



# Creativity|WORKS

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The Creativity**WORKS** project has engaged with children and young people from early years to age 25, introducing a range of arts projects that link in with their families and communities, as well as involving them in designing and developing projects that they themselves have identified as important.

The project has worked in areas of most need and the widening of access and inclusionality has been a main motivational core value and principle in an ongoing action research reflective process.

The project was supported by a funding partnership including Arts Council England (South West) Norton Radstock Town Council, Keynsham Town Council, Bath & North East Somerset Council and Barnardo's

The project was run in a range of partnership workings and contexts with; APEX, Off the Record Counselling and Off the Record Young Carers Services, Project 28, BANES In Care Services, Timeout Keynsham, Writhlington School, Timsbury Youth Club, Radstock Youth Centre, Bristol Alcohol Drugs Advisory Service, Integrated Youth Support Services, Fringe Art Bath, artworks Festival committee, Snowhill Community, Somer Housing, Health Visitor Service, London Road Partnership, Boom Stage, Club Flix, Suited & Booted & The Big Lunch

With thanks to all those people who have contributed both in the project and within this publication.

With special thanks to Sue Fairhirst Graphics, Karen Dews Photographer and the **nesa** team

Edited by Andrew Henon Lead artist and project manager Creativity**WORKS**



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## **Creativity works.**

It is vital in the process of change and growth which is fundamental to being alive, to finding and constituting meaning in life. It is a quality that can be nurtured or repressed and without creativity life can seem empty and dull. With creativity there is curiosity and interest, we engage and get involved with ideas and grasp the opportunity to make something new. We become absorbed and focused, but also intent on sharing and communicating with others so that a dialogue emerges which leads to more creative exchanges.

**nesa's** belief in the transformative power of the creative process underpins the Creativity**WORKS** programme. Its premise has been to nurture creativity in young people and communities through opportunities to take part, to work with artists and to share experiences and art works through events, exhibitions and publications. Each project has also encouraged and supported participants to make choices about their productivity and work together to generate new art works that have meaning and significance.

The programme has also recognised the importance of working together, with participants and partner organisations in ways that assist them to meet their needs and ambitions through inspiring and creative activities that have invariably exceeded their expectations.

Most importantly Creativity**WORKS** was never seen as an end in itself, its intention was to inspire and generate more creativity, to demonstrate that creativity works to raise confidence and aspirations, assist people to learn new skills and get more involved in community life. This publication is part of that creative process, providing a show case for each projects creative expression but also contextualising the work within the key strategies and ambitions of these times and presenting a challenge to us all to work together, to creatively and innovatively address the key issues that affect our young people and our communities today.

Lesley Featherstone  
Director, **nesa**  
August 2009

## **Foreword**

**Lesley Featherstone**

**Director of nesa**

*“Moving the work on  
forward beyond this  
publication.”*

## Contents

The main focus of this publication is the CreativityWORKS project.

Also covered are the contextualisation and content across other nesa programmes and an historical provenance and cultural relevance.

Available on the internet the printed version contains live connective links on line at

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

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## Cover Story

A multi layered  
Co-creative example,  
a metaphor and visual  
narrative story.

*“How does nature  
really work?”*

Inclusionality

The three images above are inspired by an enquiry into the world around us. That enquiry is being undertaken by an individual participant. The cover of this book has been produced from merging in layers the three images above into one image below. Each photograph was taken in different settings and context, they contain different content. Top right is a photograph of a daisy, that photograph can be seen being taken in the photograph top centre. The top left photograph was taken by the same person who took the photograph of the student.

The participant was exploring the question ‘What are flowers made of’ this leads to a deeper understanding of how nature’s creativity really works.



## Introduction

### Creativity**WORKS**

A complex ecology of cultural, creative informal learning and arts education

In a range of diverse contexts with a variety of content and approaches

With multiple issues challenges, boundaries

Under conditions of change and enabling change.

*“This project has been so valuable, so inspiring”*

Participant

The Creativity**WORKS** project is multi layered and has now moved far beyond the original parameters of targets, performance indicators, structural objectives and outcomes.

Creativity**WORKS** is itself a piece of socially engaged arts practice in both process and product.

The project has grown organically, enabled and facilitated in many different ways by many different people. It has touched the lives of those who have come into direct contact with it in many profound ways. It has included a broad and very deep cultural cross section of people and professionals working at the leading edge of service provision for children and young people.

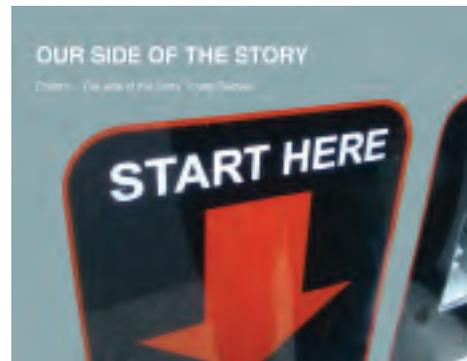
As human beings we are changing the world around us all the time and the world around us is in turn is changing us. This ever changing process in the world we inhabit has always been the case, however the scale, speed and rate of change has never before been so fast in respect of human activity. Children and Young People are both the hope for the future and those adults of the future that will be living with the changes the last few generations have created. It is an ever increasingly complex world we have created and continue to create. Many children and young people encounter complex challenges and issues in their lives.

This project has enabled a wide range of children and young people from different backgrounds, some with more challenging issues in their lives than others to come together in an exploration of change and renewal through creativity that works in Creativity**WORKS**



The ripple effect of dropping a pebble in a still pond is used as a metaphor for the affect on people at the scene and beyond the scene of an event. As the event happens the ripples of its effects on every one involved begin to spread out over time as more people are affected by the outcomes of the event. The department of transport use this narrative and metaphor in accident prevention training as a description to stimulate a change in people's perceptions and heightened awareness of their actions. The 'ripple effect theory' is often used in combination with the commonly described Butterfly Effect from Chaos Theory; 'a complex set of ideas built on simple elements. A small change leading to a series of small changes finally culminating in a large major change'.

This project has enabled and facilitated a vast range of small changes to occur for a wide and varied number of people from different circumstances and backgrounds. Collectively these changes have produced positive ripples of influence in complex ecologies of informal learning environments. A series of small changes have occurred with individuals leading to larger significant and life changing experiences. In the ripples of affect and effect the participatory social engaged arts projects within Creativity**WORKS** send out their own ripples of influence on individuals, groups and communities.



This publication builds on the previous two projects published in the last two years, 'Water Memories Making History' and 'Our Side Of The Story' Both available from the **nesa** website and the **nesa** Children & Young Peoples Culture creativity and arts development work over the last five years

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

## Ripples of influence

Small changes lead to a major change

Understanding the context and content

Provenance

Background

A continuation, continuity, sustained delivery over 5 years

Building on what works



## Summary Project report

Andrew Henon

What has been achieved

Arts Council England  
South West



The vibrant **nesa** creative programme promotes the development of creative communities across Bath & North East Somerset (B&NES) and the South West region. Creative projects consult, engage, involve and empower local people of all ages to help shape their communities and to affect policy development. Projects are integrated with local priorities, assisting local partnerships to deliver services outlined in Local Area Agreements and identified by key services.

