



CULTURE AND THE 2012 GAMES

***Engaging marginalised young
people through arts and sport***

20 June 2008
Bernie Grant Arts Centre



Four Greens

www.fourgreens.org

Urban Futures

www.urbanfutures.org.uk

Unit A012

The Chocolate Factory

Clarendon Road

Wood Green

London

N22 6XJ

Four Greens and Urban Futures would like to thank the RSA Trust for its generous sponsorship of the conference, and the North London Strategic Alliance and the Flavasum Trust for their support.



Programme

09.30 Registration and refreshments

10.00 Welcome

Richard Sumray, Chair, London 2012 Forum

10.15 – 11.15 Breakout sessions

Forum theatre: Carole Pluckrose, Clifford Oliver (Arc Theatre)

Music and computer games: Simon Bennett, Kris Turvey (Rolling Sound)

Film and video: Sophie Critchlow, Darren Burke (Hi8us South)

Physical theatre: Isaac Ngugi (Unclassified Arts), Søren Nielsen (Scarabeus)

Multimedia: Emma Warren, Gavin Weale (Live Magazine)

11.30 – 12.30 Breakout sessions

Dance: Denzil Barnes (Rawskills), Joumana Mourad (IJAD Dance Company)

Football: Trevor Duberry (Tottenham Hotspur, Kickz)

Basketball: Hesketh Benoit (Haringey Basketball Association)

Athletics: Superintendent John Powell (Met-Track)

Martial arts: Glenn Delikan (Sanjuro Martial Arts), Garry McKenzie (The Wing Chun School)

12.30 – 13.30 Lunch

Films by Creative Partnerships London North, Tiger Monkey

13.30 **Rt Hon David Lammy**, Minister for Skills, MP for Tottenham

13.45 – 14.45 Forum theatre

‘Shank’ by Clifford Oliver, performed by **Arc Theatre** with **Neville Lawrence**

14.55 – 15.45 Plenary session

Opened by Gary Walker for the RSA Trust

Rick Hall (Ignite!)

Kentaké Chinyelu-Hope (Momi Inc)

Neil Watson (Substance)

15.45 Panel Discussion

Chaired by **Kurt Barling** (BBC London News Special Correspondent)

16.30 Close

Biographies

Kurt Barling



Kurt began his career as a lecturer in International Relations at the London School of Economics. After a spell as a BBC News producer he joined The Money Programme. Kurt directed several films for BBC South East's current affairs series First Sight. His radio credits include R4's Inside Money for the BBC's business unit and a series on the impact of new technology in the workplace from around Britain. When the BBC launched Black Britain, Kurt moved in front of camera. His reporting for BBC News gained him his first national award, winning the 1997 CRE reporter of the year award and another CRE award in 1998. As a BBC News Correspondent from 1997-2000, Kurt has covered a wide range of running stories for BBC News, as well as Newsnight and Correspondent. Since September 11th 2001, he has been the Special Correspondent for BBC London News.

Kentaké Chinyelu-Hope



Kentaké is a cultural broker, creative producer and founder of Momi Inc – a unique production and development agency for Hip Hop in the UK. She began her career as a Youth Arts Development worker in inner London. She has been a member of Arts Council England and Chair of the Southeast region since 2005. In 2000, she pioneered the London Hip Hop Festival and went on to establish the Brighton Hip Hop Festival in 2004. In 2006, she worked with Glyndebourne Opera House and the Finnish National Opera on the critically acclaimed School For Lovers – a Hip H'Opera. Through Momi Inc. Kentaké delivers workshops on Hip Hop culture and history, internationally. She is currently developing a 'global' hip hop festival for 2010. In 2006, Kentaké received a NESTA Cultural Leadership Award and undertook her placement at the Singapore Science Centre.

Rick Hall



Rick is a writer and consultant in the arts, young people and creativity in education. Until July 2006, Rick was Project Leader of Ignite! at NESTA. Ignite! continues as an independent organisation dedicated to promoting creativity in learning; and Rick is engaged by Ignite! as Director of Programmes. Rick is the founder of rehearsal.org.uk. Because we all have a capacity to learn from not getting it right first time, rehearsal is a space for experiment and risk-taking, improvisation and collaboration, creativity and imagination. A former teacher, actor, writer and director of theatre for young people, Rick was Director of Artswork, the youth arts development organisation; and prior to that director of theatre in education at Nottingham Playhouse. Rick is now Chair of Artswork, and also of Theatre Writing Partnership, a new agency for writing in the East Midlands.

David Lammy MP



David was elected Member of Parliament for Tottenham in 2000 at the age of 27. He has served as a Minister in the Department of Health, the Department of Constitutional Affairs, the Department for Culture, Media and Sport and is currently the Minister for Skills in the Department for Innovation, Universities and Skills. David was born in Tottenham in 1972, one of five children raised by a single mother. He studied law at the School of Oriental and African Studies (SOAS) Law School and was admitted to the Bar of England and Wales in 1994. David became the first Black Briton to study a Masters in Law at the Harvard Law School in 1997. David was a trustee of the international development charity ActionAid between 2000-2006, becoming an Honorary Ambassador at the end of 2006, and was formerly a director of the Church of England.

Richard Sumray



Richard chairs the London 2012 forum and was heavily involved in the bid for the Olympic and Paralympic Games for London. Richard is chair of Haringey Teaching Primary Care Trust and chairs the Joint Committee of all the London PCTs relating to Health Care, as well as the Strategic Partnership Board for Barnet, Enfield and Haringey. As a Magistrate, he has chaired both a youth court and family proceedings court in inner London. Richard is a visiting professor at the University of East London and an advisor to the Board of London Higher. As a member of the MPA, he has chaired Planning Performance and Review since the beginning of the authority. He leads the Association of Police Authorities on criminal justice and is a member of both the National Criminal Justice Board and the London Criminal Justice Board. He chairs the Kickz steering group in partnership with the football authorities.

Neil Watson



Neil joined Substance in September 2007. He taught in west London secondary schools from 1984 before going on to manage Leyton Orient Football Club's Community Programme in 1989. During the thirteen years he was there the organisation developed a reputation for delivering innovative programmes of work with young people in east London. The Community Sports programme won national recognition for its work, including football's national Community Club of the Year, the Times 'Increasing Access to the Arts' Award and a CRE Race Equality Award. In 2002, Neil became Director of the Home Office Positive Futures programme, a national sport and activity based social inclusion initiative and was responsible for its strategic development until 2006. Between 2006-7 he was an Assistant Director at the Government's Respect Task Force, leading on young people's issues.

Participating organisations

Arc Theatre

www.arctheatre.com

For more than 20 years Arc Theatre has specialised in creating and performing theatre that challenges assumptions and causes real change in the way that people relate to one another at work, at school and in the community. As a pioneering organisation we were instrumental in bringing the issue of racism in football to the forefront of public awareness. The organisations that we work with are those that seek to move forward and achieve a lasting difference, whether it be in the field of diversity, inclusion, education, health, criminal justice or community cohesion. We are expert in a range of learning strategies including theatre, storytelling, drama workshops and interactive Forum theatre. The success of our work is underpinned by first-class facilitation and meticulous research and preparation. Our facilitators, performers, storytellers and workshop leaders are trained to the highest standards and bring passion, energy and commitment to this work.

Haringey Basketball Association

benoith@tiscali.co.uk

The Haringey Basketball Association is an unfunded voluntary group that was set up by Hesketh Benoit about 20 years ago. Its aim is to get young people interested in basketball, and move them on to coaching, refereeing and administration with the support of other local clubs. It runs basketball camps and its successful 'midnight basketball' has been taken up by other organisations elsewhere.

