



Providing the best

Guidance for artists and arts organisations
on assessing the quality of activities
provided for children and young people

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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 National Lottery. This is the bedrock of support for the arts in England.

Our vision is to promote the arts at the heart of national life, reflecting England's rich and diverse cultural identity.

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

Why quality assurance ?

Arts Council England aims to ensure that the arts sector offers opportunities for children and young people. In September 2005, Arts Council England published a new strategy for *Children, young people and the arts* and a national strategy for *The arts and young people at risk of offending* which assert our belief that everyone in England, through early childhood to young adulthood and beyond, should engage with the highest quality of arts and creative experiences.

Initiatives such as Creative Partnerships, young people's Arts Award and Artsmark enable children and young people to get involved in the arts as artists and audiences, and to find out about careers in the creative industries. We also encourage all of our regularly funded organisations to develop opportunities and activities for children and young people.

We believe that the arts can contribute to achieving all five outcomes outlined in the government's framework for services, *Every Child Matters* – being healthy; staying safe; making a positive contribution; achieving economic well-being; and enjoying and achieving.

Arts opportunities can have a high profile in programmes offered by extended schools and in positive activities offered to young people, as proposed in *Youth Matters*, (HM Government 2005) the recent government commitment to transforming services and support for young people.

We are keenly aware that it is vital to find ways of assessing and assuring the quality of provision for children and young people. This document offers guidance that artists and arts organisations can use to make judgements about their own work and provision for children and young people. We envisage that it will be a starting point – that artists and arts organisations will use it to develop their own frameworks and mechanisms based on its characteristics and prompt questions.

Peter Hewitt
Chief Executive
Arts Council England



Introduction

Aims

Providing the best defines the characteristics of high quality activities provided by artists and arts organisations when working for and with children and young people. The characteristics and their prompt questions provide a framework for assessing and assuring this work.

We hope that the self-assessment approach encouraged through this document will raise the standard of work experienced by children and young people.

Who is it for?

Providing the best is primarily for artists and arts organisations who develop and deliver arts experiences and activities for and with children and young people. For many of the most experienced artists and arts organisations the document will primarily serve as a reflective tool to affirm good practice. For emerging and young artists, the document will help to define best practice and provide advice on developing and delivering arts experiences.

Other people who are responsible for children and young people, such as teachers, youth workers, community and voluntary group leaders, parents and carers will also find the document a helpful tool for assessing quality.

How was *Providing the best* developed?

The guidance was developed initially by an Arts Council England project team who were responsible for our *Children, young people and the arts* strategy. The group attempted to define the characteristics of a high quality experience in the arts for children and young people.

Once these characteristics had been agreed, a set of prompt questions was tested with over 150 artists and arts organisations around the country. The guidance was piloted by young people, artists and arts organisations from a variety of artforms and settings, who further refined it and provided the examples for each characteristic. Details of those who took part in the development and piloting are given in the acknowledgements.

Continued on next page

Left: First Festival of Children's Arts, Willingdon Community School and Charleston
Photograph: Lawrence Akehurst

What kinds of arts activities?

The guidance acknowledges that arts activities for children and young people are many and varied. They include, for example:

- work made for children and young people
- participatory activities
- work made with children and young people, or where children and young people take a leadership role
- preparation and follow-up activities
- personal and critical responses to work

Where children and young people are actively involved, the process of making work is as important as the finished product. Children and young people will experience all of these activities with different levels of engagement, depending on the context, their own understanding, the amount of time spent on the activity, and the expectations and preparations of their leaders, teachers, parents and carers.

Not every activity will provide evidence of all of the characteristics, and you will have to judge which characteristics apply to your work, partly according to children and young people's level of engagement. It is safe to say, however, that most characteristics will be present in most interventions, and an experience to which few characteristics apply is probably not of a high quality.