**nesa** is a valued leader and partner in the development and delivery of programmes that target local and regional cultural inclusion priorities; developing a national profile in key areas of work; and played a key role in raising awareness about and the status of community arts and artists.

**nesa** has led the development of an Arts & Wellbeing Partnership in B&NES, providing advocacy for and sharing good practice in the development of projects that tackle health, mental health and wellbeing. An increased number of arts & wellbeing projects will be taking place in B&NES delivered by a variety of cultural organisations in partnership with Health Trusts and PCTs. The Partnership will be a significant advocate for arts & wellbeing projects and be in a position to demonstrate the personal value and cost effectiveness of arts & wellbeing initiatives.

### What **nesa** has achieved with Creativity|WORKS

Creativity|WORKS has used the arts to consult | engage | involve | empower.

The focus was on children and young people, 0 to 25 years old, and their families and communities. The project promoted creative play, creative expression, and creative community development.

The project established **nesa** as a key organisation in the development and delivery of arts projects with young people that they need, want and used. A period of partnership development ensured that **nesa** integrated its work within B&NES Children's Services. It worked with children and young people from early years to age 25 yrs and included arts projects that linked in with their families and their communities as well as involved them in designing and developing projects that they themselves have identified as important to them.

Creative projects linked older young people with employment opportunities and skills development.

Creativity**WORKS** will now enable **nesa** to develop the potential to work with young people and local artists to establish modern apprenticeships within the creative industries and involve local artists in training and mentoring. It also supported young people to establish social enterprises that provide a service for young people by young people themselves. This can be seen in the developments at Radstock Youth Centre, Timsbury Youth Club and the developments with the Off The Record Young Carers pieces of work.

The projects within it ensured that the pursuit of artistic excellence of process and product is given a high priority in the development and delivery of **nesa** projects. Learning from our recent projects, Creative Places and RAP+, and our discussions with artists and arts developers at **artlspeak** events:

- Artists were engaged who have the skill to facilitate community engagement and regard this as a key element in their work.
- High quality resources were used.
- Relevant artistic aims were developed for each project that relate to resources of time and materials, the 'stage of each groups' development and the capacity of the artists and support workers to deliver.
- High production values for presentation and publication were maintained to ensure that communities feel proud of their work and that the arts establishment can relate to the artistic criteria of community arts.
- Communications/partnership working with other cultural organisations continued a dialogue about excellence and the bench-marking of **nesa** projects against similar arts projects and promoted improvement and sustainability.
- **nesa** ensured that the management of projects was of the highest standard to support excellence, building on the success of the **nesa** model to achieve creative communities.

This project has raised and will continue to raise awareness of the role of the arts in community development, regeneration inclusion, wellbeing and flourishing communities.

## Key outcomes

Aims achieved

Artist engagement

High Quality

Relevance

Values

Partnership

Support Excellence



## Every Child Matters

### Be Healthy

### Stay Safe

### Enjoy and achieve

### Make a positive contribution

### Achieve economic well-being



There will be an established strategic partnership that supports improved joint working within B&NES Children's Services and other organisations that work with children and young people in the sub-region.

The partnership will ensure that the Every Child Matters Agenda is addressed, integrating the arts with local service provision for children, young people and their families.

During the delivery of this project there have been a range of facilitated meetings across the areas of work. These contextualised the work in a range of different sites, venues and circumstances; some were formal and informal consultative and participatory facilitated sessions with children and young people, development workers from partnering professional services. Each element of the project to a greater or lesser extent had a formal or informal steering group. These groups will all come together in a book launch, exhibition, conference and seminar event. The participants at this conference together with other interested parties will be facilitated to join a consortium in the furtherance of the culture, creativity and arts work with Children and Young People.

Every Child Matters is a new approach to the well-being of children and young people from birth to age 19. The Government's aim is for every child, whatever their background or their circumstances, to have the support they need to: be healthy, stay safe, enjoy and achieve, make a positive contribution, achieve economic well-being.

Within this publication you will see evidence of all of these aims being embedded at a deep level within both project delivery and as a method of engagement working with other professional services to add value and effective delivery of multi faceted agendas. Children and young people have had significantly more opportunities to engage in high quality arts and cultural activities that they need, want and use.

The project initiated six main pilot projects that stimulated a wide and diverse range of spin off activities and seed project opportunities. Further funding will support both project development and new arts activities with Creativity**WORKS** providing the referencing, bench marks and influence for future work in this area.

For more information regarding 'Every Child Matters' see

<http://www.dcsf.gov.uk/everychildmatters/about/aims/aims/>

The work produced during Creativity**WORKS** has fulfilled a number of policy outcomes and been informed by the content and context aims and outcomes proposed within them.

Children and Young Peoples Strategic Plan (B&NES)

<http://www.bathnes.gov.uk/BathNES/councilanddemocracy/policiesplans/cypp/default.htm>

Arts Development Strategy 2008 – 11 (B&NES)

<http://www.bathnes.gov.uk/BathNES/leisureandculture/artsandentertainment/artsdevelopment/default.htm>

Community Strategy, Local Area Agreements (LAA) (B&NES)

<http://www.beintouch.org.uk/CommunityStrategy/Default.htm>

Arts Council England Strategic Plan 2008 – 11

[http://www.artscouncil.org.uk/plan/sites/all/themes/plan/pdf/arts\\_council\\_plan.pdf](http://www.artscouncil.org.uk/plan/sites/all/themes/plan/pdf/arts_council_plan.pdf)

Arts Council Children And Young People

<http://www.artscouncil.org.uk/aboutus/children.php>

Arts Council – Working with Local Government

<http://www.artscouncil.org.uk/documents/subjects/phps4XB71.doc>

Every Child Matters

<http://www.everychildmatters.gov.uk/youthmatters/>

Youth Matters

<http://www.everychildmatters.gov.uk/youthmatters/>

Aiming High (DfCSF)

[http://www.hm-treasury.gov.uk/media/2/6/cyp\\_tenyearstrategy\\_260707.pdf](http://www.hm-treasury.gov.uk/media/2/6/cyp_tenyearstrategy_260707.pdf)

Here by right

<http://www.nya.org.uk/hearbyright/home.asp?cid=180&cats=215>

DCFS

<http://www.dfes.gov.uk/>

## Larger picture

Contextualisation

Stern review

Leitch Report

Important contexts

Informed progress



## Raising awareness

**nesa commitment to the support and development of artists has been strengthened and employed.**

**De Bono**

**Helen Philips**

**Francoise Matarasso**



Many of the artists working on the project have worked with **nesa** for many years. There has been an ongoing action research approach to project development, design and delivery that has meant that artists have progressively developed their experience each time a project has been delivered. This has meant that the artists are now familiar with the underlying creative approach and engagement with participants and each project delivered, is learnt from and this learning then applied in the next project.

*‘If we treat the past as an experiment, then we devise a better experiment for the future’ Edward De Bono*

Not only have strong social networks evolved within the participant groups but are also evolving within the working professional partnership groups and within the artist community and wider communities.