Hi8us South

www.hi8us-south.co.uk

Hi8us South is part of the national registered charity Hi8us Projects and works on collaborative media for and with young people across London and the south of England. Hi8us is now firmly established as the UK's leading practitioner in producing collaborative professional media with young people. Since Hi8us was established in 1994, we have provided young people across the UK with opportunity to gain first hand media production experience and to collaborate with media professionals to ensure that their own stories and experiences reach the mainstream media. In the words of one of our producers from UK Sound TV, our youth-run East London broadband channel: 'It is basically for youth by youth. For us by us. We are involved on every level in making it happen.' This kind of grass roots involvement is typical of the work we provide.

IJAD Dance Company

www.ijad.freeseve.co.uk

Founded in 1995 by Joumana Mourad, IJAD Dance Company creates innovative and dynamic concepts within dance, moving with the times and developing work where there are no limits between dance, space, film and technology. The company's work raises the profile of dance culture, using multimedia, film and technology. The results are highly defined signature performances, the originality of which challenges audiences' expectations of dance. IJAD's goals are realised through detailed research that creates an exciting and new dance genre combining dance and crossing artform boundaries; utilising visual media, design and film as an integral part of the creative process; developing current technical developments in dance to break the boundaries of conventional movement; examining social and political issues through movement; exploring the concept of live performance and challenging the notion of a 'performance space'; cultivating new audiences for this kind of work and providing imaginative ways for these audiences to engage with dance performances; using a variety of movement vocabularies as a catalyst for exploration; widening access to the work of the ijad and dance and technology in general, through an education programme which, in Haringey and Barnet, has been working with and for refugees and disaffected young people.

Kickz

www.footballfoundation.org.uk

The Kickz concept was born out of discussions between the Metropolitan Police and the football Industry and was piloted at Tottenham Hotspur, Fulham and Brentford Football Clubs in April 2006. Government support for the programme, through the Respect Task Force saw the programme extend nationally and led to the involvement of the Association of Chief Police Officers and Association of Police Authorities. The programme name and logo Kickz – Goals Thru Football was designed by participants on the programme. With funding from HM Treasury via the Football Foundation and additional support from the Department for Culture Media and Sport (DCMS), the youth volunteering charity 'v', the respect Task Force and the Department of Health, 25 Kickz projects were launched at clubs nationally during the 2006/2007 season. In September 2007, the Prime Minister Gordon Brown announced further expansion of the Kickz programme. This was part of a three year, multi million pound investment from the Football Foundation and Metropolitan Police, along with support from the DCMS via the Premier League's good causes fund. The joint investment means the Kickz expansion could reach up to 100 projects and engage over 12,000 teenagers in the most deprived areas of the country, more than four times the previous provision. At present 31 different clubs are involved in the programme.

Live Magazine

www.live-magazine.co.uk, www.livefutures.org

LIVE Magazine is produced for young people, by young people based in our offices in Brixton and remotely throughout Lewisham and Lambeth. An ever-changing team of voluntary teenagers and young adults write every word, design every page, take every photo, come up with every idea and are mentored in doing so by volunteer media professionals in an accredited, structured method of work based learning. First and foremost, LIVE is for communicating with young people. Tons of paper is wasted every year trying to reach teenagers with messages about sex, drugs and crime. By giving control of the means of communication to the audience we are communicating to, LIVE goes under the radar. This is the real voice of young people, showing the world they see and talking about the things they are dealing with. Sometimes raw, sometimes close to the bone, but always positive. Secondly, LIVE Magazine exists to improve the chances and lives of young people; to broaden their horizons; raise their sights; increase their self esteem, self belief and worth; to connect them to one another and the world; and ultimately to present them to and prepare them for a world of opportunities in education and employment they might not have otherwise seen. LIVE is published quarterly and 30,000 copies are distributed to schools, libraries, cafes and cinemas in south London.

Met-Track

www.trackspeed1.co.uk

Met-Track was the brainchild of Trackspeed1 Chief Coach John Powell in his role with the Met Police as a Superintendent. It began in 2005 when he piloted it in his then home working borough of Bexley. It offers sport as the healthy alternative in life to young people, and is aimed at showing youngsters who might not otherwise get the opportunity, just how sport can affect their lives for the better. Obviously the spin-offs for policing are fewer young people on the streets, lower levels of anti-social behaviour, and even a reduction in crime and disorder in local communities. But equally as important it does give young people who want to engage the chance to do something with their lives. The idea is not necessarily to unearth Olympic-level talent, but simply to find people who want to get involved – and who knows where it may lead. Trackspeed1 athletes contribute by fulfilling a lot of the coaching duties at each London borough's 'showcase' week where all the local secondary schools are invited to a day's coaching so their pupils can sample international level expertise for free. Then it is up to the individuals whether they want to take advantage of the weekly squads 'Met-Track' provides for the rest of the year, overseen by an international level athlete or coach. A new dimension was added to a recent Borough event, which saw TSI staff looking after young people with special needs – an event that was hugely successful under the very capable lead of former University of Bath Track & Field Captain Phillip Doorgachurn.

RollingSound

www.rollingsound.co.uk

RollingSound was founded in 2003 to run youth music projects in areas of London without existing provision. Our aim was to provide an outreach programme that could be taken to any organisation in London, using portable digital workstations, engaging media and motivating industry professional tutors. RollingSound's philosophy is to engage young people through

creative multimedia, in the way that reflects their lifestyle and is relevant to their culture whilst always looking to steer them towards educational and work related success. Over the past four years we have delivered outreach projects in every London Borough, Home Counties, Birmingham, Manchester and Glasgow. Over this time we have worked with 5,000 young people and expanded our range of courses to offer seven exciting multimedia disciplines. In 2006 we developed the Engage Programme, which works specifically with NEET young people, evaluating, accrediting and eventually progressing them into the EET cohort. Young people on our courses have gone on to take work experience placements with us and some now work full time as tutors for RollingSound. We have since developed our own *state of the art* Multimedia Academy which complements our outreach work, offering master-class courses to young people who want a career in the creative media sector.

Rawskills

nummyballs@hotmail.com

Rawskills was set up by Denzil Barnes as a pilot project funded by Creative Partnerships London East and aimed at getting more young men into dance. Denzil trained at City and Islington College and then went on to De Montfort University in Bedford to do a BA Joint Honours in Performing Arts 2002. His participation in a succession of Creative Partnerships projects over the last three years has made a major contribution to his own development as an artist. His most recent contribution in 2006 includes the seminar on teaching practices alongside an installation piece performed by Rawskills at the Barbican at the "Four Plus Conference – celebrating four years of creative learning" for Creative Partnerships.

Sanjuro Martial Arts

www.sanjuorainingsystems.com

Sanjuro is a practical non-contact martial art taught in a contemporary style to make it accessible to as many people as possible. All our students come from different backgrounds and train with us for different reasons. So whether you are new to martial arts or are a black belt in another Martial art system there will be something for you within Sanjuro. Sanjuro only runs mixed ability classes (with the exception of Instructor classes). We believe that both new and experienced people can learn much from one another. This way beginners learn quickly and experienced people in turn constantly review everything they know. All Instructors attend at least one mixed ability class a week. Everybody in a class practices the same techniques but with everything broken down into small elements the student can choose to take technique to whatever level they feel most confident. Formality is kept to a minimum, uniform is optional and so is grade. All instructors are known by their first names, and respect is earned whatever your level.