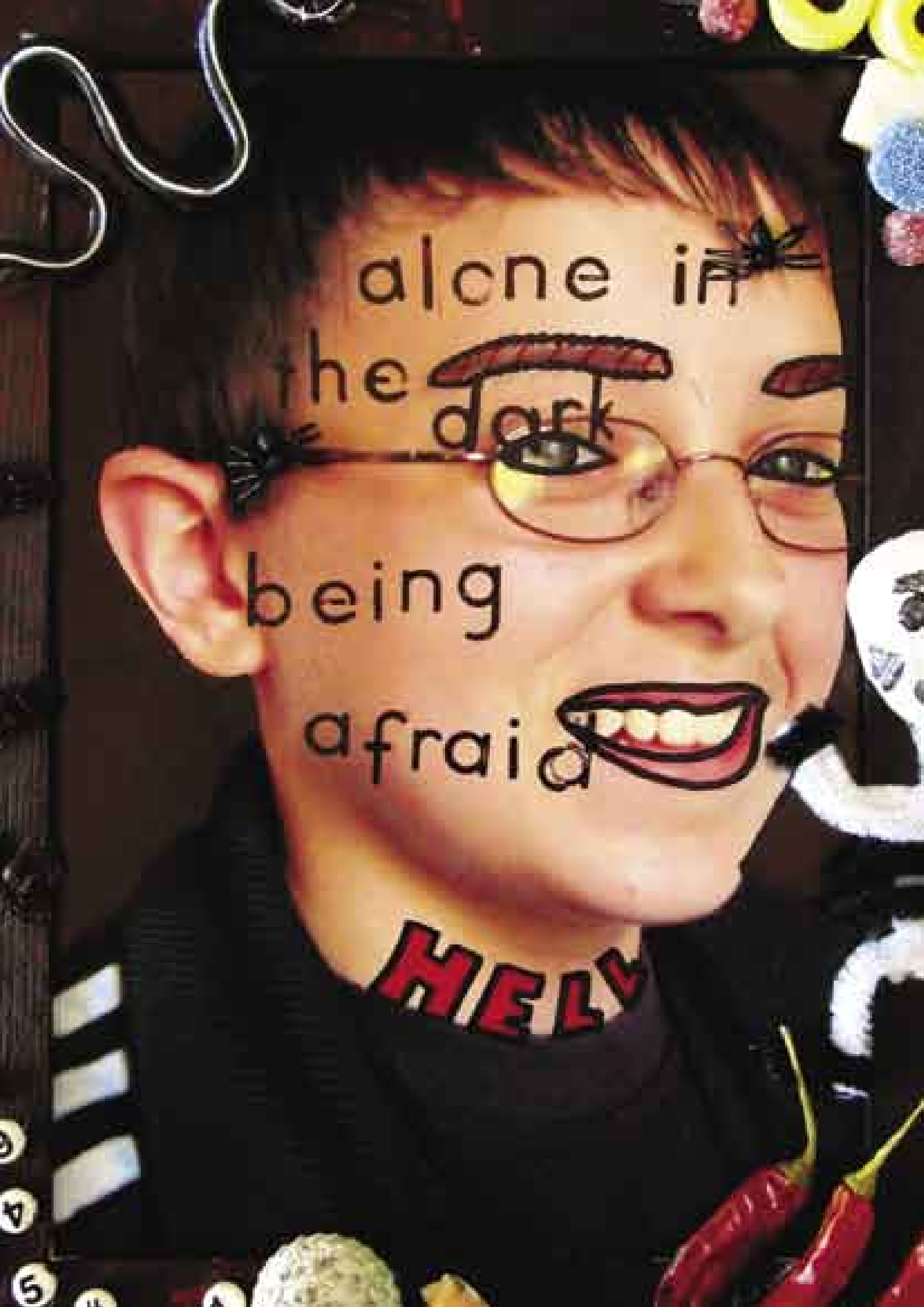
How you can use this guidance

You may wish to work through sections of the guidance with different groups and individuals. You are more likely to generate positive development through discussion of the prompt questions, rather than by simply using them as a checklist. The guidance could be used for a range of purposes, including:

