pieces of creative writing combined with digital portraits of themselves. Students at the college integrated words, textures and self-images in an exploration of themes on 'what lies beneath the surface'. The primary schools also used music, sculpture, filmmaking and dance in multi-disciplinary workshops led by four other artists over two days. Each school made a sculpture of a river delta, created a musical score and filmed their river movements. Much of the work produced at each of the schools was exhibited at The Guildhall, Newcastle Quayside during the Tall Ships Festival in 2005.

The *Hidden Rivers* project enabled young people to learn new skills, including computer design, and to produce high quality work that they were personally proud of. It also provided them with an opportunity to work alongside and exhibit with professional artists, which gave many a significant boost in confidence and self-esteem.

For more information visit: [www.isisarts.org.uk](http://www.isisarts.org.uk)

Case study:

### **Valuing and promoting achievement – *Shell Connections Youth Theatre Programme, Newcastle***

The National Theatre's *Shell Connections* programme of youth theatre was established 13 years ago and is designed to encourage schools and youth theatres from all over the UK and Ireland to produce new plays. Each year the National Theatre commission 10 new plays from established playwrights, written especially for young people aged 13–19. Each participating group works towards a performance of their chosen play in their home venue and many are also invited to perform at a regional showcase in a professional theatre.

The Theatre Royal Newcastle is the regional partner theatre for the programme in the North East. An important aspect of the Theatre Royal's approach is that they treat the young companies involved in Shell Connections with the same professional values as other visiting companies and give them an insight into the workings of a presenting theatre.

The Theatre Royal organises an annual regional festival where young companies' interpretations of the plays from the Shell Connections portfolio are showcased, providing them with the opportunity to perform on a professional stage in an event exclusively dedicated to promoting young people's work. In addition, young people are given an opportunity to learn new skills and be involved in a number of different aspects of production. Examples include:

- the opportunity to be part of a youth marketing team that promotes the festival to other young people, as well as to receive general advice on marketing and the press
- support for the directors throughout the rehearsal process
- visits to home venue performances and production notes for transferring their show to the Theatre Royal
- a visit to the Theatre Royal before the festival for a backstage tour and a chance to see a production
- a technical and dress rehearsal with full support from Theatre Royal staff

- a chance for young people to job shadow and work alongside the Theatre Royal technical team at the regional festival

For more information email: Rose Harrison, Manager, Education and Community Programme, Theatre Royal, [rose.harrison@theatreroyal.co.uk](mailto:rose.harrison@theatreroyal.co.uk)

Case study:

### **Supporting children and young people through change and transition – Jarrow School, South Tyneside**

Jarrow School in South Tyneside is using the arts and creativity to help to bring about change at the school and within the wider community. In 2005, the school had falling attendances and was facing other difficulties. Significant change to the school site and buildings was also proposed as the school had been identified as a rebuild school in the South Tyneside and Gateshead 'Building Schools for the Future' programme. Following the appointment of a new head teacher, a vision of establishing a world-class school was developed and new ideas, including devising an innovative creative programme, were brought in to the school.

Creative Partnerships North and South Tyneside worked with the school to develop the programme, which has as its objective: 'Empowerment for the school community and Jarrow as a whole through pre-empting and managing change'.

The programme has several strands including:

- transition, from primary to secondary school and from one school building to another
- journeys
- sense of place, both as an individual and as a community of learning
- change, in its broadest sense, and the management of change throughout the school
- ICT and technology

A creative change management consultant has been working with the senior management team to develop thinking, open up debate and explore the future direction and opportunities for the school. An application for specialist engineering status has been submitted and the role and contribution of creativity explored as part of this process.

The school programme also has several projects aimed at developing links with its feeder primary schools and supporting pupils' transition to secondary school, in part to help address the falling numbers of children attending Jarrow School. ICT staff and artists have worked together to take each year 6 class from the seven

feeder schools on a walk from their school to Jarrow School. The children are given tasks on the way including taking photos of themselves, collecting objects, sketching in notebooks and having conversations. Bede's World, a shortlisted World Heritage Site in Jarrow, has also been involved along the journey in developing young people's awareness of Jarrow and its significance in a modern context.

Young people from the feeder schools are welcomed into the High School by the head teacher and ex-students from their primary school. In the ICT suite children, staff and artists create a map of the journey they have just taken. They place themselves on the map, along with their collected objects, and record their comments, hopes and fears about Jarrow School. The maps are displayed at open evenings prior to families making a decision about which high school their children will attend. Creative Partnerships and the school are using the maps to track each child, looking at whether they choose to attend Jarrow School and how they settle in to their new environment compared with those pupils who did not take part. Numbers of children opting to attend Jarrow are up this year and the school attributes this to the creativity project.

A creative professional has been appointed to the Building Schools for the Future team to work on the school rebuild programme, and pupils are to be consulted about the look and feel of the new school.

For more information phone: Karen Booth, Jarrow School, 0191 489 3225

Case study:

### **Providing things to do and places to go – *Urban Arts, South Tyneside***

*Urban Arts* is a Neighbourhood Renewal Fund arts project for young people, funded by South Tyneside Council and Culture 10. Initiated and managed by The Customs House, the local arts provider, with projects developed and delivered by Twister Arts, *Urban Arts* works with young people from local youth organisations and secondary schools across South Tyneside to engage them in arts and creative activities and develop their confidence and skills. Projects have included:

- skateboard arts – which introduced young people to urban arts through graphic design on skateboards
- *goUkart* – after school clubs that involved young people in creative thinking and the design and basic engineering of go-karts
- theatrical set production – young people, teachers and professional artists worked together to create a set for a school production of *Grease*

- *hoodies* – a one-week project working with young people to produce a showpiece start for Youth Arts Week 2005
- *move it* – a course that covered motor mechanics, carnival arts and life and employment skills in Hebburn
- *carnival cycles* – where bikes were rescued from the waste management centre, mended, cleaned and redesigned into carnival cycles
- *b-boom* – which involved music taster sessions for young people and brought them together with young professional musicians forming a band that performed at local events including the Cookson Parade and the Mouth of the Tyne Festival
- *oot n' aboot* – an arts workshops for young people, delivered as part of the Mouth of the Tyne Festival by arts professionals and Urban Arts trainees who had previously been involved in the project.

*Urban Arts* is viewed by the many partners involved as having had a major impact across South Tyneside. Its varied and high profile techniques have impacted both on individuals, organisations and groups. A particular strength of the project is the way that high quality processes have resulted in high quality arts activity that has created a real buzz across South Tyneside.

Positive outcomes include engaging disinterested or disengaged young people in community activities and in learning. For example, one young man attended the *goUkart* course and, through Connexions, went on to attend an accredited course as an alternative programme to the school he was no longer attending. Young people are now following accredited programmes in carnival arts and a focused, strategic plan is being delivered to create work for the Cookson Parade and Mouth of the Tyne Festival.

Many participants have maintained an involvement in the project and actively seek ways of continuing to work with the team. The project is also building capacity as youth leaders and staff as well as young people are being trained and given the opportunity to lead their own groups.

**For more information phone: Twister Arts on 01642 633855**

## Achieve economic well-being

The arts can help children and young people to achieve economic well-being. They contribute to the *Every Child Matters* aims to ensure that children and young people:

- are ready for employment
- engage in further education, employment or training on leaving school
- live in sustainable communities

Arts and creative opportunities have been found to encourage participation in school life and to improve transferable skills likely to be attractive to employers. This enables young people to progress to further and higher education or training and increases their employment prospects. Involvement in the arts can also promote teamwork and discipline, through for example learning to perform on stage, play in a band or design a school magazine together, which is important in preparing young people for working life. The arts can be used to help children and young people understand the world of work, the opportunities available to them and the difference they can make. Working with artists can also help children and young people to gain experience in business processes such as commissioning, contracting and procuring supplies and services.