Scarabeus Theatre

www.scarabeus.co.uk

Scarabeus Theatre produces original and dynamic site-specific theatrical productions, stimulating education programmes and high quality corporate entertainment. We are one of the foremost exponents of multi-disciplinary aerial performance. We create performances outside conventional spaces using physical theatre, stilts, abseiling, dance and acrobatics. The company's skills are successfully used and applauded by both the public and corporate sector in the UK and internationally. Our aim has always been to reach new audiences who would not usually attend theatre, but also to take the theatre going audience into new spaces.

Tiger Monkey

www.tigermonkey-uk.com

Tiger Monkey UK aims to develop the social inclusion of children, young people and adults of all ages, backgrounds and abilities through creativity. Tiger Monkey uses creative processes such as drama, arts, film, games and conflict resolution to support individuals, examine issues and work towards positive change. Tiger Monkey has a wide-ranging portfolio of over fifteen years professional work in arts, education and training, offering workshops, projects and long-term partnerships that develop confidence, increase listening skills and motivate communication and co-operation. Tiger Monkey specialises in work with young people who are excluded from school or at risk of exclusion. Tiger Monkey supports good practice. Examples include using the Government's Children's Charter outcomes of Keeping Healthy, Staying Safe, Enjoying and Achieving, Making a Contribution and Social and Economic Well-Being.

Tottenham Hotspur Football Club

www.tottenhamhotspur.com

The excellent work of the Club's involvement with young people over the past eight years has resulted in the achievement of charitable status. The new Tottenham Hotspur Foundation will look to deliver 500,000 sporting opportunities to children and young people in and around North London – a 25% increase from the 400,000 delivered last year. Our three core programme areas are football development, social inclusion/community development and education. All our activity is aimed at delivering against the government's, 'Every Child Matters' outcome.

Unclassified Arts

www.unclassifiedarts.com

For fifteen years Unclassified Arts have been involved in physical theatre arts training in a variety of fields, ranging from social inclusion projects to movement/stage fighting choreography in drama schools, primary/secondary arts education to special needs drama exploration. The work centres on access to arts provision in the community, particularly for those who are marginalised in society. They believe that the performing arts (and in particular physical theatre) are an effective way to develop people both individually and collectively. This work can give the public tools of empowerment in both the performing and outside world which can benefit themselves and others, whilst also celebrating the diversity and creativity of these communities.

The Wing Chun School

www.thewingchunschool.com

The Wing Chun School formally opened in September 1990, under the tutelage of Garry McKenzie. Back then there was the one school in Hackney, but within a couple of years schools in Leyton, Enfield, London's West End, Cyprus and Norway followed. We host regular mixed adult classes, women's classes and children's classes; private tuition for individuals and small groups is also available. All schools are fully equipped with all the apparatus needed for effective Wing Chun Kung Fu practice. The Wing Chun School does not concern itself with labels, hence just "The Wing Chun School". Therefore terms like 'Authentic', 'Pure', 'Classical', etc. are not used. The aim of our school is to teach effective Wing Chun technique, therefore open-mindedness and research is needed. Up until more recent times the Wing Chun history has been given to us through the teaching of the late Grandmaster Ip Man. We now know there are more branches of the Wing Chun Kung Fu system, however, being from the lineage of the Great Grand Master Ip Man we respect the history given to us by him. The Wing Chun system itself is straightforward in its approach, both in teaching and application. Regardless of personal interpretation, Ip Man has key principles that all masters of the system should know. For example: 'Economy of Motion', and 'Conservation of Energy' – these two principles intertwine and relate to each other. Basically the practitioner must think of Directness as opposed to Indirectness. The Wing Chun Style has probably one of the shortest training syllabuses amongst the 'Traditional' Chinese Martial Arts, based on a scientific and mathematical approach to combat.

Organisers

Four Greens

www.fourgreens.org

Four Greens is a strategic cross-sector network of agencies and organisations supporting the development of the arts and creative industries in North London (Barnet, Enfield, Haringey and Waltham Forest).

Urban Futures

www.urbanfutures.org.uk

Urban Futures is a regeneration agency which provides integrated management of regeneration programmes and contracts. Through delivering solutions to complex regeneration problems, Urban Futures aims to increase social and economic wealth in some of the most disadvantaged areas of London.

Sponsor

The RSA Trust

www.rsatrust.org

The RSA Trust is a charity funded by donations from RSA Island Village Limited. It was formed in February 2004 and is run by a board of trustees who are voluntary members of the business community. Its aim is to look for causes that have a real impact on primarily the local community, for instance in the areas of creating new businesses; supporting business and community businesses; providing employment; improving the RSA Island Centre environment; and motivating youth. It is based at the old Royal Small Arms Factory site in Enfield. Over one million pounds has been distributed to over forty good causes. These are mainly but not exclusively in the Enfield area of north London. One of the most recent projects that it has funded is The RSA Trust Inspiring Women Programme which is being run by Enfield Enterprise Agency. This innovative six-month scheme supports women setting up their own business or returning to the workplace.

Supporting organisations

Creative Partnerships

www.creative-partnerships.org

Creative Partnerships is the Government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the DCSF and DCMS. It aims to develop the creativity and skills of pupils and teachers. Creative Partnerships works with over 2,400 schools in areas of deprivation across England.

The Flavasum Trust

www.theflavasumtrust.org

The Flavasum Trust is a registered charity that was set up in 2007 to promote public safety and prevention of crime by raising awareness of the consequences of carrying knives and other weapons, and to use music and other creative activities to reach and engage young people.

London Development Agency

www.lda.gov.uk

The London Development Agency is working with its partners to make the social, economic, cultural, sporting and physical legacy of the 2012 Games a reality by aiming to get 70,000 more people into work by 2012, developing skills training, and supporting businesses, as well as implementing a range of sporting and cultural initiatives.

North London Strategic Alliance

www.nlsa.org.uk

The North London Strategic Alliance was established in 1999 as the sub-regional strategic partnership for North London, bringing together public, private and voluntary organisations. NLSA works with a wide range of partners to raise the profile of North London to achieve economic and social benefits for the sub-region.

Documentation

I have selected the following documentation to highlight some of the thinking that has been taking place over the last decade or more. *Use or Ornament?* remains a key text, based on case study research in Batley, Bolton, Hounslow, London, Nottingham, Sandwell, Portsmouth, Northern Scotland, Derry, Helsinki and New York between 1995 and 1997. By the middle of 1999, the new Government had set up the Social Exclusion Unit and the DCMS had published the report from Policy Action Team 10 which had been considering how to maximise the impact on poor neighbourhoods of government spending and policies on arts, sport and leisure. Since 2000, the Positive Futures schemes, supported by Sport England, the Football Foundation, the Home Office Drugs Unit and the Youth Justice Board, have been providing ample opportunities to reflect on the use of sport to address social problems.

In 1991, one of the first arts-based training projects to be funded by the European Social Fund was run in Haringey. It was a music business course targeting unemployed young people, especially those from minority ethnic communities. At that time, it was almost impossible for small voluntary arts organisations to find government or borough funding for projects like this, so they had to use funds from their own limited resources to match the European funds. During 2000-06, Europe contributed £24m to similar projects in London, helping to raise the profile of the creative industries and providing many young people with new skills.

Culture has the power to engage people who would otherwise be on the fringes of society. Arts or sport programmes, targeting excluded youth, can often decrease local crime rates and provide a much better cure to antisocial behaviour than any other measures.