- as a project planning and evaluation tool
- organisational reflection, review and development
- advising and training artists new to work with children and young people
- analysing support, training and professional development needs
- working with partners to define expectations
- helping to select artists for participatory work
- helping children and young people develop creative and critical skills

Right: Raising Attainment through the Creative Arts (RACA) project, mask theatre workshop led by Douglas Thompson
Photograph: Lizzie Coombes





alone in

the dark

being

afraid

HELLO

Characteristics of high quality experience in the arts

The following eight sections outline the key characteristics of high quality experience of the arts for children and young people.

Section 1 Ideas that excite, inspire, challenge or affect children and young people

Section 2 An effective partnership between artist/arts organisation, host and children and young people

Section 3 Promotion of equality, diversity and inclusion

Section 4 The work of professional artists

Section 5 Artists who can communicate their art, knowledge or skills in an appropriate way for children and young people

Section 6 Opportunities for children and young people to create their own art

Section 7 A supportive framework to develop and foster progression

Section 8 Clear strategies for monitoring and evaluation

Prompt questions

The characteristics listed above are very broad and each is explored through a series of questions to prompt further investigation and discussion. Not all of the questions will apply to every activity, and you will need to decide which are most useful for you.

Most of the questions apply to artists and arts organisations who are taking the lead role in provision of arts opportunities for children and young people. Some questions could be considered by other partners, organisations that host arts activity, or those that employ artists and arts organisations to deliver work.

Left: Raising Attainment through the Creative Arts (RACA) project, finished portrait from *Dreams and Nightmares* exhibition
Photograph: Lizzie Coombes

Self-review

You may find it useful to use the table on page 25 to review your current approach to quality assurance. You can rate your practice as emerging, established or advanced against each of the characteristics.

Checklist

A checklist is given of policies and procedures that should be in place to safeguard children and young people involved in arts activities, especially in participatory work. A list of relevant legislation is included.

Further information

This section has a list of publications giving further information about some of the issues raised in the guidance.

Section 1

Ideas that excite, inspire, challenge or affect children and young people

The ideas that inspire work for children and young people are key to its success. While ideas may not be completely original, the work that emerges from them must engage and excite those involved. Your ideas will be built on a passion and commitment to working with children and young people.

Questions to prompt further discussion

- a How do your ideas engage children and young people's feelings and imagination?
- b What is new about the ideas for the children and young people involved?
- c How are children and young people's thinking, knowledge and understanding challenged?
- d In what ways do your ideas build on children and young people's previous experience of the arts?
- e How do your ideas stimulate discovery and enjoyment for the children and young people involved?
- f How do you include a child or young person's perspective?



Left: In+Visible, Willingdon Community School
Photograph: Ryan Tate



Above: In+Visible, Willingdon Community School Photograph: Daniel Dunbar

Willingdon Community School, East Sussex

Working in partnership with Children's Services, The Towner Art Gallery and Wealden District Council, the In+Visible project allows students of all ages and abilities, alongside the wider community, to explore, challenge and re-evaluate their environment. Our hearing-impaired students are working with deaf performance artists, while professional photographers are helping record the ignored.

Everyone's work will inform a multi-sensory solution, in collaboration with an architect, to transform the school environment. 'The design of such an imaginative project that will engage the pupils in the creative process affecting the environment where they learn and develop, is both stimulating and highly motivating,' explains Penny Gaunt, Deputy Director of Learning and Schools Effectiveness, East Sussex County Council.

An effective partnership between artist/arts organisation, host and children and young people

Arts opportunities for children and young people often depend on partnerships between for example, artists and arts organisations, the formal and informal education sectors, children and young people, voluntary organisations and funders. An effective partnership, with jointly agreed aims, expectations and working practices, is an important factor in ensuring work is of high quality.