*“To be truly creative you need strong social networks and trusting relationships” Helen Philips*

The individual and collective identities core values and principles of participants throughout the project have been enabled and facilitated to explore creative processes and thereby effect changes in their own and others lives.

*“Among other things, art is a system for exploring, defining and expressing values – a kind of tool box that allows people to examine and re-imagine the values that they or others hold” Francoise Matarasso*

The project contributed to raising awareness of the role of the arts in community development, regeneration and inclusion. As the number of people involved in the project grew, levels of awareness of the role the arts, creativity and cultures have in our daily lives grew with everyone who has encountered the project or contributed towards it. The people employed in the delivery of the project ensured that excellence was achieved in both process and product applying very high standards throughout, as evidenced in the quality of end products some of which are covered and included within this publication.

The project programme was built on existing successful partnerships with initiatives such as the Youth Service, the Extended Schools Service, the PCT and Community Learning Service. It integrates our work with Children's Services in B&NES and explored the potential to work with other local authorities in the sub-region through the wider networks that have developed and are developing.

**nesa** works with communities and partner organisations in B&NES and identified the following key issues that underpin the development of the project

- Consult, engage, involve and empower communities to have a greater interest and involvement in their communities and influence policy making and service delivery.
- Engage with Government priorities to address social inequalities and cultural inclusion, using our experience and expertise to improve service delivery in areas such as health, the environment, quality of life and skills development.
- Work in partnership with communities, statutory and voluntary organisations to improve consultation, communication and service delivery.
- Improve **nesa** sustainability in a changing context by developing a diverse funding package that includes a trading arm.
- Support the development of artists who work in community settings and highlight the significant impact that working in community arts can have on their economic viability and professional status.
- Develop creative social enterprises as a means of supporting both the social and economic regeneration of communities.
- Adopt the use of digital media as a tool for creative community development.
- Provide advocacy, leadership and the gathering and dissemination of evidence to improve and increase the use of the arts to generate creative communities.

## The idea behind the activity

### How we planned to do the activity



## What we wanted to achieve

The activity and how it fits in with our current work and its future development

Why the activity is important to us



Creativity|WORKS widened the impact of our current Young People and Creativity programme, which during previous years had been primarily linked to Youth Service aims and targets. Building on a longer term involvement with B&NES Arts Development, and consultation towards the publication of their Children and Young People Culture, Creativity and Arts Strategy 2008 – 11 The project assisted **nesa** in developing new productive partnerships that can address local priorities related to working with children, young people and their families. The project raised awareness about the social impact of the arts, seeking to develop an evidence based research programme and report on the role the arts can play in creative community development and the achievement of targets in the Local Area Agreements.

Following a period of B&NES' reorganisation of its services for children, young people and families, **nesa** needed to develop, consolidate and integrate work with B&NES Children's Services to ensure that we are in a position to deliver high quality arts projects that address local priorities.

Meetings with the B&NES Strategic Development Officer for Play identified a synergy in our policies and methods of working that have been explored and developed during the first few months of the project and result in pilot projects that develop creative play initiatives in Snowhill and Barnardo's projects but also within the APEX programmes.

The project also supported the development of **nesa** relationships with Norton Radstock Family Centre and Barnardo's, in particular with the rolling out of a project that uses the arts to enable children to express 'big' feelings about themselves and their lives.

Creativity|WORKS demonstrated the impact of the arts on children and young people through the pilot projects that were developed in partnership and through evidence based research and development. It developed new partnerships for **nesa** and increased potential for project delivery, raising **nesa** profile and providing evidence for and advocating for the social impact of the arts with particular reference to children, young people and their families. It strengthened **nesa** relationships with artists who work in community settings with young people and provided more opportunities for continuing professional development, training and mentoring. The project ensured that arts activities have been adopted as a valuable way of working with children and young people to address the 'Every Child Matters' agenda across the pilot project and spin off projects delivered. This was particularly evident with The Young Carers, Barnardo's and APEX groups of children, young people and supporting workers and organisations

Strong Core Values and principles underpin the work **nesa** engages with.

### **nesa** model

**nesa** develops and delivers quality arts projects with communities. We focus our work around community arts that fosters creative community development. Our projects aim to consult, engage, involve and empower communities, promoting personal and social change and improving the quality of life. **nesa** works in partnership with communities, artists, statutory and voluntary organisations to ensure that creative projects are integrated with local priorities.

**nesa** has developed a model of practice that is **user-led**; promotes **partnership** working; ensures that **access** to projects is equal, anti-discriminatory and anti-oppressive; that projects are appropriate, **targeted** and tailored to need.

The **nesa** model also focuses on **quality** provision; provides opportunity for participants to develop and **progress**; **evaluates** through a continuous cycle of appraisal, response and improvement; and promotes **sustainability**, because projects are strongly grounded within communities.



The core values and principles employed through out this project have influenced the organic nature of its development and the influences it has had across the areas of work covered in this publication.

### **nesa** Model

How the activity is likely to affect the arts more widely

Promotion of High quality and excellence

Artistic activity, artistic development, artistic practice

High production values and artistic excellence

Artists worked as facilitators and project managers, supported by nesa systems and line management



## Creative processes and personal change

### The Art Group

#### Barnardo's

*“Originally set up for children with big feelings”* Claire Weeks

For children affected by domestic violence.

Working with children often with multiple challenges and issues in their lives.



Activities are set up to enable children to enjoy and achieve whilst exploring through making both their individuality and social integration with others as a group. The group was originally set up as part of the Radstock Art Project and a good working partnership with Barnardo's and significant expertise from artist Kate Gold and Andrew Eddleston has enabled an expressive programme throughout the year to run the longest run of the project as a pilot to date.

*“You could do what you want, I was really, really, really excited when I finished my Dolphin.”* Participant



The ceramic dolphin shown above is one example of many that shows the quality of the work produced by this art group of young children. This group exemplifies the Creativity**WORKS** process and the very real and important elements of the nature of the engagement and qualities of experience.

## Extraordinary results

Remarkable children dealing with complex challenges and issues.

Creativity can provide an outlet, in a safe space, to regain confidence, self esteem and sense of value in achievement.

To engage with others who have shared common experiences.

To gain the confidence to socialise and discuss the issues.

To gain recognition for the achievements accomplished.

Image opposite from arteffects exhibition

## Claire Weeks

### Barnardo's Care Worker

What is clear from evaluation and feedback exercises produced by Barnardo's?

#### Evaluation

*"This is the best school ever"* Participants voice

*"Its fun I like the clay best"* Participants voice

Clay leaf prints leave an impression but the project has changed lives



Claire Weeks Barnardo's Care Worker provides some insights and further background.

"Managed in partnership by Barnardo's in Bath and North East Somerset (BANES) with **nesa** the 'Art Group' project aims to offer local children (aged 6 – 11) who are facing particularly challenging circumstances, the opportunity to engage in high quality, varied and inventive art activities in a safe and supportive environment which allows them to explore and express their feelings.