*'Artists or arts organisations have been successful in re-engaging young people back into education and training, providing routes of progression including increasing employability.'*

Crime Concern, Positive Activities for Young People – Good Practice, DfES and others, 2005

*'A schools system and university sector that nurtures the creative and entrepreneurial talent of all our young people is essential to providing the highly skilled labour force needed by business.'*

Tessa Jowell, Secretary of State for Culture, Media and Sport – Speech on the future of the creative industries in the UK, March 2006

The development of creative as well as more general, transferable skills can provide a route into further and higher education, training and employment. The arts, cultural and creative industries – including design, fashion, film, video, television, radio, advertising, publishing, computer and video games and music – all provide a range of training, employment and career options for young people. They are major employers, with the creative industries employing more than one million people. The arts provide core skills development in schools and higher education for all the creative industries. They are career gateways for creative entrepreneurs and workers

across the creative industries. Working with artists can provide young people with positive role models of alternative options in the world of work, stimulating and inspiring interest in pursuing the arts outside and beyond school, opening up pathways and signposting opportunities to careers in the creative industries.

*'The UK's creative industries — from advertising agencies to video game developers — are a significant source of innovation for the UK economy, and have generated millions of pounds in revenue and thousands of new jobs. On one measure, these sectors account for eight per cent of the UK economy and employ more than a million people in over 110,000 businesses — this means that the creative industries are bigger than the financial services sector.'*

*'The most recent estimates suggest that the creative industries account for eight per cent of the UK economy — a total of £56.5 billion. Exports by the creative industries contributed £11.6 billion to the UK's balance of trade in 2003.'*

Creating growth: how the UK can develop world-class creative businesses  
National Endowment for Science, Technology and the Arts, 2006

Formal recognition of the achievements of young people through accreditation of their work in the arts can be an important stepping-stone on the path to further education, training or employment. The young people's Arts Award, launched by Arts Council England in 2005 with the backing of celebrity patrons, is the first award scheme to recognise the development of young artists and arts leaders. It celebrates the creative progress made by young people aged 11–25, not just their artistic skill, and gives credit for a young person's own achievement as well as the help they give others to enjoy the arts.

A growing number of vocational options and qualifications are open to young people in the arts and creative industries, offering flexible progression routes. These include modern apprenticeships, work placements and NVQs/ SNVQs, as well as a wide range of practical and academic courses within further and higher education.

*'Enjoyment of and participation in the arts is fundamental to the core of successful sustainable development, a good quality of life. The arts have always been used to engage and inform as well as entertain, and using imagination and creativity encourages attitudinal change, as well as social and environmental transformation, all of which are necessary to make truly sustainable development possible.'*

DCMS Sustainable Development Strategy, 2004

Culture-led regeneration has transformed the physical environment and economic performance of many areas, creating world-class facilities, high quality public spaces and iconic public art, and generating new job and wealth creation opportunities. This has helped to improve the image of where many young people live and created a stronger local identity, building the confidence of communities. Engagement in the arts and creative opportunities can also contribute to regeneration and sustainable communities by generating interest and respect among children and young people for where they live and by raising their aspirations and ambitions for the future.

Case study:

### **Preparing young people for employment – Tyne Tunnels – Educational Resource Pack, Tyneside**

The *Tyne Tunnels – Educational Resource Pack* is designed to enable children and young people to learn about employability, the world of work and the detailed operation of a successful business, while enhancing their literacy and numeracy skills and the key skills associated with personal success, including creativity. It is a collaborative project involving Tyne and Wear Passenger Transport Authority, Tyne Tunnels, Tyneside Training and Enterprise Council, South Tyneside and North Tyneside Education Business Partnerships.

The *Tyne Tunnel – Educational Resource Pack* is based on aspects of the Tyne and Wear Passenger Transport Authority organisation, staffing, development and the history of the existing tunnels. Four teachers were largely responsible for writing and developing the pack and the learning materials were evaluated by practicing teachers. It provides a useful resource for primary schools for teaching all national curriculum subjects across Key Stage 1 and Key Stage 2, in particular history, geography and English.

The pack comprises two large format books for use in literacy hour, a set of posters, a set of worksheets relating to the world of work, a board game and a teachers' guide. The teachers' guide encourages a creative approach to working with the materials. For example, one of the sets of worksheets, 'Going to work in the tunnel', suggests using drama to work through 'real life' tasks set in the materials. These tasks include providing an induction for a new employee, preparing to interview a job candidate, setting up a guided tour of the Tyne Tunnel complex and role play as a candidate or interviewer for a job.

For more information visit: [www.twpta.gov.uk/static/tunnel/Teachers\\_Guide\\_\(book\).pdf](http://www.twpta.gov.uk/static/tunnel/Teachers_Guide_(book).pdf)

## Case study:

### **Advising on creative careers – *Full on Futures, Tees Valley***

*Full on Futures* is an annual creative enterprise event devised by Creative Partnerships Tees Valley, first held in November 2005 during Enterprise Week. It provides information on creative careers to young people and support in raising awareness of enterprise education to teachers.

The event aims to:

- raise the aspirations of young people and the understanding of teachers about employment, particularly about opportunities in the arts, cultural and creative industries
- provide information and signposts to training, education and careers in the creative industries
- highlight and celebrate the contribution of the creative sector to raising aspirations
- place enterprise capability in the context of creative education and creative thinking skills

*Full on Futures* features inspirational speakers promoting enterprising capability, and practical workshops, demonstrations and displays showcasing creative careers. There are opportunities for children and young people to meet exhibitors from the music, film, design, games, fashion and media industries, to receive technical and career advice from specialists and to discuss practical solutions for educational and career paths in the creative industries. Continuous professional development sessions provide opportunities for teaching staff, arts and creative professionals and cultural organisations to discuss further options available for young people in the region. The event receives partner funding from AimHigher and Aspire.

*Full on Futures* attracts teenagers, schools, education providers and agencies concerned with culture, regeneration and young people from across the North East. In 2005, the two-day event was attended by 800 young people from secondary schools, sixth forms and colleges. A magazine and interactive CD Rom featuring creative career profiles and interviews with students from various colleges and universities pursuing a creative educational route was also produced and distributed to 12,000 14–19-year-olds in every secondary school in the region.

For more information email: [claire.frawley@creative-partnerships.com](mailto:claire.frawley@creative-partnerships.com)

## Case study:

### **Increasing motivation and raising achievement through local history – *Waggonways Project*, North Tyneside**

The *Waggonways Project* is regenerating a 60km long rights of way network that had fallen into disrepair and suffered from the results of anti-social behaviour. Funded by the Office of the Deputy Prime Minister's Liveability Fund, the project encourages schools to 'adopt' a local waggonway as part of their citizenship programme. Children and young people are also actively involved in the project through after school, weekend and school holiday arts and heritage activities run by the North Tyneside Children's University. The Children's University initiative, part funded by the Heritage Lottery Fund, has the aim of 'raising achievement, increasing motivation and building self-esteem' and is the vehicle for delivering strategic out-of-school learning activities.

Arts projects have been an important part of the *Waggonways Project* and many activities have involved young people including:

- designing the *Waggonways Project* logo and designing and producing interpretation boards with local artists
- mapping waggonway routes, including finding 'lost' routes
- contributing the work of the landscape architects charged with designing the waggonways
- contributing artwork and pavement inlays to the improvement works
- working with older people in the community, including ex-miners and people from mining families to talk about what the mining communities were like
- young people leading a public consultation exercise on revamping the open spaces between two housing areas
- writers' workshops and the development of short stories and poems for an anthology about the waggonways
- developing a film about the whole *Waggonways Project*

The involvement of local schoolchildren is important to the sustainability of the *Waggonways Project* beyond the lifetime of the funding. Through the project young people are learning about their local history and the waggonways, building relations with others in their community, gaining ownership of their local area and expanding their own knowledge and skills.