Questions to prompt further discussion

- a How do you establish dialogue to plan, develop and deliver work?
- b How do you create shared understanding, if partners think and operate very differently?
- c How do you work towards agreeing joint aims and objectives?
- d In what ways do you include children and young people in partnership planning, if appropriate?
- e How do you clarify roles and responsibilities with partners?
- f Do partners understand issues which impact on quality of experience, such as budget, resources and numbers taking part?
- g How do you consider sustainability when working in partnership?

Left: First Festival of Children's Arts, Willingdon Community School and Charleston
Photograph: Lawrence Akehurst



Above: REP's Children. Families and babies in the auditorium, Birmingham Repertory Theatre
Photograph: Ian Tennant

Birmingham Repertory Theatre

REP's Children is a partnership between the Birmingham Repertory Theatre, local Sure Start schemes, Creative Partnerships, Birmingham Library Services, Birmingham's Family Learning Service and the Heart of Birmingham Primary Care Trust. It provided every baby born at Birmingham City and Sandwell Hospitals during October 2004 with a free theatre experience every year for the first ten years of their lives. Key stakeholders were invited onto a steering group made up of health and childcare professionals and theatre staff. Although these stakeholders came from a variety of backgrounds with differing agendas, a shared language and aims were crucial to the development, and implementation, of the project.

Gatsby Project, Derby

The Gatsby Project relied on young people in care being willing to express their experiences – to themselves (in the first instance) to each other, the artist and support workers. The artist then worked with them to translate these stories into a film. The roles and responsibilities of each of the partners were frequently discussed and negotiated to ensure that everyone was working to their strengths. The supporting partners were keen to ensure that the artist could do her work as easily and effectively as possible and therefore provided a range of support mechanisms.

Promotion of equality, diversity and inclusion

Arts opportunities for children and young people should be based on the principle that everyone involved is treated with equal respect and not discriminated against. It is important that an awareness of ethnic and cultural diversity informs work with children and young people, both in giving all children and young people a voice and in introducing them to the range of cultures in Britain today. Similarly, you should make every effort to include children and young people who experience social and economic disadvantage, or who are disabled.

Questions to prompt further discussion

- a How do you ensure that all children and young people are shown equal respect?
- b How do you ensure that children and young people show equal respect to each other and to others involved in your activity?
- c How do you address issues of cultural diversity in your work with children and young people?
- d How do you address issues of inclusion in your work with children and young people?
- e Do you work with partners to agree a common understanding of equality, cultural diversity and inclusion?



Left: Residency with Langley School and Reynolds Cross School, Blue Eyed Soul Dance Company
Photograph: Ray Jacobs



Above: TOUCH, Blue Eyed Soul Dance Company Photograph: Joel Fildes

Blue Eyed Soul Dance Company

Brays Special School and Lyndon Green Junior School, Birmingham

During a residency, children are organised into a buddy system of reciprocal support between those with and without disabilities. Students are empowered through this process. Students with minimal mobility are encouraged to take on a director's role. For some this means using their eyes to 'control' the rest of the group, providing an opportunity for a child with the least physical strength and control to have the most power in the group task.

Theatre Centre, London

Theatre Centre's Authentic Voices project is carefully scheduled and organised to allow Muslim teenagers to participate. For example, activities out of school hours during Ramadan are avoided. Weekend and holiday daytime sessions are preferred to evenings as this makes it easier for girls to participate. Our play, *Trashed*, had a strong Muslim teenage character. This was enjoyed by Muslim girls watching the show and remained in their minds much later, inspiring them to be bolder in expressing themselves.

The work of professional artists

Arts opportunities for children and young people can be greatly enriched through seeing the work of, working alongside or taking part in activities led by professional artists. There is no easy way of defining 'professional' in the arts sector, given the multiplicity of practice and of pathways taken by artists to establish themselves as professionals. The prompts below should help you to think about professionalism as it might apply to you or your organisation, or to other artists or arts organisations you might employ.