Chris Smith, *The Guardian*, 22 November 2006

One of those who came into contact with trainees at similar courses was Tom Easton, a young man who was confident his future lay in music, whether as a performer himself or by recording his friends. Although he was not from a disadvantaged background, he chose to work with young people by helping them to develop their musical talents outside of school, while at the same time pursuing his own career by setting up a record label called Flavasum Productions.

All his hopes came to a tragic end on 15 September 2006. Tom was recording at Islington Council's recording studio, where he worked part time as a sound engineer. In a totally unprovoked attack, Tom was stabbed to death by a member of the group he was recording at the time. He was 22 years old – and my partner's only child.

His killer was caught and a year later committed to Broadmoor. No one knows why he killed Tom. The only explanation given to the court was that he was suffering from schizophrenia. It was his mental illness that made him purchase a set of kitchen knives in Argos on his way to the recording studio and stab Tom more than twenty times.

Last year, 27 young people were killed with knives and guns in London, and a further 11 have died the same way in the first five months of this year. Public outrage has resulted in government action, and the new Mayor has made ending the violence a key objective.

It is in the context of these deaths that this conference is raising important questions about the use of arts and sport to reach disaffected young people and help them to see the world differently. Poverty and exclusion will not be eradicated by arts and sports projects, but there is a wealth of evidence to show they have a positive impact on young people who participate in them.

Arts participation calls for young people to become fully involved in a collaborative effort to produce a high quality product. The arts give young people the opportunity to work with adults and their peers, building supportive relationships. The multiple-phase planning that arts projects demand enables young people to develop essential personal skills and to get used to looking forward, changing their focus from a negative past to a positive future.

Shirley Brice Heath in *The Art of Engagement* by Bob Adams, 2007

However, funding for such projects is becoming more difficult to find, even as London embarks on its four-year Cultural Olympiad, with its focus on young people. Virtually no core funding is available for small community and voluntary sector organisations, so the majority of their arts and sport activities are short term and project-based, seriously weakening their overall impact.

The Government recognised this when Vernon Coaker, Parliamentary Under-Secretary at the Home Office, said during the debate on knife crime in Parliament on Thursday 5 June:

The police or schools cannot solve the problem on their own, and the sort of voluntary organisation activity that he [Lee Scott MP] mentions is extremely important. Sometimes, the most effective work is done by those community-based organisations – all hon. Members can point to such effective organisations in our constituencies. The challenge for us all is to ensure that some of them receive not only funding but long-term sustainable funding. We need to find a better means of doing that, as it would help voluntary organisations, such as those mentioned by the hon. Gentleman.

Arts and sport projects can deliver, but the organisations that run them have to be funded adequately.

The 2012 Games are costing billions of pounds of public money for infrastructure investment in East London. Maybe the Cultural Olympiad will justify spending a small proportion of this amount on the people themselves, and especially those young people who see so little that's positive in their future?

Peter Sinclair

Director, Four Greens

Trustee, The Flavasum Trust

Values and themes of the Cultural Olympiad

Clear values and themes will run through each project and programme of the Cultural Olympiad.

Objectives

London 2012 will integrate the cultural aspects of the Olympic and Paralympic Games into a single cultural programme, while taking the opportunity to showcase the increasingly vibrant disability arts movement.

It will:

- inspire and involve the widest range of London and UK-wide communities;
- generate sustainable long-term benefits to our cultural life;
- create outstanding moments of creative excellence across the full range of performing arts and creative industries;
- connect future generations with the UK's artistic communities and with their peers around the world;
- promote contemporary London as a major world cultural capital;
- drive tourism and inward investment and use the creative industries to boost economic regeneration; and
- embrace the Olympic movement values of 'excellence, respect and friendship' and the Paralympic movement vision to 'empower, achieve, inspire'.

Our values

The Cultural Olympiad is for everyone. It will:

- celebrate London and the whole of the UK welcoming the world – our unique internationalism, cultural diversity, sharing and understanding;
- inspire and involve young people; and
- generate a positive legacy – for example through cultural and sports participation, audience development, cultural skills, capacity building, urban regeneration, tourism and social cohesion and international links.

Our themes

The Cultural Olympiad will also reflect and support a number of themes. It will:

- bring together culture and sport;
- encourage audiences to take part;
- animate and humanise public spaces – through street theatre, public art, circus skills, live big screen sites;
- use culture and sport to raise issues of environmental sustainability,

- health and well being;
- honour and share the values of the Olympic and Paralympic Games;
- ignite cutting edge collaborations and innovation between communities and cultural sectors; and
- enhance the learning, skills and personal development of young people by linking with our education programmes.

These values and themes emerged from our discussions with the arts and cultural sector.

It is expected that every project in the Cultural Olympiad will have to fully display the first three core values and adopt at least three of the themes.

Not only will this help us to meet the big goals for the Cultural Olympiad, but this approach also aims to ensure there is purpose, character and identity to the 2012 culture programme.

CULTURAL OLYMPIAD PROJECTS

Young Futures

A World Festival of Youth Culture

Artists Taking the Lead

12 artists' commissions at 12 UK locations

Film and Video Nation

Recording interaction with the Games

Stories of the World

Reinterpreting UK museum and gallery collections

2012 Sounds

Young people and local communities making music

Extraordinary Ability

Celebrating the best of disability arts and sport

Signature Events

Events to highlight what the Games have to offer

World Cultural Festival

Competing nations celebrating their culture in 2012

UK-wide cultural programme

A huge cultural festival in London and UK

Summary of the key policy findings

It is still tempting to regard arts and sport as subsidiary and incidental in the task of 'turning round' neighbourhoods with multiple disadvantages. But arts and sport can tackle not only symptoms of social exclusion but also its causes. The Social Exclusion Unit's September 1998 report 'Bringing Britain Together: a national strategy for neighbourhood renewal' suggested the following as some of the causes of why so many neighbourhoods are not working:

- The decline in traditional industries, the availability of unskilled jobs and the rise of male and youth unemployment
- The weakening of family structures

It also suggested the following as some of the reasons why none of the past initiatives aimed at tackling the broader problems of poor neighbourhoods have really succeeded in setting in motion a virtuous circle of regeneration, with improvements in jobs, crime, education, health and housing all reinforcing each other:

- A tendency to parachute solutions in from outside, rather than engaging local communities
- Too much emphasis on physical renewal instead of better opportunities for local people

There are various distinctive contributions which the arts and sport have to offer to tackling the causes of social exclusion. These can be summarised under the headings of growing industries, engaging and strengthening local communities and an emphasis on people, not buildings or places. In addition to the well-established benefits to physical health, regular moderate intensity exercise can contribute to greater self-esteem, improved mental well being and, in certain circumstances, improved mental acuity. Play promotes children's development, learning, health, creativity and independence; and a number of schools have worked successfully with play to improve children's learning.

Growing industries

Arts and sport

- are closely connected to the rapidly growing creative, leisure and tourism industries, which in turn provide powerful positive role models for those living in deprived neighbourhoods
- bring economic benefits both to communities, with increased employment opportunities, and to individuals, by equipping

- them with transferable skills
- help develop the personal confidence, flexibility and self-reliance on which success in the changing employment market increasingly depends.

Engaging and strengthening local communities

Arts and sport

- lend themselves naturally to voluntary collaborative arrangements which help to develop a sense of community
- help communities to express their identity and develop their own self-reliant organisations
- relate directly to individual and community identity: the very things which need to be restored if neighbourhoods are to be renewed. Recognising and developing the culture of marginalised people and groups directly tackles their sense of being written out of the script.