**For more information email: Jim Cowan,  
Liveability Coordinator, [jim.cowan@northtyneside.gov.uk](mailto:jim.cowan@northtyneside.gov.uk)**

# Making it happen – strategic planning

In order to translate an understanding of the contribution that the arts make into a whole organisation and multi-agency approach to meeting the needs of children and young people, the arts and creativity need to be incorporated into strategic planning, performance management and service improvement priorities.

This section explains how this can be done and illustrates how some local strategic partnerships, children's trusts, local authorities and schools in the North East have integrated the arts, culture and creativity into their strategic planning arrangements.

## Sustainable Community Strategies and Local Area Agreements (LAA)

Local strategic partnerships need to identify and articulate the contribution of the arts (most likely as part of a wider arts, culture and creativity offer) in meeting the needs of children and young people, and delivering the *Every Child Matters* outcomes, when reviewing and revising their Sustainable Community Strategy and developing and negotiating Local Area Agreement targets and delivery plans.

There are examples of the contribution of the arts, culture and creativity being recognised explicitly in the second round of local area agreements. These are linked most often to the national outcomes of *enjoy and achieve* and *achieve economic well-being* within the 'children and young people' block, as well as to the delivery of local priorities.

### Case study:

#### Gateshead Community Strategy 2004–07

Gateshead Community Strategy has a 'culture' theme, which makes specific reference to work in schools to help young people be more creative.

The Strategy also recognises the links between culture and the other nine themes and identifies culture as making the following contributions to the lives of children and young people:

- culture helps people to learn, helping to raise standards and improving skills and opportunities for life
- culture helps local people enjoy more active and healthy lifestyles
- culture helps local people be more creative
- culture helps divert young people away from crime

The 'children and young people' theme acknowledges the contribution of culture to the outcome of:

- children and young people who enjoy their lives and are enabled to achieve in preparation for adulthood, through access to a wide range of cultural, leisure and play facilities and activities, including youth services, aimed at enriching the lives of children and young people

To download the Strategy visit: [www.gateshead.gov.uk/DocumentLibrary/People/Strategies/GSP%20Community%20Strategy.pdf](http://www.gateshead.gov.uk/DocumentLibrary/People/Strategies/GSP%20Community%20Strategy.pdf)

Case study:

### **Spirit of South Tyneside – South Tyneside's Community and Local Neighbourhood Renewal Strategy and Local Area Agreement 2006**

The South Tyneside Community Strategy and Local Area Agreement acknowledges the cross-cutting contribution of the arts and culture to delivering key outcomes. Culture is identified as contributing to the outcomes of:

- places to go, things to do – improving provision for young people
- increasing the progression and transition between all key stages and up to 19 years
- reducing obesity in children and young people

A number of cultural initiatives have been identified to deliver these outcomes, including a programme based around problem solving and adaptive coping skills to build the emotional resilience of children and young people aged 11–12.

To download of the Strategy and LAA visit: [www.southtyneside.info/search/document\\_view.asp?mode=8&pk\\_document=8777](http://www.southtyneside.info/search/document_view.asp?mode=8&pk_document=8777)

Case study:

### **Working Together – The Local Area Agreement for Northumberland 2006–09**

The Northumberland LAA recognises the contribution that arts and creativity can make to achieving the overall vision and outcomes for the county. Within the 'children and young people' block a key outcome is identified under the theme 'achieving economic well-being' as:

- to develop more enterprising and creative behaviour in young people with a focus on culture

Performance measures include the number of high schools embedding creativity into the curriculum, reducing the number of 16–18-year-olds not in education and employment, and business creation by young people.

Encouraging enterprise and creativity in young people is a theme that is also reflected in *Having a Life*, Northumberland's Children and Young People Plan 2006–09.

To download the LAA visit: [www.northumberland.gov.uk](http://www.northumberland.gov.uk)

To download the Children and Young People Plan visit:  
[www.northumberland.gov.uk/drftp/12934.pdf](http://www.northumberland.gov.uk/drftp/12934.pdf)

## Children and young people's plans

Children and young people's partnerships, children's trusts and local authority children's services need to consider how the arts most likely as part of a wider arts, culture and creativity offer can help to achieve the *Every Child Matters* outcomes and make explicit reference to the part they have to play when developing and reviewing the children and young people's plan.

### Case study:

#### **Gateshead Children and Young People's Plan 2006–2009**

Gateshead Children and Young People's Trust has identified one of the 10 key priority outcomes for Gateshead as:

- children and young people feel safe in and have access to better parks, open spaces, activities and things to do, with a specific action to improve access to information about cultural and leisure opportunities

The plan identifies a number of culture-specific priorities and proposed actions to achieve the *Every Child Matters* outcomes including:

#### **Enjoy and achieve**

- ensure that every child and young person has the opportunity to enjoy high quality cultural and recreational activity, by continuing to develop the role of 'Education with Character'

#### **Make a positive contribution**

- explore innovative ways of providing accessible information on cultural, leisure youth and community centre opportunities, by developing a specific approach to the promotion of services and events for children and engaging young people in the cultural partnership and cultural services to influence decision making
- explore opportunities to provide places where young people can meet friends in a safe 'young people only' environment, by increasing opening hours of cultural facilities

It is also proposed to develop a longitudinal study to measure the impact of services, including non-specialist mental health services such as schools, community centres and cultural facilities, on self-esteem, how levels of self-esteem affect young people and how they may be raised, under the *be healthy* outcome.

To download the Plan visit:

[www.gatesheadcyptrust.co.uk/PDFs/CYP%20Plan%20full%20final.pdf](http://www.gatesheadcyptrust.co.uk/PDFs/CYP%20Plan%20full%20final.pdf)

## Case study:

### **Every Child Matters – No Child Left Behind, the Children and Young People’s Plan for Stockton-on-Tees 2006–09**

The Children and Young People’s Plan prepared on behalf of Stockton-on-Tees Children’s Trust Board recognises the contribution of culture to the *Every Child Matters* outcomes and the need to address inequalities in access to sport, leisure and culture in order to improve the life experiences of children and young people and reduce social and economic disparities across the borough.

Of the 16 key objectives identified for 2006–09, one is specific to culture under the *enjoy and achieve* outcome:

- increase the range of accessible culture/ leisure/sporting activities for children and young people: by developing services across statutory, voluntary and independent sectors as a result of consultation with young people

Specific actions and milestones include providing a music service to schools and communities across the Tees Valley, and developing the City Learning Centres to provide broader opportunities for voluntary learning for children and young people.

Another objective under the *enjoy and achieve* outcome relates directly but not exclusively to culture:

- increasing enjoyment; by improving access, participation, inclusion, progression, curriculum flexibility and enrichment

‘Creativity and Creative Learning’ is one of four priority themes for curriculum enrichment, delivered in part through the Creative Partnerships initiative.

It is also intended that culture will be integrated into actions to achieve other objectives. Many of the actions identified use culture and as such culture is implicit rather than explicit in much of the Plan. For example, popular culture is central to the *making a positive contribution* outcome, with the e-zee campaign using a nightclub venue and text messaging to engage young people. Within *achieving economic well-being* cultural activity and creativity are key to the objectives for raising aspirations, contributing to the development of entrepreneurship. In addition, one third of the vocational clusters, building progression routes for 14–19-year-olds to continue in education and achieve economic well-being, target cultural industry growth areas.

Within the Children's Trust structure there is a cross-cutting group with responsibility for each of the five *Every Child Matters* outcomes – Safeguarding Children Board, Enjoy and Achieve Board, Be Healthy Partnership and Connexions Partnership (which is responsible for both *making a positive contribution* and *achieving economic well-being*).