Questions to prompt further discussion

- a What evidence do you gather to show that an artist or arts organisation is skilled in their artform?
- b What evidence do you gather to demonstrate that an artist or arts organisation is aware of current best artistic practice and actively develops their own practice?
- c Does your evidence suggest that the artist or arts organisation takes measured artistic risks that encourage experimentation?
- d What evidence do you gather to show that the artist or arts organisation has experience of and skills and enthusiasm for working with children and young people in the relevant context?
- e How do you meet artists' training, development and support needs?
- f How do you establish and share a code of conduct with artists and arts organisations for work with children and young people?
- g How do levels of payment reflect the professional status of artists?

Left: Parlant Park Primary School,
Sound Subjects, Music For Change
Photograph: Katherine Belcher



Above: Parlant Park Primary School,
Sound Subjects, Music For Change
Photograph: Katherine Belcher

Music for Change

Arts charity Music for Change allows new and current artists to develop and be suitably placed for one-off workshops, projects, residencies and training events. We work with artists as individuals, rather than looking for a particular qualification or number of years' experience. Our artists often come recommended by other musicians and organisations and we ask for letters of support or seek references. We also watch musicians in action, observing their workshop, communication and language skills as well as their musical competence. We are especially interested in artists' commitment to inclusion. We constantly discuss our artists' experiences, dreams and ideas so that they can update their skills.

Training and qualifications

Artists creating art for young people will almost certainly have received a general training in their artform. Artists and arts organisations engaged in participatory work for children and young people may have one of several formal qualifications loosely related to this area of work. Currently there is no nationally recognised qualification for artists or arts organisations who wish to work with children and young people.

Although training and qualifications are important, we should not underestimate the value of knowledge and understanding gained through experience of working with children and young people in different contexts and through observing and working alongside other artists and professionals.

However, it is likely artists will need specialist training or briefing before working in some settings, such as those within the criminal justice system. Accredited courses are gradually being developed for this purpose.

Further sources of advice and information about training and qualifications can be sought from Arts Council England and arts education professional development organisations.

Artists who can communicate their art, knowledge or skills in an appropriate way for children and young people

Good communication skills are key for artists who work with children and young people. Artists need to be able to talk clearly about their own practice and, in participatory work, facilitate activity with children and young people. They may also need to communicate effectively with teachers, leaders, parents and carers.



Questions to prompt further discussion

- a How well does the artist or arts organisation communicate about their own work and practice with children and young people?
- b Can the artist or arts organisation communicate effectively with teachers, leaders, parents, carers and other partners?
- c How well does the artist or arts organisation communicate when working alongside or leading work with children and young people?
- d How does the artist or arts organisation build a rapport with children and young people?
- e How does the artist or arts organisation contain and support emotional responses, as well as elicit them?
- f How flexible and responsive is the artist or arts organisation in their communication methods with everyone involved?

Left: TOUCH, Blue Eyed Soul Dance Company
Photograph: Joel Fildes



Above: TOUCH, Blue Eyed Soul Dance Company Photograph: Joel Fildes

Blue Eyed Soul Dance Company

Blue Eyed Soul Dance Company pioneers dance theatre for disabled and non-disabled people. During a day-long workshop in August 2005 children were introduced to the flying equipment used by the company. In a circle we explored the equipment and learnt the basics of using it. Equipment such as, the rope, karabiners and harnesses, were explained and passed around. Sensory impaired children gained from being able to touch and feel each part of the equipment. 'Children were clearly seen to have understood and engaged with the work not through words but through their facial expressions, level of eye contact, vocalisation and behaviour,' says Brenda Flemmich, Teacher and Arts Co-ordinator.