Emphasis on people, not buildings or places

Arts and sport

- are things in which people participate willingly, and in which there is widespread interest, including among people at risk of social exclusion
- give individuals social, organisational and marketable skills
- can communicate directly with individuals and groups and bring out hidden talents which have a lasting effect on the person's life
- give individuals greater self-respect; self-confidence and a sense of achievement
- can contribute to greater self esteem and improved mental well being
- can change perceptions of an area
- can help to build outside links for insular communities, changing their perceptions of available opportunities and reducing poverty of aspiration.

We have, however, identified various important barriers to the wider development of the contribution arts and sport can make to neighbourhood renewal:

- community development projects are often focused on the requirements of particular funding organisations or programmes (inputs and outputs), rather than on the needs of those on the receiving end (outcomes)
- community development projects are often funded on a short-term, project basis, whereas a longer period, supported on a more 'mainstream' basis, will often be needed for sustainable benefits to accrue
- arts and sports bodies tend to regard community development work as being both an 'add-on' to their 'real' work and as a

lesser form of activity

- other bodies involved in regeneration tend to regard arts and sport as peripheral; regeneration projects tend to focus on changing the physical environment, and to pay insufficient attention to building individual and collective ‘self-help’ capacity building within the community
- there is a lack of available evaluated information about the regenerative aspects of arts and sports community development projects and information in accessible formats about facilities/funds available to community groups and people/groups at risk of social exclusion
- schools could play more of an important role in developing the habit of participation in arts and sports links between arts and sports bodies and the major organisations involved in area-based community regeneration schemes are often poor.



THE SOCIAL IMPACT OF PARTICIPATION IN THE ARTS

The study has included a wide range of arts projects and approaches to participation, each with its distinctive character and values. Such diversity resists easy generalisation, but it is important to draw some conclusions if policy-makers and planners are to be able to make use of its findings. This chapter sets out the main conclusions, and looks at issues they may raise in the field of social policy and the arts themselves, before setting out some proposals which may help future development.

Participation in arts activities brings social benefits

Participation in the arts does bring benefits to individuals and communities. On a personal level these touch people's confidence, creative and transferable skills and human growth, as well as their social lives through friendships, involvement in the community and enjoyment. Individual benefits translate into wider social impact by building the confidence of minority and marginalised groups, promoting contact and contributing to social cohesion. New skills and confidence can be empowering as community groups become more (and more equitably) involved in local affairs. Arts projects can strengthen people's commitment to places and their engagement in tackling problems, especially in the context of urban regeneration. They encourage and provide mechanisms for creative approaches to development and problem solving, and offer opportunities for communities and institutions to take risks in a positive way. They have the capacity to contribute to health and social support of vulnerable people, and to education. There are undoubtedly other aspects which this study has not identified, but there is more than enough evidence to show that participation in the arts offers us, as people and communities, a wide and valuable range of benefits which we would be foolish to disregard.

There is no good reason for the public sector to disregard the community development benefits of participation in the arts.

The experience of participation is unique and significant

There is an important difference between the experiences of participants in the arts and those of audiences; the impacts described in this report relate principally to the former. This distinction is significant because participation is the main interface between the arts, volunteering and community activism. Some (but, as explained below, by no means all) of the social impacts described in this report arise as much from people taking an active part in their own development, and in the lives of their communities, as from the arts themselves. Although all forms of artistic experience result in social outcomes – how else can a thousand people collectively engage with feelings and ideas about human experience than in a theatre? – others

Effective cultural and social policies will recognise the different roles played by participatory and other arts programmes in local development.

must await further studies. For present purposes it is sufficient to recognise that the social benefits of participation in the arts are different in nature and extent from other aspects of arts activity, and are inseparable from the experience and its outcomes.

Relationship is more significant than form

The study involved artforms ranging from unaccompanied Gaelic song to emerging computer-based media whose future is unknowable. It encompassed equally diverse approaches to participation, from formal tuition and amateur involvement in professional productions, to activities with no professional artists. The genesis of projects was also varied, including those sponsored by local authorities, by arts organisations, by community groups without previous experience in the arts and by many partnerships. But it is not possible to say that any media, any style, any approach to management was inherently more effective in terms of social impact (though some guidance for success is offered below). In other words, community arts is not more 'effective' than amateur or professional arts. The fiddle is neither a better nor a worse instrument of social change than the computer: they are different, appropriate to particular circumstances and goals. What matters in all of this are the relationships, between participant and professional, between intention and means, between decider and decided, between art and society.

Existing mechanisms of support for the arts in Britain enshrine values which are insensitive to the developing relationship of art and society.

The social impacts of the arts are complex

The outcomes of participation in the arts are highly complex. The structure we have adopted to organise the evidence from the case studies is only one approach, and others could be devised. But none could net everything, and there would still be change which in its multi-dimensionality would demand recognition in different areas. This should remind us that people, their creativity and culture, remain elusive, always partly beyond the range of conventional inquiry. There are intangible factors at work, invisible changes and unquantifiable benefits. There are positive and negative outcomes, and some which are both, or change from one to the other. If we recognise that this is *why* the arts are important to social development, rather than becoming frustrated at our inability to fit them into an established frame, we are more likely to use them successfully and to recognise the outcomes.

The arts are not fast-food, predictable in content in every place and on every occasion.

Social impacts are inevitable but not necessarily positive

Participation in the arts inevitably produces impacts on those involved, and by extension, on the wider community. Because most projects are well-conceived and managed, outcomes are largely positive, but this cannot be taken for granted. Badly planned or executed arts projects can damage personal and community confidence and produce other negative outcomes. The growing interest of non-specialist agencies in this area is to be welcomed, but it must be matched by a commitment to professional standards and partnerships. The national Arts Councils have an essential leadership role to play here, as do Regional Arts Boards, local authorities and specialist agencies at local level, especially in developing links between communities, artists and public bodies.

Bad projects are much worse than nothing at all.

Participating in the arts brings risks and costs

Arts projects are no more risk-free than any other form of action, and they present challenges to the individuals taking part, to artists, to community groups, to public agencies and others. But, properly managed, they do so in a constructive

environment where the outcome can almost always remain positive, even if things do not go according to expectation, One of their best lessons is in teaching us how to live with risk and to turn it to our advantage. Learning to accept unpredictability in our individual and corporate actions is an indicator of a mature democracy. But it is equally important to recognise that participation in arts projects is not cost-free. If development and change are the desired outcomes, one should expect growing pains. Participants may find their attitudes and relationships put under strain, and artists that their audience is more questioning than they expected. Professionals in all fields may discover weaknesses in their practice, and public bodies that their constituents and users make different demands upon them. None of these things need be damaging, if anticipated and planned for: they are the outcomes of change.

Using risk creatively as an element of public policy can increase the effectiveness of social programmes.

Arts projects can provide cost-effective solutions

The arts have many purposes, and play many social roles. The reasons for public subsidy are therefore varied, though current thinking has focused on the duty of the state to intervene in cases of 'market failure' (Casey *et al.*, 1996). In *economic* terms the case for supporting participatory arts projects arises principally from their contribution to social policy objectives. Many of the outcomes described already can be related directly to such objectives. Others, touching on empowerment and creativity, suggest that social goals might usefully be enlarged by the arts. Questions arise about whether they do so more cost-effectively than more established methods, or through different routes. These issues demand to be considered in very specific terms: for example, how do arts activities compare with more traditional approaches in day services for elderly people as a means of supporting autonomy and independence? People working in the arts and in social fields may wish to consider how evaluation of their work might contribute to tackling such questions. For now we can say only that participatory arts projects are different, effective and cost very little in the context of spending on social goals. They represent an insignificant financial risk to public services, but can produce impacts (social *and* economic) out of proportion to their cost.