To download the Plan visit:

[www.stockton.gov.uk/resources/education/childrenstrust/cypp/cypp.pdf](http://www.stockton.gov.uk/resources/education/childrenstrust/cypp/cypp.pdf)

## Business, performance and improvement plans

Specific and explicit reference in business, performance and improvement plans (including local authority corporate and best value performance plans, and school improvement plans) to the contribution of the arts, culture and creativity is needed, to provide direction and ensure that the organisation gives it sufficient priority when allocating human and financial resources.

### Case study:

#### **North Tyneside Council Plan 2006–10**

The North Tyneside Council Plan 2006–10 identifies one of its five strategic priorities as 'creating positive futures for children and young people', with a desired outcome of 'creative, confident, compassionate and successful children and young people'. Key actions for 2006–10 within this priority, under the objective of 'ensure children enjoy their childhood and achieve educational success', include developing a borough-wide programme for improving access to play, recreational and cultural spaces and activities for children and young people.

To download the Plan visit:

[www.northtyneside.gov.uk/docs/council/councilplan20062010.pdf](http://www.northtyneside.gov.uk/docs/council/councilplan20062010.pdf)

### Case study:

#### **Achieving school improvement through a creative curriculum – Peases West Primary School, County Durham**

Peases West Primary School has embedded creativity into whole school improvement by fitting the curriculum into a unified creative programme instead of fitting cultural partners and creativity into the curriculum. The whole curriculum is planned around a different country each term, giving pupils opportunities to experience creativity influenced by different cultures.

Peases West is a small primary school in a rural community with high levels of deprivation and unemployment. It had been actively involved in working with artists for a number of years when it decided, with support from Creative Partnerships Durham Sunderland, to build on this experience to do something bold and innovative to enhance teaching and learning across the school as part of continuing whole school improvement.

A long-term writer in residence was appointed who got involved in all aspects of school life, contributing to school improvement planning, curriculum development and lesson planning across all subjects. The staff team decided

to work differently, to 'do a country a term' and to fit the whole curriculum for the entire school, including the Nursery Unit, around that country. For example, in the 'India' term children sampled and wrote about the taste and smell of curry, learned how to do classical Indian dancing, dressed in ceremonial costumes and visited temples. In the 'Africa' term African drummers taught drumming and Zulu dancing. Supported by the writer in residence, the children also wrote a play script based on a traditional African story, worked with a set designer and theatre drama workers and performed their play as the end-of-term production.

To ensure continuity and progression, the whole curriculum was planned together by the team of staff and matched against the National Curriculum requirements.

Working as a whole school together on the same termly theme had not been tried before and has proved liberating for both staff and pupils. Staff have abandoned an established rolling programme of planning and now focus on the same theme in every class across the nursery and primary school, allowing them to share knowledge, resources and expertise, giving them greater flexibility and increased job satisfaction. The school now has very few behaviour problems, and children have greater confidence and self-esteem. Parents are very involved in school life, and performances, exhibitions and other events are well supported.

*Teaching staff have worked together to see how learning can be improved... they have made major changes to their planning, the curriculum and target setting. Early indications are that pupils are making better progress as a result.*

*The curriculum is good. The school does everything it is required to do, and much more. Pupils learn from a wide range of extra activities, for example in the performing arts... pupils have made films, performed opera and Indian dance at festivals, and taken part in adventurous activities.*

*Pupils' spiritual, moral, social and cultural development is good. They learn a lot about other countries and customs because the whole school curriculum is planned around a different country each term. Their social development benefits from the many chances they have to meet with visitors or to work out of schools'.* (Ofsted Inspection Report, Peases West Primary School, March 2006).

**For more information phone: Judith Stirk, Head Teacher,  
Peases West Primary School, 01388 762380**

## Comprehensive performance assessments, joint area reviews and annual performance assessments

External assessment is focused increasingly on a holistic evaluation of the joint contribution to local and national priorities made by different agencies and services working in partnership. Achievement against the shared priorities of central and local government, which include children and young people, forms part of the corporate assessment of single tier and county councils in comprehensive performance assessment. Joint area reviews of services for children and young people evaluate how local services work together to contribute to the achievements, progress and well-being of children and young people, focusing on the *Every Child Matters* outcomes. Annual performance assessments take a similar approach in the context of a local authority's children's services.

Clear arts or culture references and examples in self-assessments and during external assessments help to evidence how far the needs of children and young people in an area, and the *Every Child Matters* outcomes, are being met.

### Case study:

#### Gateshead's joint area review self-assessment

One of the sections in the standard template for a joint area review (JAR) self-assessment requires an analysis of strengths and areas for improvement against each of the five *Every Child Matters* outcomes, in relation to needs analysis, involvement of children and young people in analysing, planning and delivering services, and impact.

Gateshead included references to the contribution of culture throughout this section of their self-assessment, in particular as supporting evidence within the *enjoy and achieve* theme. Specific references also appear within *being healthy – impact*; under the key inspection judgement action is taken to promote children and young people's physical health, the self-assessment states:

- There is a range of new opportunities promoting physical activity, including the Streets to the Stadium Programme, a broad cultural offer of activities to celebrate the new £15m developments at Gateshead International Stadium

Within *making a positive contribution*, under the key inspection judgement 'action is taken to prevent offending and to reduce reoffending by children and young people', the self assessment makes reference to:

- A growth target within the Local Area Agreement is to ensure children have a positive experience, evidenced by referrals using a range of programmes such as *Active Kidz* holiday activities (which include a wide choice of cultural options as well as sports and play)

For further information email: [bridgraney@gateshead.gov.uk](mailto:bridgraney@gateshead.gov.uk)

Case study:

### **Stockton-on-Tees Borough Council's self-assessment for the annual performance assessment of children's services**

Stockton-on-Tees Borough Council included references to the contribution of culture in their self-assessment for the Annual Performance Assessment (APA) of council services for children and young people. Specific reference is made within the *enjoy and achieve* theme to Stockton's Children and Young People's Plan objective to:

- increase the range of accessible culture/ leisure/sporting activities for children and young people: by developing services across statutory, voluntary and independent sectors as a result of consultation with young people

Reference is also made to enhancing entrepreneurship in young people, which relates to cultural programmes, under 'Developing Enterprising Behaviour'.

# 10 point guide to practical implementation

In order to translate strategy into action on the ground, the arts, culture and creativity need to be incorporated in organisational structures, delivery mechanisms and ways of working that are aimed at meeting the needs of children and young people.

The experience of schools, local authorities and other agencies in the North East demonstrates 10 characteristics of effective working arrangements for delivering high quality, innovative arts programmes with, for and by children and young people. This section sets out what these characteristics are and illustrates what some organisations have done to support practical implementation.

## 1 Leadership and commitment to the arts come from the top

An understanding and belief in the contribution that the arts can make to meeting the needs of children and young people and to the *Every Child Matters* outcomes is needed at the top of the organisation, whether this is at lead elected member or director level in local authority children's services, head teacher level in schools or chief officer level in local probation services. There needs to be an openness and willingness to adopt new ways of working, and to give staff 'permission' to be creative and to take risks. Influential individuals are needed who will promote the role of the arts, encourage and support others to increase their understanding and involvement, and build on the existing skills, interests and motivations of staff. Commitment needs to be demonstrated by placing – and being seen to place – priority on the arts within the planning, resourcing, commissioning and delivery of services for children and young people.

## 2 Achievement of the *Every Child Matters* outcomes is everybody's business

The potential contribution of the arts is maximised where there is a coherent, integrated approach to meeting the needs of children and young people, across the whole of a local authority, across tiers of local government and across agencies within partnerships. Meeting the needs of children and young people should be about 'all five outcomes belonging to all of us', not the sole responsibility of a children's services authority or a children's services directorate.