Ynot?, Helix Arts

Ynot? is an arts programme run by Helix Arts in partnership with Sunderland Social Services for young people aged 16–21 who are either care leavers or young parents. Prior to starting new workshops within the programme, a number of communication strategies are used, including:

- presentations about previous work and projects for participants and support staff
- workshops for support staff only, to ensure that they understand the project's process and purpose and to gain their support

Opportunities for children and young people to create their own art

Artists and arts organisations can provide inspiring opportunities for children and young people to become directly involved in the creative process. This can give children and young people the excitement and satisfaction of expressing themselves through the arts and help them to gain understanding of what it is to be an artist.



Questions to prompt further discussion

- a When and how do you give children and young people opportunities to create their own art?
- b How do you provide sufficient and appropriate resources, including materials, equipment, space and time, for everyone taking part?
- c How do you demonstrate the techniques needed for children and young people to create their own art?
- d How do you inspire and empower children and young people to be innovative and to take artistic risks?
- e How do you facilitate authorship and ownership of the creative process and of the art?
- f When and how is the art created by children and young people shared, if appropriate?
- g How do you offer children and young people opportunities to develop critical skills about their own and other people's work?

Left: Pressing Issues, The Photographers' Gallery.
Photographer Suki Dhanda supports a student to take photographs
Photograph: Henrike Plegge



Above: The Hip Hop Happening (lead-up workshops), Derby Dance Centre Photograph: Robert Day

The Photographers' Gallery

Pressing Issues is a two-day workshop programme led by the ideas of young people and organised in partnership with The Photographers' Gallery, The Newsroom (*The Guardian* and *Observer* Archive and Visitor Centre) and schools. Using digital cameras on loan from Nikon, photographer Suki Dhanda supports students to produce and edit a series of photographs relating to issues they have identified that concern them – from the quality of food served in their canteen to more individual matters such as dress codes and personal space. The Newsroom, on the second workshop day, offers students state-of-the-art facilities to research, discuss, write and edit their own newspaper using photographs from their workshop with Suki. Photographs and newspapers produced are used in displays back at school for others to view and learn from.

Derby Dance Centre

In the Soundwood dance and music summer school, held at the Derby Dance Centre in 2005, younger children were taught skills through a number of games that were stimulated by the theme of the project – wood – its properties, sounds and textures. The children went on to create their own improvised movements to the sounds created by others. Musicians gave children wooden instruments and blocks of wood. Through songs and rhymes, they taught a variety of rhythms, qualities and tones of sounds. Dancers demonstrated physical responses to the rhythmic structures and gave the children time to experiment and develop their own rhythms and movement sequences. The whole group constructed a dance based on this work and developed a narrative to place the importance of wooden instruments and trees in the context of the dance.

A supportive framework to develop and foster progression

Successful arts opportunities for children and young people take account of their differing needs as they grow and develop into young adults. Over time, children and young people need to deepen their experiences and understanding of the arts within a progressive framework.



Questions to prompt further discussion

- a How do you take account of the different stages of development and varying abilities of children and young people?
- b How do you vary your approach for children and young people who like to learn in different ways?
- c How do you distinguish between 'process' and 'product' and how does this affect your approach?
- d Is it clear what children and young people will learn from each activity?
- e Do you provide learning resources for preparation and follow-up work?
- f How do you encourage and support children and young people and celebrate their achievements?
- g Are you able to offer a range of opportunities which give children and young people a framework for progression?
- h How do you signpost children and young people to further opportunities?

Left: Theatre Centre Young Apprentice Writer Nasima Begum after the first performance of her play *Brides and Basketballs*, with cast members
Photograph: Michael Judge



Above: Participants in Theatre Centre's Authentic Voices from Swanlea and Oaklands Schools
Photograph: Michael Judge

Sound Subjects

Run by arts charity Music for Change, Sound Subjects is a whole school, three-year project which demonstrates the value of music as a creative learning tool across all subjects. Although we know performances can be very important, often the process involved in the project is more valuable than the end product. One mother commented that her son had been an elective mute, lacking in confidence and finding noise very difficult to tolerate. She explained, 'Music for Change gave him space to be himself without worrying what other people were thinking about him. He could get it wrong, he could make mistakes and he started to talk to people. He was like a different child. I'd come into school and people would say, "He's started talking to me. It's wonderful!" From our perspective, it was the best thing that happened to him.'