Arts projects can be cheap, flexible, responsive, quick to deliver results and effective.

Social impacts are demonstrable

If it does nothing else, this study has shown that many of the social impacts of participatory arts work can be identified and demonstrated. Although the methods used in the present study leave room for development, and others could be deployed, it cannot be argued that the arts, and the benefits they return for the public money invested in them, are beyond evaluation other than in aesthetic terms. Arts organisations which justify their grants, in whole or in part, through the value of their work to society, must be prepared to demonstrate the nature and extent of that value.

Arts organisations should report on the social impacts of their work.

PARTICIPATION AND CITIZENSHIP

Poverty in Britain is growing perniciously. Between 1979 and 1989 the number of poor people rose from 5 to 12 million, to about 22% of the population (Jones, B. 1994. *Political Issues in Britain Today*. Manchester: Manchester University Press, p344) The income of the poorest tenth, after housing costs, fell by 14% in real terms between 1979 and 1991 (Hill, R. 1994. *You Might Not Call It Singing: People talk about the arts of life*. London: ACE, p82). Among the resulting social and economic damage is the spread of isolation and effective disenfranchisement of people as citizens:

Living in deepest poverty isolates people from social contacts, from sharing in

the common experience of the majority of the population, and from effective membership of the community. (Hill, 1994: 84)

Pervasive cynicism about the political process, though perhaps now on the cusp, signals that these problems are not contained by any geography of deprivation, but risk damaging the fabric of society as a whole. However, if few of those concerned with social policy underestimate the problem of poverty, fewer recognise that the arts may have a contribution to make in addressing it, and especially the exclusion from participation in society of those who experience it. New confidence and skills; new friendships and social opportunities; co-operation towards achievement; involvement in consultation and local democracy; affirmation and questioning of identity; strengthening commitment to place; intercultural links; positive risk-taking – these and the other social impacts which this study has identified are crucial means of fighting social exclusion. Participation in the arts does this partly by building individual and community competence, but more importantly by building belief in the possibility of positive change, so that people can acquire ‘the sense and reality of moral responsibility and political effectiveness in a universe where remote galaxies of leaders spin on in courses mysterious and unfathomable to the ordinary citizen’ (Dahl & Tufte in Hill 1994: 247).

‘Poverty is not only lack of an adequate income to live on, it is being classed as of little or no value to society, and as such, having one’s capacity for self-fulfilment crippled from birth.’ (Crummy, H. 1992. *Let the People Sing! A story of Craigmillar*, Edinburgh, p10)

Active, engaged citizens

What matters so much about participation in the arts is not just that it gives people the personal and practical skills to help themselves and become involved in society – though it does – but that it opens routes into the wider democratic process and encourages people to *want* to take part. Participation is habit-forming. These issues do not apply only to urban estates in crisis. Poverty is not confined to groups or neighbourhoods, any more than the enfranchising effects of participation in the arts are confined to projects which target areas of social need – what many people still think of as community arts. The locally-managed, traditional cultural work of the feisean – in many ways the antithesis of stereotypical community arts – has proven impact on the problems of exclusion and disenfranchisement caused by poverty in remote rural districts of the Scottish Highlands and Islands.

‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’ Article 27, The Universal Declaration of Human Rights

All the evidence of this study suggests that participation in the arts has the capacity, in partnership with other initiatives, to tackle serious social problems and the disempowerment which results from them. The paradox of this, however, is that among the other things which poverty excludes people from is participation in the arts, as the latest research from Ireland demonstrates once again (Moore, J. 1997. *Poverty: Access and Participation in the Arts*. Dublin: The Arts Council/Combat Poverty Agency). Whatever their social or economic situation, people do, and always will, develop their own creative resources. But they need support and access into wider cultural and civic discourse. As Dilys Hill concludes in her study of urban policy and citizenship: ‘The argument is not that people must or will be involved, but that means should exist to ensure that they can’ (Hill 1994: 249). She argues for involvement in the democratic process: despite the prejudices of many people, participatory arts projects are one of the best means at our disposal of securing people’s involvement.

COULD IT BE DONE WITHOUT ART?

If it is accepted that the social benefits identified here can be produced by participation in the arts, the question arises whether they could not be as effectively secured through more established, non-creative approaches to social policy. Is not this simply an example of the arts trying to justify their public funds by getting a ride on someone else’s ticket? It is certainly true that some could be achieved

through other means: if the 160 children who spent Easter week with Fèis Rois had spent it on a camping expedition in the Cromalt Hills, they would probably have shown equal growth in self confidence, friendships and happiness (though complaints about the quality of the beds would undoubtedly have shot up). Doing things is good for people, and there is value in the contributions of sport, charitable work, outdoor pursuits, credit unions, craft fairs, food coops and all the rest in personal and community development. But arts projects are different because of those whom they engage, and the quality of that engagement.

The arts attract different people

The first is less important and easier to explain. At a very basic level, there are people who enjoy and benefit from involvement in cultural activity, in exactly the same way as there are those who enjoy sport, voluntary work, or neighbourhood watch (and, of course, some who enjoy all these things). It is a measure of our anti-cultural political values that participation in, and state support for, sport goes largely unquestioned while the arts are subjected to regular fitness checks. Sport is rightly seen as a public good which promotes health, confidence and teamwork, while enriching society as a whole: it is innocent until occasionally proven guilty by drug tests or violence. Art on the other hand, belongs to the cast of usual suspects rounded up by the police chief in *Casablanca*: disreputable, untrustworthy and assumed guilty, unless it can talk its way out again, probably with the help of a dodgy lawyer. This is not an argument *against* sport, or any other (legal) form of human activity: it is an argument *for* recognition that there are many people to whom participation in the arts offers daily enrichment and a route for engagement with society. A social policy or community development strategy which ignores this is simply reducing its potential effectiveness by a substantial margin.

5% of the adult population play a musical instrument – as many as play football. (Voluntary Arts Network 1994)

But the arts are not only effective in engaging people who are already interested: in Batley and Bolton between 55% and 65% of adults involved had no previous experience of the arts. Participatory arts activities can be extraordinarily effective at drawing in people with no previous intention of becoming involved, and perhaps antipathy to some idea of ‘the arts’:

It is one of the qualities of the fèis idea that it does not seem a frightening prospect to take on [...] It is an approachable way of getting involved in community activities, and the difficult bits are easily offset by the excitement, the social contact and the sense of achievement. (Matarasso, F. and Halls, S., eds. 1996. *The Art of Regeneration: Conference Papers*. Stroud: Comedia, p22)

The roots of this ability to draw in bystanders, sceptics and even adversaries lie in the other fundamental social difference between the arts and other activities: they trade in meanings.

Meanings are the currency of the arts

More than any other human activity, culture – and art as its most highly-charged expression – is concerned with values and meanings. Art without meaning (internal, external, relational) is inconceivable, though it may be as simple as a pop song, or as complex and renegotiable as the postmodern novel. Without it, the object itself would in some senses cease to be, and so would we. Joop Doorman, Professor of Philosophy at Erasmus University in Rotterdam, argues that ‘the most special part of the human being is the ability to create values. Values don’t fall out of the sky. They aren’t given to us. We don’t find them in nature. We create them ourselves.’