### **3 The contribution of the arts is integrated across services, service providers and curriculum areas in schools**

Similarly, using the arts and creativity to help meet the needs of children and young people should not be the sole responsibility of children's services' specialist arts advisors or inspectors, of teachers delivering the arts as a curriculum area or of local authority arts or cultural services officers. The contribution of the arts to achieving the *Every Child Matters* outcomes needs to be a wider responsibility for schools, local authorities and other agencies working with children and young people.

#### **Case study:**

#### **Improving pupil performance through drama – Sacred Heart High School, Newcastle**

Sacred Heart High School in Newcastle is using drama in an innovative way to improve the performance of pupils and to enhance the school curriculum.

A full-time drama coordinator has been appointed who works with teachers and pupils across the school to create opportunities and enhance learning using drama.

Examples of the approaches taken include:

- using drama to help with English at Key Stage 3. For example, a group of students studying *Macbeth* were finding it hard to focus on their written work. A combination of games, character/theme acting and scriptwriting using plain English engaged the pupils with the play, helped them to concentrate and improved their writing skills
- working with the technology department to develop the presentation skills of sixth form students through role play. The students present their ideas and products to the drama coordinator, followed by a challenging question and answer session, which is acted out as if the participants are in a professional work environment. A similar approach has been used to provide older pupils with practice in an interview setting
- engaging year 10 pupils in the planning of a school film production that will be set in challenging locations. This requires them to problem solve and think laterally about how to access the locations they require for the film, helping to develop their wider planning and creative skills

The coordinator also runs drama clubs for young people, which have performed in local venues that are not performance venues, such as an art gallery. Performing in a public environment has raised the confidence of pupils and helped them to recognise that opportunities may exist in a range of different settings.

Teachers across the school have been encouraged to think about how they can deliver their subjects more creatively and improve performance. Sessions run by the drama coordinator have also provided an opportunity for staff to better understand the personalities and preferred methods of learning of some of their pupils.

For more information email:

[catherine.scott@sacredheart-high.newcastle.sch.uk](mailto:catherine.scott@sacredheart-high.newcastle.sch.uk)

#### **4 Good practice commissioning ensures a high quality artistic experience that is fit for purpose**

The quality of artists commissioned to work with children and young people – of the work they produce, the materials they use and the artistic processes they follow – must not be compromised. Children and young people deserve access to the best artists and artistic opportunities available. They need to be able to aspire to excellence by having access to the best possible resources and to have their own work given status through professional standards of production and presentation.

The artistic experience also needs to be fit for purpose. Working with children and young people needs to be about the children first and foremost, not a platform for the artist or an opportunity to promote a particular artform. The artists need to be skilled in facilitating high quality arts programmes with, for and by children and young people. Careful selection of artists, thorough research and development, shared objectives and expectations from the outset, joint development of tailored programmes and activities, clear contractual responsibilities and thorough project planning and management are all crucial to effective child-centred learning through the arts. This requires a genuine three-way partnership – between the artist, the commissioner and the children and young people themselves.

Case study:

#### **Establishing contractual responsibilities with young people – *Fear*, Creative Partnerships Durham Sunderland**

*Fear* aimed to explore the meanings and interpretations of fear through the eyes and experiences of the young people involved in the project. Supported by Creative Partnerships Durham Sunderland, the project involved classes from Staindrop Comprehensive in County Durham and Monkwearmouth School in Sunderland working with an architect and filmmaker to each make a film about fear and a documentary about the making of that film.

A distinctive part of the commissioning process was the drawing up of a contract

at Monkwearmouth School that formalised the values, expectations and practical arrangements for achieving a three-way partnership approach between the artists, school and students.

The contract helped develop a democratic and trusting relationship between the artists and the young people, dispelling preconceived notions of authority and knowledge and disconnecting the project approach from conventional teaching-learning expectations. The young people were given a type of opportunity and control they were unused to, which encouraged them to engage and take ownership of the project and freed them up for individualistic expression.

**For more information phone: Sue Charnley, Monkwearmouth School,  
0191 553 5555**

## **5 Children and young people working with artists are given a voice and can take ownership of their learning**

Children and young people need to know that the arts programme or activity is for and about them, that it is designed from their perspective and that it has real purpose. They need to be empowered throughout to offer their ideas, to have a say in what happens, to determine how they are involved, to participate in decision-making and to have their views respected – even where they challenge adult conventions. This means children and young people working with artists who are passionate about what they do and who are able to inspire, excite and engage them, at the same time challenging and helping them to raise their game and to achieve the best that they possibly can.

Case study:

### **Giving children and young people a voice – *Space to Think*, Wylam First School, Northumberland**

At Wylam First School in Northumberland, pupils worked closely with three of the partners from a local architectural practice, Napper Architects, on the *Space to Think* project. The project brief was to provide a new space that would be environmentally friendly, encourage creativity and present a very 'different' area for both the school and the community to use for learning and recreational activities.

Led by Creative Partnerships Northumberland, the project aimed to:

- develop confidence skills and co-operation skills in pupils and staff through a whole school project

- address and utilise the school grounds in a bid to deliver outdoor cross-curricular creative learning
- introduce pupils to male role models as well as raise awareness of female roles within the profession of architecture

During the first stage of the project the architects, young people and school staff planned and designed a new outdoor-focused, educational and community resource centre for the school site. At the end of the first stage, three design concepts and plans were presented to other pupils at the school and to parents as part of a school open day. Features of the draft designs included an outdoor performing space, wildlife observation area, skylight for stargazing, a maze, timber walkways, rope bridges and solar panels. In the next stage of the project a final design will be developed, incorporating the best features of all three drafts and ensuring that all pupils continue to feel involved. Pupils and staff will also be engaged in identifying the project costs and in helping to raise the funding to enable the centre to be built.

The young people worked alongside the architects throughout the project, gaining ownership of the designs prepared and developing an understanding of the design processes through practical exercises, site visits, discussions and presentations given by the three architects. Each pupil had a project sketchbook and diary, which they used to log, gather and document information, drawings and photographs. Integral to the success of the project was the documentary film produced by year four pupils depicting the many processes of investigating, learning and production of concept designs for an outdoor learning environment. Supported by Haltwhistle Film Project, the pupils were trained as film crews and produced the film from conception to final editing. As well as supporting the development of a range of skills for pupils in year four, the film played an important role in helping staff to evaluate the success of the work in relation to their original aims.

Staff at the school believe that the project has had a very positive impact on the pupils involved and on their understanding of many different aspects of the curriculum. For example, their knowledge of quantities and scale has improved significantly, their use of language has expanded and their confidence has grown through working successfully alongside architects in a professional environment and presenting their designs to others. Their ability to work co-operatively in group situations, making joint decisions and learning to compromise, has led directly to improved group work in the classroom.

**For more information phone: Wylam First School, 01661 852771**

## **6 Training and professional development are provided for those working with children, young people and the arts**

Artists and those working with children and young people need to understand each other's language, agendas, ways of working and constraints if successful partnership working is to be achieved. Training and professional development is important in building an appreciation of the issues each has to deal with, in learning to value the knowledge, skills and experience that each has to offer and in developing mutual understanding and respect.

Various options need to be made available to build the expertise of artists in working with children and young people as part of the development of their professional practice. These may include practitioner training, induction, shadowing and mentoring. Working alongside other professionals, including teachers, provides artists with invaluable insights into working with children and young people, as well as opportunities to develop and learn new skills such as project management. More specialist support may be needed for artists working with children and young people with multiple needs.

Similarly, a range of training and professional development opportunities need to be provided for those wishing to work with artists, such as teachers, youth and community workers. These may include early evening sessions for staff to experience working with artists, so that they can explore their own creativity and build trust and confidence in working in a different way. Newly qualified teachers may require some additional support in understanding how the arts and creativity can enhance learning without compromising delivery of the national curriculum.

Staff need to work alongside the artist, children and young people throughout the programme or activity, not only for their own learning and development and the future sustainability of creative approaches, but also to demonstrate that the work is valued.