Pursued by a Bear

Pursued by a Bear is a new writing company based in Farnham Maltings, Surrey. Their Arcadia project aims to help children make the transition from primary to secondary education. In it a British African storyteller tells a story about a boy facing a challenge in an African village. The boy's cultural background is different from that of most of the young people in the school, allowing distance from their current fears of moving schools. Following a series of workshops and with the help of a choreographer and designer, the children retell the story in different ways, perhaps without realising that they are addressing their concerns about this time of change in their lives.

Clear strategies for monitoring and evaluation

Monitoring and evaluation contribute to quality assurance by giving everyone involved opportunities to review activities as they are taking place, and to reflect on activities when they have finished. 'Learning' organisations and individuals use evaluation to develop their practice through a constant cycle of review and reflection.



Questions to prompt further discussion

- a How do you plan for evaluation in the early stages of setting up arts opportunities with partners?
- b What opportunities for monitoring and review are built into activities?
- c Do these include feedback from all partners, including children and young people?
- d How do you collect feedback creatively and without too much disruption to the activity?
- e If necessary, how do you make adjustments during activities?
- f At the end of activities, how can all partners, including children and young people, reflect on their experiences?
- g How is your practice informed by previous evaluations?
- h How would peer review support your work?
- i How would an external evaluator help you develop your work?

Left: Raising Attainment through the Creative Arts (RACA) project, dance workshop led by Momentum Dance Productions
Photograph: Lizzie Coombes



Above: Raising Attainment through the Creative Arts (RACA) project, mask theatre workshop led by Douglas Thompson Photograph: Lizzie Coombes

Willingdon Community School, East Sussex

After each session of our Art Plus project participants are asked to reflect on their own experiences and contribute to future planning with the help of an artist. The progress they may be making also acts as a visible indicator for the artist educator and is digitally captured at each stage. This provides a record that can be shared, reflected upon and evaluated. A consultation session planned half way through the project allows participants to make choices about the final display of their work. Creative methods of evaluation appeal more powerfully to partners and open up their learning to the process and project.

Raising Attainment through the Creative Arts

Raising Attainment through the Creative Arts (RACA), is an Aimhigher project, managed by Leeds College of Music on behalf of ArtForms, Education Leeds and a consortium of higher education and further education providers in Leeds and Wakefield. All teachers from the participating schools meet each term with the artists and project manager to review progress, monitor agreed outputs and generally check how things are going with the day to day running of the project. Artists are able to receive direct feedback from the teachers and shift their practice accordingly. Similarly the artists can raise any issues they may be facing with pupils, resources or other practicalities. The project manager and artistic director have also ensured they regularly visit the workshop sessions during the term.

Checklist

The following policies and procedures should be in place when working with children and young people:

- Equal opportunities policy, with procedures for monitoring targets and for recruitment
- Child protection policy and procedures for safeguarding children (legally defined as anyone under 18)
- Disclosure Certificates, issued by the Criminal Records Bureau, for anyone who will have regular contact with children
- Risk assessment for each activity
- Consent from parents and carers, giving permission for children to take part in activities, and address and contact details for each child, if you are responsible for children
- Permission to use images of children in publications and on websites
- Health and safety procedures
- Employers' liability insurance, if you are not part of a local authority or government department
- Public liability insurance

Legislation which is relevant for artists and arts organisations working with children and young people includes:

Employers' Liability (Compulsory Insurance) Act 1969

Health and Safety at Work Act 1974

Sex Discrimination and the Equal Pay Acts 1975

Race Relations Act 1976 and (Amendment) 2000

Data Protection Act 1984 and 1998

Management of Health and Safety at Work Regulations 1992

Disability Discrimination Act 1995

Protection of Children Act 1999

Care Standards Act 2000

Children Act 2004

Self-review

You may find it useful to use the table below to review your current approach to quality assurance. When you have worked through the document, you can rate your practice as emerging, established or advanced against each of the characteristics.