We confer our values on the things, tangible and intangible, that we produce, our cultural artefacts. They become the repositories of what matters to us, which is why, for example, what is displayed in a Museum, or what language a song is in, or how a space is looked after, can be so important to people. The passage of time, which operates predictably on the objects themselves, can do strange things to their meanings, and the importance of some will change as a result. Our relationship with cultural artefacts, mediated by values, is forever shifting. Art as activity, process and object, is central to how people experience, understand and then shape the world: 'Culture is where we live our shared mental lives. We need a way of understanding this habitat, of treating it with the respect and care it deserves' (Eno, G. 1996. 'Getting the Picture', in *W* Vol. 6, Summer, p20).

Implementing a social policy without reference to its cultural dimension is like trying to put together a jigsaw puzzle in the dark with gloves on. This has not always been our approach: in Britain's booming Victorian cities, the role of culture was widely appreciated not only as a civilising force, but in places like Bourneville and Port Sunlight as an essential component of a stable, cohesive community. The absence of such perspectives during the 1950s and 1960s – when it was possible to see slum clearance as merely an issue of housing and sanitation – had consequences which are still evident. The pendulum has swung back towards more holistic approaches which seek to address local needs through effective partnerships, but there is a long way to go before the apparently frivolous, but actually essential, role of culture is appreciated. Since what is often described as the cherry on the cake is actually the yeast, it is not surprising that social schemes sometimes fail to rise to expectations.

The greatest social impacts of participation in the arts – and the ones which other programmes cannot achieve – arise from their ability to help people think critically about and question their experiences and those of others, not in a discussion group but with all the excitement, danger, magic, colour, symbolism, feeling, metaphor and creativity that the arts offer. It is in the act of creativity that empowerment lies, and through sharing creativity that understanding and social inclusiveness are promoted.

The wish to participate is rooted in cultural meaning. In the Highlands and Western Isles it is Gaelic culture, identity and values which have made people become involved. In Batley, Hounslow, Nottingham and Portsmouth existing or emerging cultural meanings lie behind the commitment of individuals and community groups. Wymering Community Association have become involved because the arts give them a chance to create their own physical and symbolic definition of the area, in the face of unfair and negative images promoted by outsiders. Again and again, it is the opportunity to get involved in – indeed to define – what matters that motivates people, transforming them from passive consumers of culture and social policy into engaged participants in arts projects and, by extension, in local democratic processes.

Arts projects are no panacea

Returning a moment from these heady ideals, it is necessary to stress that participation in the arts is not being advocated as a form of, still less an alternative to, social policy. The current problems of British society will not be solved if we all learn to make large objects out of papier-maché, play the accordion or sing Gilbert and Sullivan. Nor will British culture be improved by being sold into bonded labour to a social policy master. But a marginal repositioning of social policy priorities could be very significant: a little art can go a very long way. Some of this could happen at an operational level, in the context of day care services,

community development, education, housing renewal, leisure services, tourism management, youth work and so on. Some is more conceptual, requiring a review of the cultural dimension of social policy by local authorities and other major agencies. This report has sought to show that the arts can and do make a valuable contribution to social policy objectives. While there is still a long way to go in understanding these forces and the ways in which they work, it is time that social policy makers took up the challenge of thinking how they might be harnessed.



Positive Futures: A new approach to positive activities for young people?

Whilst in previous reflections on Positive Futures the long history of the use of sport to address social problems has been noted¹, given the programme's emphasis on personal rather than performance development it is vital to consider its emergence in the context of a wider range of social disciplines than sport alone. Almost fifty years ago, at the outset of the 1960s, the *Albermarle Report* was published². This highly influential piece of work helped set in motion a process of reform and rapid expansion of youth services which appeared to be motivated by what we would now recognise as a recurring popular concern with problematic behaviour by young people. The Report spoke of 'a new climate of crime and delinquency' which was regarded as being 'very much a youth problem' and, more particularly a problem associated with 'working class' youth³.

1 Crabbe, T. (2006) Op. cit

2 Ministry of Education (1960) *The Youth Service in England and Wales*, London, HMSO

3 Ibid. p.17

By way of response the Report emphasised the importance of a developmental approach which, in keeping with the mood of the times, talked of offering 'individual young people...opportunities of various kinds...to discover and develop their personal resources of body, mind and spirit'⁴. What was striking about this outlook was its emphasis on a model concerned with the *individual* development of young people as opposed to a broader sense of collective or state led transformation which had characterised social policy in the immediate post war period. Interestingly this perspective was itself wrapped up in a wider emphasis on the role of recreation in 'promoting the physical, intellectual and moral development necessary to turn the teenager into the responsible adult citizen'⁵.

4 Ibid. p.36

5 Ibid. p.103

However, whilst we might recognise the pertinence of this outlook to much contemporary thinking it is something of a paradox that the issues Albermarle set out to tackle were wrapped up in wider social and economic changes which lay well beyond the parameters of short term state intervention. These changes related to an amalgam of post-Second World War social, political and economic shifts which prompted a cultural transformation characterised by 'new freedoms. new levels of

transformation characterised by 'new freedoms, new levels of consumption and new possibilities for individual choice'⁶. Within the resultant 'consumer society' social class has come to be seen as less of a barrier to personal fulfillment but, consequently social inequality is now also more easily perceived as an individual matter. As the recently published IPPR report *Freedom's Orphans* suggests:

6 Garland, D. & Sparks, R. (2000) 'Criminology, Social Theory, and the Challenge of Our Times', in D. Garland & R. Sparks (Eds.), *Criminology and Social Theory*, Oxford: Oxford University Press, p.16

For those with the capacity to take advantage of these changes, typically the affluent, expanding opportunities led to improved outcomes. But for those without, events left them further behind than ever⁷.

7 Margo, J. & Dixon, M. with Pearce, N. & Reed, H. (2006) *Freedom's Orphans: Raising Youth in a Changing World*, London: IPPR

In the context of the enduring fears about the state of Britain's youth that this realisation has prompted, an almost unprecedented level of interest in the future of youth work and initiatives targeted at young people has recently emerged. Perhaps for the first time since the early 1960s there is a general recognition - extending across the political spectrum - that the ways in which we, as a society, understand and engage with young people are in need of urgent review. Not surprisingly, some of the positions articulated and associated changes in practice have not gone unchallenged given that once sacred principles are now being brought into question.

Youth work as a 'discipline' might classically be defined as the personal and social development of young people through informal education. Whilst there are different forms of youth work - such as outreach, activity based, faith based etc. - several common principles are generally seen to underpin and distinguish it from other forms of social intervention. Conventionally these have included voluntary, collective participation by young people within their free time and the development of negotiated relationships between young people and youth workers, within which young people are able to exercise a degree of power.

The tension surrounding this development relates to the point that interventions which respond to young people as a 'problem' necessarily imply a degree of targeting which conflicts with the principles of universalism and voluntarism associated with conventional styles of youth work.

These principles have recently faced a significant challenge from developments within wider policy arenas. For whilst youth work has traditionally been associated with the development of young people's potential on the basis of their present needs, this contrasts with 'problem-based interventions with individuals which derive from a deficit model...and... respond to youth as a 'risky' time of 'becoming' rather than as a time of 'being'.⁸

8 Spence, J., Devanney, C. & Noonan, K. (2007) *Youth Work: Voices of Practice*, Leicester: National Youth Agency

The acuteness of this contradiction was exposed by the publication of the Government's *Transforming Youth Work* report several years ago⁹. This initiative promised greater resources for youth work, but on the basis of a model of accountability related to recorded and accredited outcomes - in contrast to the informal educational models more traditionally associated with youth work. This approach has since been reinforced by the guidance surrounding Every Child Matters and the related youth policy initiative 'Youth Matters' which have transformed the policy contexts in which youth work is to be delivered.