### **Case study:**

#### **Training arts practitioners to work with children and young people in the looked after sector**

An arts practitioners' training programme was run for artists who work, or would like to work with children and young people in the North East, particularly with young people in the looked after sector. It was commissioned as a pilot by Arts Council England, North East and run by Helix Arts in response to an identified training need, in particular the need for artists to understand the social care

sector and some of the factors that may impact on the lives of looked after children. Arts practitioners from a variety of artforms were involved, including dance, music, filmmaking, photography, writing and felt making.

The training programme ran over three months and involved six core training days, three practical workshops and an evaluation day. The core training days covered issues such as how social services are structured and operated; site visits to social services and care settings; guidelines on good practice and project management, and discussions around potential pitfalls and the fears artists may have of working with looked after children. The three practical workshops were designed and run by the artists on the course and involved children and young people in the looked after sector and their carers. These were observed and supported by experienced practitioners, who then provided feedback, with contributions from local authority children's services, social services, artists with experience in the sector, arts organisations and the children and young people.

The evaluation of the programme indicates that the arts practitioners have a greater understanding of how to deliver successful high quality arts projects for children in a variety of care settings. It has built their confidence and encouraged them to be proactive in taking ideas to potential groups and funders that may work with looked after children. Through working with other artists on the workshop days, the programme has also opened up new opportunities for collaborative working across art forms.

The programme also raised understanding among the children and young people, their carers and staff within social services about the opportunities that the arts offer and the benefits they can bring to young people.

For more information email: [rowena.on@helixarts.com](mailto:rowena.on@helixarts.com)

Case study:

### **Supporting teachers – Mentor Scheme, Creative Partnerships, Tees Valley**

Creative Partnerships Tees Valley established a mentor scheme in partnership with the five local authorities in the Tees Valley – Darlington, Hartlepool, Middlesbrough, Redcar and Cleveland and Stockton – to provide support to schools. Each local authority nominated an individual, normally from within their arts development team, to work as a mentor to the Creative Partnership schools in their area for three days a week, between 2003–06.

The mentors provided information, guidance and advice to teachers, including:

- helping to develop creative ideas
- identifying and sourcing appropriate artists
- commissioning and contracting
- accessing funding and other resources, such as venues and equipment
- monitoring and evaluation.

Mentors provided a link between teachers and Creative Partnerships Tees Valley and were able to communicate with artists more effectively to develop projects closely aligned to the curriculum, adapting them to reflect the teaching and learning needs of schools and making sure that the original objectives were met. As well as a mechanism for involving local authority arts development staff more closely with schools and the Creative Partnerships programme, the scheme also provided personal development opportunities for the mentors.

Understanding and confidence in commissioning and working with artists has increased as a result of the mentoring scheme. The scheme has since evolved in response to increased teacher confidence, the selection of 10 lead creative schools from the original 20 core schools and a review of support needs. In 2006, the five mentors were replaced by two Creative Advisors contracted to Creative Partnerships Tees Valley on fixed-term contracts for 12 months, one working with primary schools, the other with secondary schools across all five local authority areas.

For more information email: [claire.frawley@creative-partnerships.com](mailto:claire.frawley@creative-partnerships.com)

Case study:

### **Establishing Learning Networks, Newcastle**

In Newcastle the arts are being used to help to deliver key learning outcomes that have been identified across schools as areas for development. A number of 'Learning Networks' have been established that link clusters of schools together to share good practice and identify solutions to shared problems.

Within one network, involving five primary schools, the development of writing skills at Key Stage 2 was identified as a development area. To help to address this, the schools were given the opportunity to be involved with a Royal Shakespeare Company (RSC) project using themes from *A Midsummer Night's Dream*. Young people from the schools took part in drama workshops where they interpreted themes from the play and then wrote their own scripts. The RSC selected scripts from across the schools, which were then performed by professional actors.

The project resulted in an improvement in writing skills at Key Stage 2 and a willingness among teachers at the schools to think about more creative approaches to engaging pupils in learning.

For more information email: [jeanne.hale@newcastle.gov.uk](mailto:jeanne.hale@newcastle.gov.uk)

## **7 Networks are established that provide information, guidance and advice on working with artists**

A quality communication network is needed to share information and experiences and provide support. It should provide information about what is available, what is possible and what others have done, as well as practical hints and tips.

Educational resource packs, toolkits for supporting creativity and learning, case studies and conferences, all help to share knowledge and expertise in engaging children and young people in and through the arts. The 25 schools with Specialist Arts College status in the region also have a role in sharing their expertise with others, for example in digital arts and technology.

Case study:

### **Building a Culture and Creativity Ambassador Network, Gateshead**

Gateshead Council's Culture and Creativity Ambassador Network of teachers and cultural organisations was established in 2003 to enrich learning for young people by providing a forum for sharing good practice and information, developing skills and planning joint initiatives. It is also a mechanism for delivering the cultural and creativity agenda into schools as part of the council's commitment to 'Education with Character' adopted in the Gateshead Education Development Plan in 2002. This plan recognised culture and creativity as essential to providing the right climate for the development of young people, and that cultural involvement and experiences enrich and add value to learning and contribute to raising standards and whole school improvement – the 'creativity challenge'.

A Culture and Creativity Ambassador (CCA) is a nominated teacher who is a 'champion' responsible for representing their school on the Network and for promoting creativity and culture within their school. The purpose of a CCA is to:

- engage with other members of school communities, including pupils
- emphasise the importance of culture and creativity in planning learning activity
- speak with a 'cultural and creative voice'

CCAs can be from any teaching discipline – they are not necessarily specialists in fine art or performance art – and are nominated for their interest, motivation and enthusiasm for developing culture and creativity within the life of their school.

They are responsible for a range of activities including:

- advising on bringing cultural practitioners into schools and helping others to gain access to appropriate funding information
- making presentations to other members of staff and pupils
- influencing debate around cultural issues and relaying views back to the council
- accessing and updating information on the specially created weblog to share news, good practice and comment
- receiving and disseminating within their school regular information and emails with 'special offers'
- receiving invitations to free twilight sessions for training, continuous professional development and information
- promoting the 'creativity challenge' in their sphere of influence

The CCAs are supported by a coordinator who is responsible for developing the Network and encouraging CCAs to participate and contribute fully. The Coordinator organises twilight sessions and trips to local cultural venues and organisations, and disseminates information from around 100 regional and national cultural organisations through information packs, fortnightly email bulletins and the weblog.

The Culture and Creativity Ambassador Network has been successful in increasing the capacity of schools to use culture and creativity and in encouraging use of a broader range of cultural partners. It has proved highly popular – 96 per cent of schools in Gateshead now have a CCA.

The Culture and Creativity Ambassador Network scheme continues to expand both within and outside Gateshead. It has been extended to the early years sector and there are plans for further expansion to include further education, family learning and lifelong learning settings. The scheme has also started up in Newcastle.

**For more information email: [barbaraannlively@gateshead.gov.uk](mailto:barbaraannlively@gateshead.gov.uk)  
or visit: [www.cultureandcreativity.org](http://www.cultureandcreativity.org)**

## 8 Provision is made for sustaining children and young people's involvement in the arts

Sustaining children and young people's interest and engagement in the arts needs long-term programmes and partnerships, rather than one-off events. This means building on specific activities with artists to develop programmes that make use of local arts and cultural facilities as alternative learning spaces and the special learning benefits they offer, as well as other local resources that can fire the imagination. It also means developing and building on the relationships established, for example between artists, parents and commissioners of projects, so that there is longer term engagement to ensure that working with artists becomes a way of life, not an 'extra' dependent on separate funding. In some cases it can mean fundamentally changing established ways of working, such as adopting a creative curriculum across an entire school.