Characteristic	Emerging practice	Established practice	Advanced practice
1 Ideas			
2 Partnership			
3 Equality, diversity and inclusion			
4 Professional artists			
5 Artists as communicators			
6 Opportunities for creativity			
7 Framework for progression			
8 Monitoring and evaluation			

Which areas of your work need improvement?

What steps could you take to strengthen your practice?



Further information

Arts Council England

The following Arts Council England publications, information sheets and initiatives provide further information about some of the issues raised in the guidance.

To download or order hard copies of these documents go to the Arts Council website www.artscouncil.org.uk

Artists working in partnership with schools, Arts Council England, North East – 2004

Arts Award: www.artsaward.org.uk

Arts education information pack, Arts Council England – 2004

Artsmark: www.artsmark.co.uk

Children, young people and the arts strategy, Arts Council England – 2005

Creative Partnerships: www.creative-partnerships.com

Culture and learning: creating arts and heritage education projects, Arts Council England and Heritage Lottery Fund – 2002

Keeping arts safe 2005: guidance for artists and organisations on safeguarding children, young people and vulnerable adults, Arts Council England – 2005

Partnerships for learning: a guide to evaluating arts education projects, Arts Council England – 2004

Reflect and review: the arts and creativity in early years, Arts Council England – 2005

Self-evaluation – 2005. This information sheet introduces the idea of self-evaluation for artists and arts organisations

The arts and young people at risk of offending strategy, Arts Council England – 2005

Other useful links

Every Child Matters: Change for Children, DfES – 2004
www.everychildmatters.gov.uk

Youth Matters, DfES – 2005
www.dfes.gov.uk/publications/youth

Left: Raising Attainment through the Creative Arts (RACA) project, mask theatre workshop led by Douglas Thompson Photograph: Lizzie Coombes

Acknowledgements

The following artists and organisations were involved in the initial consultation on the characteristics and prompt questions:

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Birmingham Royal Ballet	mac
Blue Eyed Soul Dance Company	Mani Ray
Box Clever Theatre Company	Maria Hayes
British Library	Marina Castledine
Company of Angels	Northamptonshire County Council
CfBT	Nottingham City Council
Creative Partnerships Bristol	Nottinghamshire County Council
Creative Partnerships Cornwall	NSEAD
Creative Partnerships Cumbria	KEAP
Creative Partnerships East Lancashire	Oily Cart
Creative Partnerships Hastings and East Sussex	Penny Leslie
Creative Partnerships London North	Polka Theatre
Creative Partnerships Southampton/Isle of Wight	Pop Up
DAISI	Q Arts
De la Warr Pavilion	Quicksilver Theatre Company
DepARTure	SPAEDA
engage	The Making
Frances Bossom	The Photographers' Gallery
Gloss	The Public
Greenwich and Lewisham Young People's Theatre	Theatre Centre
Hayton Associates	Unicorn Theatre
Hayward Gallery	WAVE
Heads Together	Winchester Gallery

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Heidi Wilson, Powys Dance
Janice McLaren, The Photographers' Gallery
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Lawrence Akehurst, Photographer
Louise Vaughan, Gumley House School
Lucky Moyo, Music For Change
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Penny Gaunt, East Sussex County Council
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Rachel Freeman, Blue Eyed Soul Dance Company
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Robert Laycock, Helix Arts
Rowena On, Helix Arts
Sound Subjects, Parlaunt Park Primary School
Steve Ball, Birmingham Rep Theatre
Students from Bethan Green Technology College
Students from Oaklands Secondary School
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Young people from Derby Dance Centre

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