The group is not a 'Therapy' group but aims to achieve therapeutic outcomes for troubled children. The group provides the opportunity for the children to establish meaningful relationships with staff and with each other over ten week duration. Many of the children experience problems at school and in their relationships with teachers, other children and family members".

Some significant, marked and notable changes in child behaviour have been recorded by Claire with Artists Kate Gold, Andrew Eddleston and support workers. The evaluation and feedback reports have shown the following.

- Increased levels of confidence
- Increased levels of self esteem
- Increased socialisation
- Increased sense of achievement
- More open communication
- More interaction with others
- Increased levels of self awareness

The ripple effects have moved from individual changes with immediate friends, support workers and artists out into family relationships, these relationships whilst not tracked or recorded by this project would have significant social impact when combined. It is always difficult to quantify social impact one can only imagine what may have taken place if the art project had not run. One can monitor track and evaluate some of the changes but many of the benefits are going to be longer term and preventative in nature.

*"I found it really relaxing"* This comment came from an 11 year old boy who was feeling really angry about his circumstances and his mother, he was talking about it when he was using the potters wheel at the time.

#### Claire Weeks

*"When are you going to run the next sessions again? Are you running more sessions"* Parent



**Kate Gold**

**Artist**

**CreativityIWORKS an  
artist's response**

I have been an explorer of image, form and colour for many years. During this time I have used media such as Batik, Collage, Stone Carving, Photography and Chalk Pastel.

My training and experience is in the creative arts as a whole. I have studied and worked in the fields of dance, art and creative writing with groups of people from a wide range of environments such as hospitals, prison and community settings. My decision to take foundation training in art therapy and dance therapy reflects a fundamental interest of mine; the connection between health/healing and creativity. This interest has led me to pursue a practice that is based on self- exploration and self- understanding rather than the production of art works for a commercial market.

It has also influenced my approach to facilitating groups and the way that I structure art sessions. I have seen how providing a safe and supportive environment in which to work with creative processes, combined with discussion, can enable people to express and integrate emotions in a safe way. It can bring about a developing sense of self and sense of value. In offering a creative space for people to explore media without the criticism and judgement that so often accompanies "the arts", people have the opportunity to engage with the physical materials and make choices about colour, texture and form.

I strongly believe that creativity is part of our natural human response to the world that we inhabit; on a familial, societal and global level.

It appears to me that children epitomise this natural creative response in their curiosity, excitement and enthusiasm when provided with an environment of open minded support and encouragement. It is also my belief that, if we are prepared to listen and observe children with full attention, they can often show us what it is that they need in a learning situation.



## Children's voices

*"Can I really have all that clay? Cooool!"*

Child aged 7

*"I really really love coming here. It's my favourite thing. I even gave up netball club."*

Child aged 10

*"I don't want it to be the last one – can't we just go on and on!"*

Child aged 8

So, my practice is a response to my experiences as a human being, living a life full of contradictions and confusions. It is a way of by-passing my mind (that earnestly believes that all solutions can be found through thinking) and finding my way to a deeper place where a more intuitive wisdom exists.

*"A place full of images that can express so much more than my logical mind with its limited vocabulary of words and phrases."*

It is like slipping on a different coat or stepping into a different landscape. Many of us have had the experience of grappling with a problem then taking the time to walk outside, gaze at the landscape for a while, just let go for a while; then, suddenly, almost miraculously, a solution pops into our mind. It was there all the time but we couldn't access it by trying; we had to allow it some space, some time to surface.

That is the source of my creativity; the basis for my practice; the letting go and the slipping into. This is how creativity works for me. Getting past the critical voice of "not good enough" and "doesn't mean anything", to a freedom to express anything that wants to be expressed. Give it a colour, give it a form, give it expression and then have a relationship with it. Gaze at it, talk to it; I may not even like it aesthetically. I may hate it - but it came from me and it undoubtedly has something to show or tell me. It is part of me.

*"Why?" you may ask. And I would reply – because going within to the source of creativity can be wonderfully inspiring, interesting and helpful.*

For answers, For questions, For the sheer pleasure, Of creating.

And to make some small sense of life that seems, as soon as you think you've got the hang of it, to head helter-skelter towards death with barely time to turn around. For me, it is a mysterious process but also immensely practical. And I wouldn't know how to live without it. It works for me.

### **Kate Gold**

Celebration

The last session of the group was used to finish off art work and then present an exhibition to parents, teachers or carers who had been invited by the children. The children were individually presented with a certificate and photos of themselves at art group. It was a way of bringing together children and their families to share in the Art group.

For me, creativity starts with an idea, an image in my mind of something I would like to make or that some one else would like making. Before I start I have to clarify the idea through drawings, sketches and doodles, to work out how to make it and what techniques to use to create a specific finish or surface quality. When I have sorted out the technical details then I can start the making process.

When I start making, the process should be as effortless as possible, in the sense that I know what I am doing and I can concentrate on bringing together, form, surface texture, colour, etc so that they work as one.

Occasionally the creative process just flows. More often it has to be worked at. In my workshops I use a step by step approach to making so that skill levels are increased as you go along and you don't have to deal with all the technical problems in one go.

Personal creative input is particularly encouraged in the final decorating processes. (Rather than being given a lump of clay and being told to get on with it.)

At the end of this creative process you have a finished object plus new skills which can be used on another project.



## Andrew Eddleston

On creativity working  
from an artist makers  
perspective



## Radstock Youth Centre

### By Jayne Lewis

Youth Worker Jayne Lewis explains the value of how CreativityWORKS supports a targeted project to tackle challenging issues in young people's lives.

Shared issues that affect us all

### The Ketamine Support Group

"The young people were targeted for this project during a Ketamine Research Paper written for the University of Bath. These local young people were experiencing problems with Ketamine use and the support group was set up as a result. Due to the nature of the problems these young people face, chronic drug use, lack of adequate housing, lack of work and money, lack of support, given this, the fact that they turned up every week ready to engage is a huge positive outcome for them."



Over five sessions the participants (8 young people) worked with artist Jeff Body to produce pieces of art work. A set of decks was carved along with individual pieces.



Formerly 'Youth Arts' and latterly 'Children and Young Peoples Culture and Creativity' area of **nesa** work historically delivered a range of 'issues' based arts working programmes specifically tailored for young people with issues mentioned above and covered later in the following chapters.

Stone carving is an ideal medium because it is popular the subject matter, local contextualisation and content lends itself ideally to engagement at Radstock and with this particular sub cultural group it also relates to the festival scene, rave cultures, the free party scene and associated social networks and cultural creative activities.



The use of tools requires dexterity and kinaesthetic intelligence combined with spatial awareness and deep understanding of mind body co-ordination. There are complex talents and skills required to master the control of hand tools, the use of tools shapes the user as much as what the user intends to produce and shape.

Drugs, solvents and alcohol misuse does not allow these activities to take place, drugs misuse disables the motor neural systems of the body and disables it's functioning.

*"You can't carve stone if you are out of it, you're daft if you reckon you can"*

YP Voice

The group also worked with Jeff on "The Night of Norton" which is exhibited at Radstock museum.