### Case study:

#### **Promoting inspiring learning in galleries – *en-quire***

*en-quire* is a national action-research programme to explore, assess and articulate the special learning benefits to young people of working with contemporary art and gallery space. The programme aims to identify key success factors that will build evidence to support the provision of more gallery education and contribute to policy, resources and good practice in the gallery sector.

A consortium of galleries and higher education institutions is carrying out the *en-quire* programme across England. It is managed by Engage, the national association for gallery education, in association with Arts Council England, with funding from the Department for Culture, Media and Sport and the Department for Education and Skills, as part of the Strategic Commissioning Museums Education Programme. The programme, which includes research and projects, started in January 2005 and runs until March 2007.

Each education project within the overall programme targets a specific group. As well as focusing on children and young people, projects can also involve parents and grandparents in family and intergenerational learning. They can also include youth clubs, pupil referral centres and day centres, early years participants and their carers.

The first phase of the research programme was carried out through three clusters of galleries and higher education institutions in the North East, London and the south coast. Led by BALTIC Centre for Contemporary Art, the North East cluster included the Laing Art Gallery, ISIS Arts, the Hatton Gallery and Amino, as well as Newcastle

University, which devised and developed the research methodology. Research focused on how gallery learning activities contribute to participants' development of human, cultural and social capital and self-esteem, through qualitative research based on interviews and focus groups. Specifically, the North East cluster research focused on the importance of:

- learning about, and through, contexts and surroundings
- risk-taking and mistake-making as valuable, elements within learning processes
- valuing subjectivity, working without objectives or outcomes in mind and working with intuition
- memory and emotion (other than 'enjoyment') within the learning process

In the North East, *en-quire* enabled cluster members to work experimentally, with a social focus rather than an aesthetic one. Projects were devised for the positive impact they would have on young people's learning, with testing of ideas around the experiential quality for the young people paramount – physical outcomes were not necessarily a priority. It emerged that teachers often replicate learning activities introduced to them by artists in workshop sessions. The idea of 'retraining the trainer', an objective discussed by the North East cluster, occurred naturally as a consequence of organic action-research.

Phase one of *en-quire* ended in March 2006 and the research reports published by September 2006. Regular reports on the research, which has now ended in the North East, and updates on projects with young people are posted on a dedicated site.

**For more information contact: Barbara Taylor, en-quire Programme Director, 07770 526387, [en-quire@engage.org](mailto:en-quire@engage.org) or visit [www.en-quire.org](http://www.en-quire.org)**

Case study:

### **Remodelling the curriculum – *Waiting for Godot*, Hartlepool**

Theatre Cap-a-Pie has been working with two primary schools in Hartlepool – Clavering School and Brougham School – to develop a planning approach for the development of a creative curriculum using a stage play.

Focusing on creative and critical thinking skills, Theatre Cap-a-Pie is working intensively in both schools with a year 3 class, their teacher and the head teacher to teach the Key Stage 2 curriculum based around a single text, Samuel Beckett's *Waiting for Godot*. The schools are using the learning from the project to remodel the curriculum and to improve teaching and learning, such as the development of speaking and listening skills. At the same time, Theatre Cap-a-Pie are using learning from the teachers and children to shape their production of the play.

Durham University Curriculum Evaluation and Management Centre is evaluating the project, focusing on the contribution of the project to the development of a creative curriculum, and plans to define a replicable model for the 'One Text' approach. There will also be a two-part film made, the first part documenting Theatre Cap-a-Pie's work in the two schools, the second looking at the company's work in the rehearsal room and how the children's ideas inform its work and the final production. One of the teachers, Helen O'Brien, of Clavering School, is also documenting the process as part of her National Professional Qualification for Head Teachers research.

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or visit: [www.cap-a-pie.co.uk](http://www.cap-a-pie.co.uk)

## 9 Evaluation is built in from the start

Evaluation and research that focuses on the impact on children and young people of working with artists is needed. This can take various forms ranging from informal observation, 'before and after' comparisons, attitudinal surveys, film documentaries, development and use of self-assessment tools or adoption of established frameworks such as *Inspiring Learning for All*, through to the use of professional researchers. Whatever the technique used, it requires a baseline to be established at the start, evaluation based on the original aims and objectives, adequate time built in for shared reflection and evaluation, and the views and perspectives of everyone involved to be captured, including the children and young people themselves.

Involving partners in agreeing outcomes, setting targets and identifying performance measures (both qualitative and quantitative) helps organisations to align the arts, culture and creativity to the achievement of their own priorities. By linking evaluation to *Every Child Matters*, it is also possible to demonstrate how engagement in the arts is a contributory factor in helping children and young people to be *healthy, stay safe, enjoy and achieve, make a positive contribution and achieve economic well-being*.

### Case study:

#### **Assessing creativity – *The Creativity Wheel*, County Durham**

Teachers and pupils at Westlea Primary School in Seaham have developed and piloted a model for assessing creativity throughout the primary school curriculum, with support from Creative Partnerships Durham Sunderland.

*The Creativity Wheel* is based on the Qualifications and Curriculum Authority (QCA) definition of creativity as:

- imagination with a purpose
- originality
- value

It breaks this definition down into 17 themes, which are expressed in the language of both adults and children. By focusing on one theme at a time, schools can use the model as a framework to cover all 17 themes during the course of a year.

*The Creativity Wheel* takes the form of a poster, which is designed for tracking progress in class using post-it notes, and an electronic version for teachers to use on the electronic white board. Pupils also have their own wheels to track and record their progress. A support pack provides guidance on using the model.

Two more primary schools are piloting *The Creativity Wheel*, with a view to further roll-out and possible integration with the national assessment framework in subsequent years. There are also plans to develop a similar model for use in secondary schools.

For more information email: [lorna.fulton@creative-partnerships.com](mailto:lorna.fulton@creative-partnerships.com)

Case study:

### **Carrying out pre- and post-project comparison, Sunderland**

Broadway Junior School used 'before and after' comparisons to track the impact of their artist in residence on pupil's attainment in literacy and to monitor the impact of a male role model on the behaviour and attainment of boys and girls in schools.

At the start of the *Our Favourite Places/The Den* project, the word bank and vocabulary of the children involved were limited in their independent writing work. At the end of a six-week project using literacy skills creatively with drawing as a stimulus, pupils were given a picture and asked to create some text in 15 minutes using words inspired by the image. Comparisons made with the children's writing skills at the start of the project and in the previous half term, as well as with year 5 children from the same time the previous year, showed a marked improvement in quality.

The school also filmed the project and built in reflection time at the end of each session to identify and discuss with the artist and children the different ways of working they adopted.

Parents' evenings provided a further indication of the impact working with an

artist in residence was having on the children. A number of parents asked about the artist and his work in the school because of the feedback they were getting from their children. Their comments ranged from, 'My son never stops talking about him, he loves working with him!' to 'He's so happy in school now. He has not cried first thing in the yard – and that's never happened before – ever!'

**For more information phone: Chris Horn, Teacher and Creative Partnerships Coordinator, Broadway Junior School, 0191 553 5980**

Case study:

### **Commissioning professional research, Sunderland**

Creative Partnerships Durham Sunderland commissioned research from an international research team studying community regeneration linked to the arts and creativity. They worked with teachers and pupils at Bexhill Primary School in Sunderland documenting the impact of a year of intensive work with drama.

During the course of a year, pupils worked with actors to create plays during several short-term residencies, teachers established weekly after-school drama clubs, and dramatic production and critique techniques were brought into the school's thinking about the whole curriculum. Key stage tests across the subject areas showed that the tests required pupils to be comfortable using language in ways not generally found in daily classroom life. Teachers at Bexhill recognised the thinking, creating and critiquing that came through participation in drama as a way to improve the language fluency of their pupils and to help raise attainment.