9 DfES (2001) *Transforming Youth Work: Developing youth work for young people*, London: HMSO

Interestingly, rather than this being the last word on the matter, in some respects these developments fuelled the debate which has continued to evolve and is increasingly moving to the centre of the political stage. Indeed it is out of this context that the highly influential *Freedom's Orphans* emerged to provide a broader based analysis which ultimately argues that youth policy needs to be rethought on the basis of 'a more fundamental shift in our thinking'¹⁰.

10 Margo, J. et al. (2006) *Op. cit.* p.xi

The report acknowledges that a disproportionate level of anti social behaviour, teenage pregnancy and drug and alcohol use can be found amongst young people from lower socio-economic groups.

This, they suggest, can be related to trends within the economic structure from the late 1970s onwards which left young people more dependent on their own initiative and the possession of personal and social skills required for successful employment within the burgeoning service sector.

Making the link back to childhood, perhaps the key point it makes is that:

Better-off children are much more likely to attend constructive, organised or educational activities, which research shows are associated with greater personal and social development, while poorer children are more likely to spend time 'hanging out' with friends or watching TV – activities associated with poorer personal and social development.¹¹

11 *Ibid.*, p.viii

From this perspective, the emphasis is now placed firmly on the need for provision of structured meaningful support extending beyond much of the remit of conventional practice within statutory youth services. Specifically in terms of the provision and purpose of positive activities for young people the report has called for:

The direction of funding towards **long-running** constructive activities that promote regular attendance

Structured activity programmes with clear **end goals** and defined roles for young people

An element of **compulsion** to young people's participation in positive extra-curricular activities

The opportunity to participate in a **choice** of structured, positive activities free from barriers to participation

Mapping to identify gaps and funding to develop the **facilities** and provision of positive activities in areas in which they are not available

Support for charities and **third sector** organisations that work to develop young people's personal and social skills and set up conflict resolution schemes

Strategies to promote **collective efficacy**, rather than merely relying on increasing trust and social capital.

In some ways these findings build on the earlier IPPR study *Passing Time*, which invoked the notion of 'a 'Sure Progress' or 'Sure Futures' programme for teenagers which would echo the Sure Start model and...combine activity with a range of support, advice and interventions'¹². Whilst no such national scheme has been forthcoming, the parallel with the distinction between a 'diversionary' and 'developmental' Positive Futures approach highlighted in *Knowing the Score* and illustrated in the table below is clear.

12 Edwards, L. & Hatch, B. (2003) *Passing Time: A report about young people and communities*, London: IPPR.

Diversionsary Approach	Developmental Approach
Providing alternative 'beneficial' activity to anti-social behaviour, substance misuse etc.	Using activity as a gateway to ongoing personal development
Fixed outcomes as targets (e.g. reduction in crime figures)	Open ended outcomes (e.g. the 'distance travelled' of participants)
Mass participation as indicator of success	Quality of engagement as indicator of success
Belief in intrinsic value of the activity itself (e.g. sport, physical development activity)	Focus on value of wider personal which might be facilitated by the use of activity rather than a belief in the activities intrinsic value
Short or fixed term delivery	Ongoing, open ended delivery
Structured schemes of work or programmes of coaching	Flexible, organic, local development and readily adaptable activities
Authoritarian, based on discipline	Mutual respect, based on trust
Doing something programme leaders think is worthwhile	Doing something the young person thinks is worthwhile

Distinguishing Positive Futures from diversionary approaches

Concluding comments

This study has examined the effects and effectiveness of arts activities in PRUs and LSUs in order to provide robust evidence for the value of funding such activities in the future. Although it is small in scale, and the projects relatively short-term, the study identifies very evident effects, for both individuals and institutions, of being involved in the arts-based projects under consideration here. These can include:

for pupils

- increased knowledge and skills in the particular art form;
- improved listening and communication skills and ability to interact within a group setting;
- increased confidence and self-esteem, leading to positive changes in behaviour;
- the ‘buzz’ of participating; pupils gained a sense of achievement, satisfaction and, above all, enjoyment from the projects;

for teachers

- improved knowledge and skills in the particular art form;
- an impact on general classroom practice, e.g. using demonstration rather than instruction; new approaches to managing challenging behaviour; including the arts in their own lessons;
- higher expectations of their pupils;

for artists

- the development of specific teaching skills, particularly a dual artist/teacher role;
- more understanding of the issues and needs of the client group;
- an enthusiasm for future work in this area.

The study’s findings show the positive contribution that arts-based projects can make to the educational, social and personal development of disaffected and challenging young people, at least in the short term. The cameos and comments included in the report offer eloquent testimony to the potential significance of these projects for such pupils’ re-engagement with learning. The study also demonstrates that the contribution of arts-based projects is distinctive in that they are: practical rather than academic; contemporary and relevant to pupils’ own interests; allow pupils to achieve, when previously they had experienced mainly failure, and to express themselves more positively; and focus on developing the whole child, particularly his/her sense of self. They also provide examples of how education can be made enjoyable; an ideal to which the current Government remains committed.

The report highlights how central the presence and role of the outsider – the artist – is in the success of such projects. Pupils respected the artists because they were seen as experts coming in from the outside world and as being on their wavelength. The pupils responded to the artists' more relaxed and informal approach to teaching; their positive attitude towards the pupils; and their willingness to listen to pupils' ideas. The effects of the projects on the PRU/LSU staff also show how the presence of an artist with fresh skills, ideas and attitudes can inform general teaching practice both beyond the life of the project and in other curriculum areas. It is not surprising, therefore, that, for PRUs/LSUs and for arts organisations, the legacy left from participation in these projects was a real enthusiasm for further participation and that interviewees were unanimous in their belief in the cost-effectiveness of the provision.

However, the findings do not provide any strong evidence to suggest that short-term arts experiences have a lasting influence on these young people's lives and life chances. In order to investigate fully the potential contribution of arts activities to the social inclusion agenda, these activities would need to be a sustained component of the curriculum. Moreover, the report raises the concern that, without a commitment to longer-term funding from whatever source and/or investment by the school or PRU, the sustainability of positive outcomes is in question. Further, a number of key factors in successful projects, for example, providing the time for planning and efficient administration, taking pupils to external venues, ensuring a 'showcase' end product, all have substantial cost implications.

The study identifies flexibility on the part of both artists and teachers as another important component of successful projects. The findings demonstrate that the success of these arts interventions occurs not just where funding is sufficient and/or sustained, but also where there is a greater degree of commitment to collaboration and change. This has obvious implications for both teachers and artists in terms of the pedagogical skills they may need to develop in order to fulfill their respective roles. It also has wider implications as a new landscape of partnership-working takes shape in our statutory services and in the arts. Partners will need to be responsive and adaptable in order to engage effectively with different professional cultures and their discourses.

Partnership-working may also hold important opportunities for those organisations committed to funding arts initiatives with a view to improving social inclusion. As the current national agenda and policy around *Every Child Matters* (HM Treasury, 2003) and the *Children Bill* (2004) reshape services and roles, direct involvement with the strategic partnerships and youth forums being developed by our local authorities could be a valuable way forward.

In conclusion, this study has demonstrated the significant short-term effects that can be achieved in PRUs and LSUs through participation in short-term arts projects funded by relatively small amounts of money. It begs the question as to what might be possible if more sustained funding or a more permanent place for arts activities within the PRU/LSU curriculum is made available.