*"All of the young people engaged well and enjoyed the opportunity to work with an artist using a medium they had not used before. It enabled them to be creative in a new way and allowed for their own designs and ideas to be used and developed. Some comments from the young people....." Jayne Lewis*

*"I love doing stone carving"*

Participant



## Stone Carving

Why?

*"It made me concentrate for longer than I have ever before"*

Participant



## Young People Voices

*“An opportunity to work together in a social enterprise started here”*



*“It made me concentrate for longer than I have ever before”*

*“When can we work with Jeff again? Safe! Safe!”*

*“Doing the stone carving made me feel good, part of something, proud even. Safe”*

The young people gained self esteem, it was empowering for them in that they were given the lead to design and create what ever they wanted. It was a very powerful project in lots of ways. Some of which cannot be measured in evaluation terms. The young people came every week, they were ready to work with Jeff, they had not used drugs, and they were keen to engage. They were all smiling and happy and so very pleased to work with him.



### Jayne Lewis

At the time of the writing of this book nearly all of the participants are and have been ‘Clean’ a term used when people overcome the taking of addictive substances and are coping with and facing the ongoing issues of addiction in their lives without having taken the particular substance previously being misused.

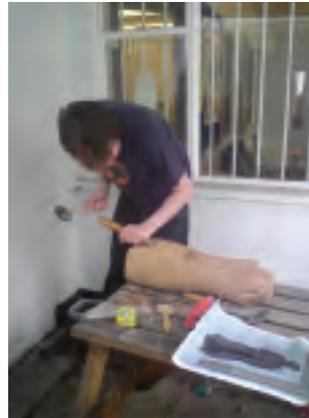
The young people were asked ‘What was the most important thing that could be done for them?’ if the opportunity arose

The reply was

*“primarily a job”*

Secondly

*“somewhere to live”*



Not ‘Drugs’ Drugs are not the primary concerns, their misuse comes from a complex set of issues more related to self esteem and disempowerment and the contextualisation of social experience.

## Creative regeneration works



Photograph taken by one of the young people with Karens traditional 35 mm camera. It shows work in progress on speaker casings, the renovation of a sideboard and other activities. All evidence that young people are creating, contributing towards their own cultures of regeneration and social enterprise. The group began to self-organise and to individually look for alternative ways of addressing the underlying concerns and issues they had.

## Young Carers

By  
Sonia Hutchison

OFF THE RECORD  
Young Carers Service

A Young Carers support  
workers perspective

A report and contribution for **nesa** by Sonia Hutchison

Creativity is incredibly important to children and young people it enables them to learn about themselves and the world in a way which is fun and enjoyable. The government agrees this is important and has made one of the Every Child Matters Priorities to enjoy and achieve. **nesa** has supported young carers to use digital photography, painting, willow weaving, stone carving, clay modelling, & charcoal to discover their creativity.

Young carers face particular hardships due to their caring roles; they may care for a parent, sibling or grandparent with a physical disability or illness, mental health issue, learning disability or drug or alcohol addiction. This can mean they have to help with practical chores, helping with medical needs, financial responsibilities or emotional support. These responsibilities mean young carers have less time to play and relax and lack the opportunities to explore their creativity.”



“The projects **nesa** have worked with the young carers have enabled them to explore the things in their lives that are important to them, sometimes this has been their caring role and sometimes it has been an opportunity to have a break from their caring role.”

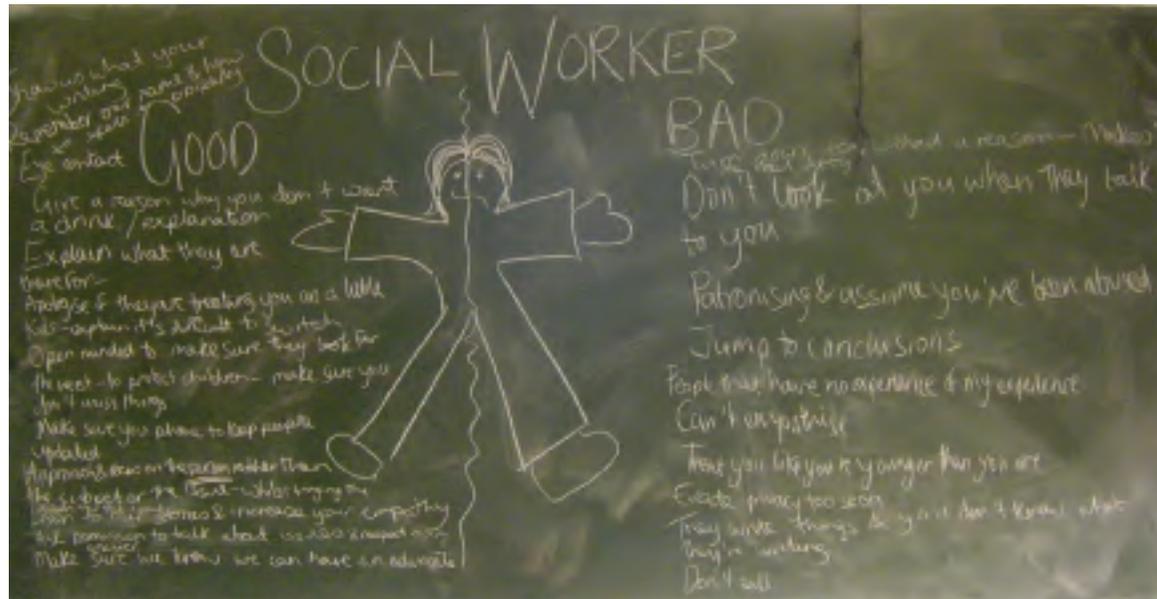


## Teaching the social worker

Client needs identification

Professional service development

Young Peoples Voices In participation and consultation within a professional learning context



Young carers feedback and enable social work students to learn more about the needs of young carers and how a good social work practice could evolve through listening to young carers voices. This process is leading the way within the professional development context and the increased understanding of delivery. It is a two way co-creative process young people get introduced to the level of study and care that social work students engage in their chosen fields and students get unique experience and insights into the experiences direct from young people themselves. This contextualises theory into direct practice and living educational theory.

The use of the creative process in documentation and as a process of exploration in personal; stories through written text but also visual narrative closes the gap of understanding and knowledge creation.

**nesa** has also supported a project with the University Bath Social Work Department where young carers have had the opportunity to influence social work students practice. This has enabled young carers to share their expertise of caring for their relatives and to let social work students know how to provide a good service to young carers. Many of the young carers have had negative experiences of social workers when they have worked with their families. This enables young carers to encourage the next generation of social workers to work differently. **nesa** has introduced a creative element to this project and enabled young carers and social work students to document their learning and to explore the university. By taking young carers up to the university it has helped to introduce the idea that they could attend a university and by using digital photography it has let them become familiar with the surroundings of such a large institution.