The research involved two researchers examining how language, attention, inspiration and collaboration within Bexhill Primary School changed through artistic partnership. Their work brought teachers, artists and students into the research process as questioners and data interpreters. A Teachers Research Team examined their classroom use of language, focusing on how pupils' participation with visiting theatre groups influenced both teacher and pupil language awareness and use. They made audio-recordings within their classrooms and reflected on how work with drama influenced pupil learning and classroom culture. In addition, a Student Research Team of year 4–6 pupils worked with an actor and drama educator to learn how to make audio-recordings and take notes on the language used by professional actors in their work within the school. The groups came together to share what they had learned through their observations and analysis of the language of creating and critiquing drama.

The research findings are documented in a series of booklets on 'Dramatic learning

in the primary school' under four themes of drama for mental agility; drama for emotional health; drama for learning from others; and teachers in drama education. The booklets are part of the *Learning for Creative Futures* publications for general, arts practice and academic readerships, which show how learning environments engage children and young people in sustained creative work and play.

For more information email: [lorna.fulton@creative-partnerships.com](mailto:lorna.fulton@creative-partnerships.com)

## **10 Success is celebrated**

Children and young people take satisfaction from creating their own artwork and pride from their achievement. Their success needs to be celebrated in public through, for example, a high quality exhibition, publication or performance that they design, produce and present.

Case study:

### **Showcasing achievement – *IgniteNE***

*IgniteNE* is an arts and culture festival that showcases and celebrates the creativity of looked after children and young people in the North East. It aims to promote equality of access to arts and culture for vulnerable young people who are in foster care and children's homes by providing a focus for and raising the profile of their achievements.

The event is the culmination of locally coordinated creative projects that have been developed throughout the year. It includes workshops, an exhibition by young people, live performances created and performed by young people, premiers of new work including a documentary film featuring projects from around the region, and guest speakers. It also provides opportunities for children and young people, carers and agencies to network with individuals and organisations developing and supporting arts and cultural projects for looked after young people across the North East.

*IgniteNE* was first held in the summer of 2004 and has since become an annual event staged at a different venue each year, including BALTIC, The Sage Gateshead and The Customs House in South Shields. It is organised by the North East Regional Looked After Culture, Arts and Creativity Forum in partnership with Helix Arts and is funded by Arts Council England, North East, the Department for Education and Skills, Museums Libraries and Archives North East and Explore Music Gateshead Council.

For more information visit: [www.ignitenortheast.com](http://www.ignitenortheast.com)

## Further information

### **A national framework for youth action and engagement**

A new national framework aimed at achieving a step change in the diversity, quality and quantity of young people's volunteering, to deliver benefit for young people, volunteer-involving organisations, their communities, and society as a whole.

**The Russell Commission, 2005**

[www.russellcommission.org](http://www.russellcommission.org)

### **A review of evaluation in community-based art-for-health activity in the UK**

A review of documents written about community-based art-for-health activity in the UK from 1993 to 2001, which provides information on models of health and well-being and models of evaluation, practice and reporting in community-based art for health.

**Health Development Agency, 2002**

[www.hda-online.org.uk](http://www.hda-online.org.uk)

### **Arts Award**

Guidance on what the young people's Arts Award is for, how it works and the different award levels, including case studies of young people who participated in the two-year pilot.

**Arts Council England, 2005**

[www.artsaward.org.uk](http://www.artsaward.org.uk)

### **Britain's Creativity Challenge**

Identifies the key economic, social and skills challenges for the creative and cultural industries.

**Creative & Cultural Skills, 2005**

[www.ccskills.org.uk](http://www.ccskills.org.uk)

### **Children, young people and the arts strategy**

Explains how Arts Council England will put young people at the centre of its work, including consulting and listening to young people in developing policies and programmes.

**Arts Council England, 2005**

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Children, young people and the arts strategy: North East regional strategy**

Establishes the priorities and sets the context for the development of young people's creative potential within a thriving and responsive regional arts sector.

Arts Council England, North East, 2005

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Community cohesion – an action guide**

Practitioner guidance, which includes descriptions of the application of community cohesion in key policy areas, pointers for successful implementation and case studies drawn from different local authority and other contexts.

Local Government Association, 2004

[www.lga.gov.uk](http://www.lga.gov.uk)

### **Creating growth: how the UK can develop world class creative businesses**

A commercial analysis of the UK's creative industries that considers how well placed these industries are to seize the opportunities of a growing global market.

National Endowment for Science, Technology and the Arts, 2006

[www.nesta.org.uk](http://www.nesta.org.uk)

### **Creative Partnerships**

Creative Partnerships enables schools to work with creative practitioners to develop a broad, balanced and relevant curriculum.

[www.creative-partnerships.com](http://www.creative-partnerships.com)

### **Cultural services and the shared priorities**

Highlights the impact that cultural services have had across communities and how they have contributed to the multiple needs of communities, focusing on the seven shared priorities agreed between central and local government.

Local Government Association, 2004

[www.lga.gov.uk](http://www.lga.gov.uk)

### **Culture & health: making the link**

An introduction to the links between culture and health, highlighting how local cultural strategies, and the activities they guide, might affect the health of the population.

London Health Commission, 2002

[www.londonshealth.gov.uk](http://www.londonshealth.gov.uk)

### **Dance Links – A guide to delivering high quality dance for children and young people**

Outlines good practice in dance both within and beyond the curriculum, identifies how to provide high quality dance for children and young people and gives examples of what schools and dance clubs have done to achieve high quality dance.

Department for Education and Skills, 2005

[www.dfes.gov.uk](http://www.dfes.gov.uk)

### **Doing the Arts Justice – A review of research literature, practice and theory**

Examines the effectiveness of the arts in criminal justice settings, particularly the use of arts in the prevention of crime, in custodial and community sentencing and resettlement.

Arts Council England, 2005

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Every Child Matters: Change for Children**

A new approach to the well-being of children and young people from birth to age 19, which aims to ensure that every child has the support they need to *be healthy, stay safe, enjoy and achieve, make a positive contribution and achieve economic well-being.*

HM Government, 2004

[www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)

### **Keeping arts safe – second edition**

Guidance for artists and arts organisations on safeguarding children, young people and vulnerable adults, produced with assistance from the NSPCC.

Arts Council England, 2005

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Partnerships for learning: a guide to evaluating arts education projects**

Guidance designed to help organisations and individuals evaluate arts education projects.

Arts Council England, 1999, revised and updated 2004

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Positive Activities for Young People**

Identifies good practice examples and learning from the first two years of the Positive Activities for Young People programme.

Department for Education and Skills and others, 2005

[www.crimeconcern.org.uk](http://www.crimeconcern.org.uk)

### **Promoting Mental Health: Concepts, Emerging Evidence, Practice**

Clarifies the mental health concept and dimension of health promotion, for people working in health and non-health sectors.

**World Health Organisation, 2005**

[www.who.int](http://www.who.int)

### **Tackling bullying: listening to the views of children and young people**

Children's perceptions and views on bullying and on what works in preventing and tackling it.

**Department for Education and Skills, 2003**

[www.dfes.gov.uk](http://www.dfes.gov.uk)

### **The Arts and Education Interface: evidence-based research**

Findings of research into the Arts-Education Interface initiative, exploring the relationship between the arts and education through a programme of arts-based interventions in two Education Action Zones.

**National Foundation for Educational Research, 2005**

[www.nfer.ac.uk](http://www.nfer.ac.uk)

### **The arts and young people at risk of offending**

The Arts Council's strategy for the arts and young people at risk of offending, setting out the role of the arts and priorities for implementing the strategy.

**Arts Council England, 2005**

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Youth Matters: next steps**

Sets out four challenges to children's trusts in reshaping provision, aimed at transforming the lives of young people.

**Department for Education and Skills, 2006**

[www.everychildmatters.gov.uk](http://www.everychildmatters.gov.uk)

Further copies of *arts matters* and the summary version are available from Arts Council England, North East

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