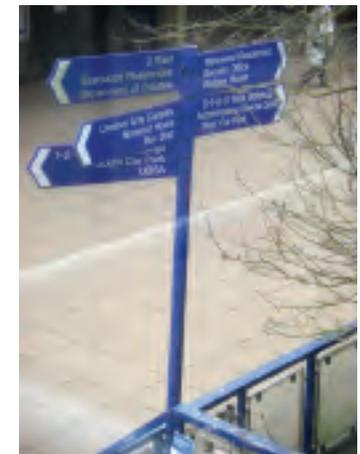
## Adding documentation as methods of inquiry

Multidisciplinary working  
with co-creativity

Orientation, response and  
sharing

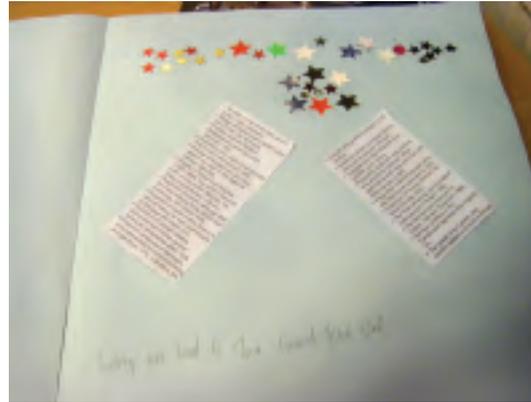
The individual, the group,

The specific and unique,  
the group and  
the shared



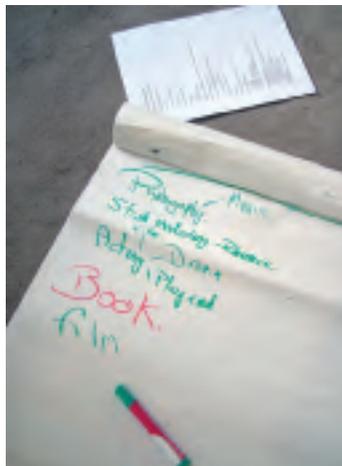
## A three way working partnership

Off the Record Young Carers, APEX, University of Bath Social Work Degree students and nesa



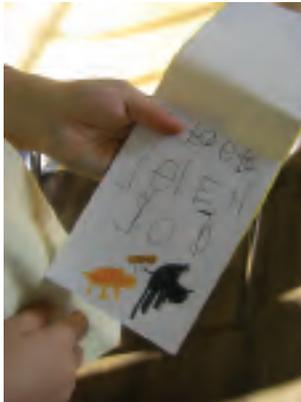
**nesa** worked with APEX to explore with young people the concept of them creating their own gifts of knowledge and sharing these in discussion and through recording and documentation. Young People were able and enabled to explore the possibilities of creating their own questions and learning tasks. The TASK wheel above was introduced by Marie Huxtable as an action research model that young people could use as a reference guide in researching their own questions.

The APEX work is introduced and explained further by Marie Huxtable in the APEX chapter. The creativity works project enabled an explicit and implicit use of creative methodologies and approaches to compliment the Young Carers Service, APEX and University of Bath Social work students in a common inquiry and working process.



Digital photography and the use of sketchbooks, mark making, painting and drawing were employed as artfices of communication and the means by which a response to and recording of the explorations could be made.

Young carers often feel stressed because of their caring role, to support young carers to manage their stress the Young Carers Service runs Stress Busting Workshops each year. **nesa** has provided creative activities for young carers to learn how to use art and creative activities to manage their stress. This helps young carers maintain mental well health and to take these techniques home to their families. This has also supported young carers to meet the Every Child Matters priority to Stay Healthy.



## Facilitating and enabling creativity

creativity works with other professional services

Creativity works in busting stress

## Young carers family open day

Creativity has been used to enable young carers to engage in positive activities with their families. **nesa** have provided a wide range of creative activities at Family Days including digital photography, willow weaving, and stone carving. This has created an environment where the whole family has been able to come together to enjoy the arts. Often families are broken up by the services that support them. Different workers and support may be offered to the young carers, adult carers and cared for people in the family. This can mean families don't learn how to play and create together. **nesa** has helped families to explore creativity together and be able to take these skills home.



Young carers have been the best people to explain the positive impact of creativity through exhibitions, presentations and publications as well as through feedback about the projects they have been involved in.

Katy aged 16 said:

*'Photography was great for self expression and allowed us to do this in a way we've never been able to before. It helped us understand each other better and become closer as a group.'*



Meg aged 15 said:

*'I have found a part of myself that has a great passion for photography which I never expected to find. Having our work published has reduced the typical teenage stereo type and allowed us to express ourselves in a positive way'*

Seb aged 16 said:

*'We've spent all our lives looking for something, who we are & what makes us. This journey has allowed us to do just that'*

Creativity has worked for young carers and it is something they want to carry on expanding. Through consultation young carers want to expand the types of mediums they want to use into dance, graffiti, film, costume design, music and more.

**Sonia Hutchison**

## Kelly's perspective

Some quality examples

An exploration of the world through the lens of a camera





## Creativity works

*“to help us see and learn about ourselves, others and the world around us”*



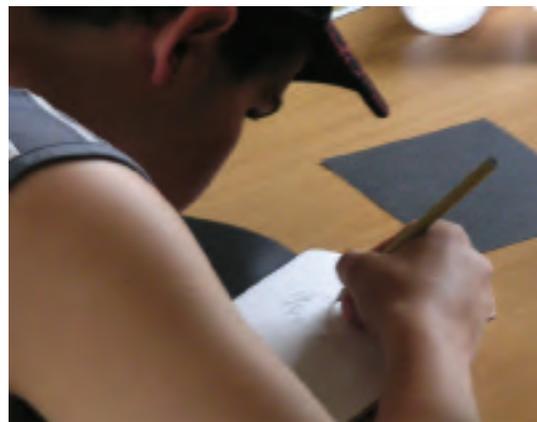
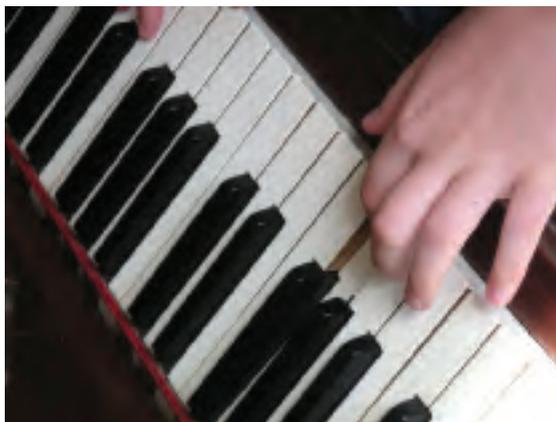
## In Care Services

The in care service for children and young people in BANES

Multiple challenges and issues

Work with

## Off The Record



A number of sessions were delivered during creativity|**WORKS** with children in care. The project provided fun arts and digital photography sessions to enable children to engage in a range of activities and to feed back what they would like to do in the future.



The sessions contributed to the children's in care users magazine 'Small Issues'

This is the start of a new group that will be owned and led by young people themselves supported by the in care services and Off The Record.

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**nesa** is working in areas of greatest need where creativity is most needed not as an instrument or tool but as a process of engagement, a means of enabling and facilitating change, of re-inspiring and expression of ideas.



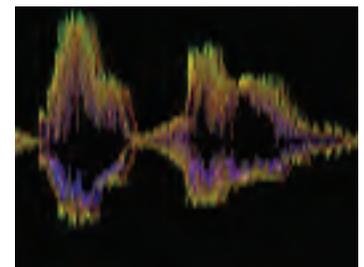
## artleffects nesa @ Fringe Art Bath

An otherwise empty shop,  
a void, a rift, becomes a  
space of hope rather than  
depression.

Groups of people come  
together to share their  
own groups work and  
their work as individuals.

Sound files provide  
access to participant's  
voices.

The values of the work  
expressed by the people  
most affected to effect  
change in their own lives.



Work from across the **nesa** programme is brought together in one exhibition opportunity at the Fringe Art Bath festival. The venue is an empty shop in Milsom Place Bath; during this recession artists have been asked earlier in the process than the last recession to use the empty shops in Bath in creative ways. These spaces if not used by artists would become what is known as 'Voids' that present an image of decline in retail activity producing an environment that is detrimental to maintaining confidence and maintaining a pleasant environment in both experience and retail benefit.

The artleffects exhibition was an opportunity to share a non-commercially focused socially significant body of work in a commercial environment. The exhibition embodies the core values and principles of creative enterprise and shows these values, sharing the significance of the work through the voices of those who have benefited from it. We have all benefited from this work because each person that the work has enabled, facilitated and supported is one more person adding to the wellbeing of social networks, social capital and social cohesion. The people, who have benefited from the projects, Creative Links, My Time My Space, The art group, The independent art group, and Young Carers, gain a huge range of benefits as individuals and groups. Society also then benefits from the individual gains collective benefit and social impact.

Dealing with external forces and conditions of change Creativity|**WORKS** to bring about or respond to change.

## Active listening

The empathic influential voice of experience becomes the experienced voice

Listen in empathy



In a world driven by a global market economy at a time when if you have internet access, global communications are made simply and in a split second, complex ecologies, changing cultures in a rapidly changing world where everyone is the audience and everyone has a performance to share. The voice of the most vulnerable those for whom life has presented issues and challenges beyond resilience needs to be shared and heard, we are all of us a split second away from the unknown in life's modern challenges.

*'An inspirational interactive installation, the voices and works of socially engaged arts'*



This exhibition is an installation comprised of eight individual installations, each of which represents a personal space. The works were all created by people with experiences of overcoming a range of diverse and challenging issues in their lives. As you approach these spaces to view the work you are invited to listen to the sound file that is playing beside each piece of work.



Each participant has a unique story to tell and relationship with the creative process of making the work. Whilst the creative process of making the work embodies the lived experiences of each participant, when we view the work much of this information is lost to us. We impose our own perceptions, opinions and experiences on to the way we see and interpret the work.

Whilst embedded meanings are present in the processes and intended outcomes of the work if we view the work in isolation it provides us with no insight into the circumstances and context of it's making. The sound files combine with the works to re-contextualise them as another artwork to be interpreted and read differently.

Together these individual stories combine in this exhibition as a metaphor and narrative for and of our culture and times. The specific, unique and personal becomes the inclusional, common and shared moments of what it is to be human. It is an opportunity to empathise to pause and to relate to the experiences of others and perhaps reflect on our own experiences in an increasingly challenging time of change.

This is socially engaged art.

Exhibition co-creatively conceived by Lesley Featherstone, Andrew Henon and Mags Macrae

Sound files recorded and edited by Mags Macrae. Curated and presented by Andrew Henon with Leela Clarke and Karen Dews. With thanks to participants from; 'The Art Group' Barnardoes, 'Connections', 'Creative Links' 'Inspirational Art Group' 'My Time My Space' Peasedown St John Community 'Young Carers' Off the record.

With thanks to the artists and additional technical support and creative input from: Anita Andrews, Andrew Bolton, Heather Bonsey, Dom Chambers, Mel Day, Andrew Eddleston, Philippa Forsey, John, Karen Macdonald, Gavin Maxwell and Somer Valley 97.5 FM Radio. With thanks to Millsom Place and FAB Fringe Art Bath 2009



## **artleffects text displayed at exhibition**

**Meg aged 15 said:**

*"I have found a part of myself that has a great passion for photography which I never expected to find. Having our work published has reduced the typical teenage stereo type and allowed us to express ourselves in a positive way"*

**Seb aged 16 said:**

*'We've spent all our lives looking for something, who we are & what makes us. This journey has allowed us to do just that'*

## artleffects

The participants voice

Product is process

An exhibition presenting the voices of those that creativity has worked.

*“It was lovely to see my work in the exhibition, it made me feel so good, thank you so much.”*



As people listen to the voices of the participants who made the art work they are engaging in the process itself as an extension of the engagement and interaction process like pebbles thrown in a pond the influence is shared.

It is a complex ecology of learning and sharing, empathy and understanding.

Process of engagement, process of making, process of embodied meaning, process of celebration and process of access and sharing.

**A Brief introduction to APEX  
from the APEX Website Bath and  
North East Somerset Council**

**Schools**

**Abilities, Gifts and Talents**

**Philosophy of APEX**

Creating Gifts and Developing  
Talents in Bath and North East  
Somerset



In this Authority we are working to improve the inclusive educational experience of all children and young people learning to develop and enhance talents to create and offer, as gifts, knowledge.

This is based on the assumptions that everyone is capable of:

- Being an expert in their own learning;
- Developing and enhancing talents;
- Creating, offering and accepting knowledge, as a gift, to improve their own wellbeing and that of others;
- Improving, describing and explaining their educational influence in their own learning, in the learning of other people and the communities that they live and work in.

[www.bathnes.gov.uk/BathNES/educationandlearning/](http://www.bathnes.gov.uk/BathNES/educationandlearning/)

## **Creativity as a process in learning**

**APEX**

**All Pupils Extending  
Possibilities**

**CreativityWORKS**

**Lead Artist  
Andrew Henon**

**Supporting Artist  
Karen Dews**

**Contexts**

**APEX Programme at  
Ralph Alan School,  
University of Bath  
workshop days and  
collaborative enquiries,  
Bathwick St Marys  
Primary School, Guildhall  
seminar days and APEX  
Summer School at  
Heysfield School**

## APEX

by  
**Marie Huxtable**

**APEX, CreativityWORKS  
and nesa**



### Who or what is APEX?

APEX is not one person or just the little group of people called the APEX team. It is the pooling of the energies of a lot of people, from various services, departments and organisations. The development and coordination of APEX is lead by Marie Huxtable (a senior educational psychologist) working with a small, dedicated team (who also have other jobs); Michelle Sims, Dan Barwise, Jane Hill and Victoria Bailey. Highly qualified, and similarly dedicated educators from schools, universities, and the world beyond, provide APEX workshops and learning opportunities. Bath and North East Somerset local authority staff, such as Christine Jones (Senior Inclusion Officer), Andrew Barker (14-19 Strategy Adviser), Lindsey Braidley (Education officer, Heritage Services), Rosie Dill (Young People participation officer), and those from other organisations, such as Sonia Hutchinson (Off The Record, Young Carers Service), provides support that enables schools and the local authority to respond coherently to the numerous national strategies, such as the national gifted and talented education strategy, and keep connection between practice, provision and inclusive educational values.

Everyone has the capacity for learning to develop talents to create, offer and accept valued and valuable gifts of their learning and knowledge. What you will see here are illustrative examples of the contribution **nesa** has made to extend the palette of educational possibilities for learning, which foster and enhance these abilities



## What does APEX do?

Bath and North East Somerset authority has an inclusive vision of education:

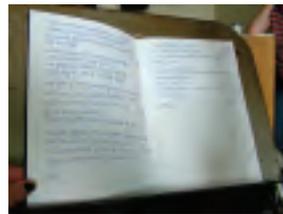
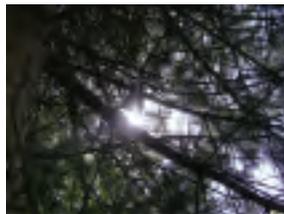
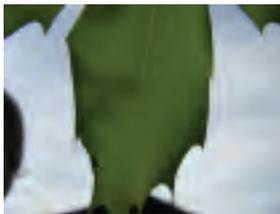
'We want all Children and Young People to do better in life than they ever thought they could. We will give children and young people the help that they need to do this' (Bath and North East Somerset Local Authority, 2005)

APEX contributes to the realization of this vision by working with others, such as Andrew Henon and Karen Dews from **nesa**, to develop educational relationships, spaces and opportunities. These include workshops, meetings, resources, information, events, collaborative creative enquiries, research groups and so on, for learners, young and old, and educators, in the physical world and on the web. The focus of APEX learning opportunities is on extending the young person's abilities to create new knowledge about themselves, the world and themselves in the world.

The work of APEX rests on the belief that everyone is capable of:

- Being an expert in their own learning;
- Developing and enhancing talents;
- Creating, offering and accepting valued and valuable knowledge of themselves, the world and themselves in the world, as gifts, which can enhance personal and communal wellbeing and wellbecoming.

...and as one of our 9 year old pupils said, "Nothing is impossible to a child with imagination."



## APEX

### Aims



## The approaches, and methods

### How



### How has CreativityWORKS worked with APEX?

Everyone has the capacity to develop talents and create, offer and accept valued and valuable gifts. APEX is about maximizing opportunities, which foster these capacities to enable all children to thrive. Creativity**WORKS** and APEX have collaborated to enhance opportunities for children and young people to find their passions for learning, gain insights into what motivates them, maintain a joy in learning, education and exploration of the world and develop their abilities to contribute.

Many people have been involved with the organisation and provision of these learning opportunities and approximately 500 learners have taken part, ranging in age from 7 to 64 years.

You will get an idea about the 'who, how, why, what and when' as I show you a little of what the participants have been doing in some of these workshops and collaborative creative enquiries. These spaces are not little islands. Each is interconnected with each other and the variety of educational relationships, spaces and opportunities we are all involved in and are part of.

Creativity**WORKS** and APEX have worked together directly to enhance opportunities for collaborative creative enquiries for scientists, artists and researchers and on the APEX 2009 Summer Opportunity.



## Collaborative Creative Enquiry for Artists

There were two sessions with a Year 3 class teacher, who is also responsible for leading improving gifted and talented education in the school, her pupils and one of her colleagues. The sessions had two aims; to provide an opportunity for children and adults to experience themselves as artists, collaboratively developing talents with an artist, and second, to provide an opportunity for them to develop their talents as researchers creating, offering and accepting gifts of knowledge of themselves and the world.

In the first classroom-based session Andrew, Marie, the teachers and children worked on asking research questions that interested them. Andrew introduced sketchbooks for the children to use as researchers to collect data and clarify and stimulate their creative thinking. He drew on his expertise as a socially engaged artist, living educational theory researcher and educator to introduce us to new ideas, materials and techniques we could use to develop our talents as researchers and artists.

We experimented with charcoal as the oldest material humans have used as artists and researchers recording data and sharing the knowledge they created.



## Enabling expression and enquiry

reflection and  
documentation



## An insight into self and others

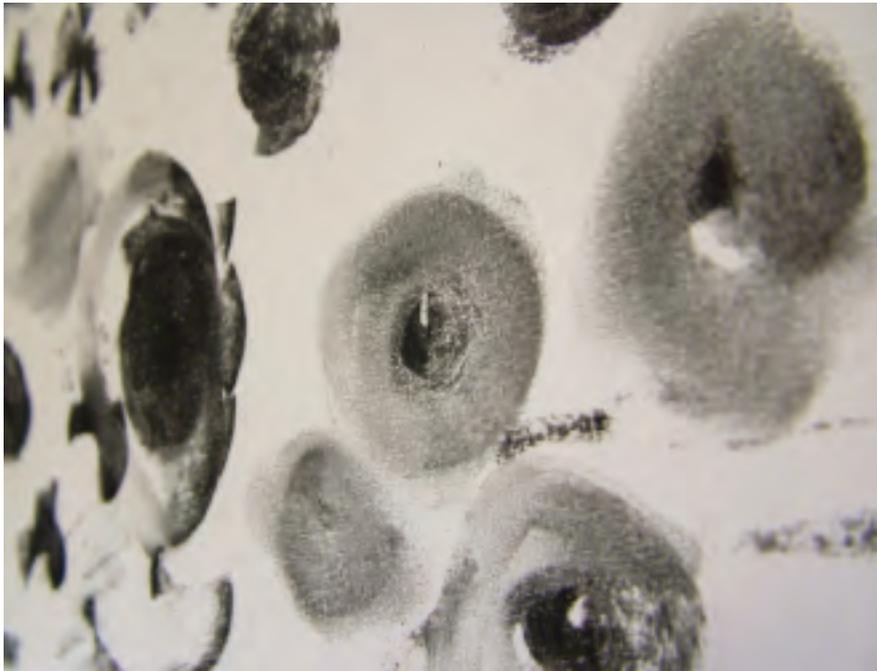
In the previous session we had worked on asking research questions that interested us. Andrew had introduced sketchbooks to collect data, some ideas drawn from the field of art that could be used to represent and develop thinking, and some techniques for using charcoal. In the second session we were building on this beginning and Karen introduced digital photography to stimulate creative thinking and as another way of recording data.

Karen introduced digital photography as one of the most modern 'materials' Many children now have phones with cameras and use various digital devices for storing and sharing their thinking, such as Facebook and YouTube. Participants experimented with the earliest and most modern forms of 'equipment' used by artists and researchers. Karen took groups out and encouraged experimentation with the cameras. In the classroom the children worked with their sketchbooks and charcoal.



We noticed that many children were using the charcoal as they would a pencil rather than venturing somewhere new with their learning. Andrew did not want to return to the traditional 'Masters School of Art approach' to present a demonstration that needs to be mimicked, replicated and reproduced by the student.

The learner becomes exceptional in one technique but is unable to move on or away from that particular school of activity and or thinking. Andrew searched for a way to create a worthwhile multi layered participatory learning environment and experience. We are going to need creative people who can make decisions for themselves, create conditions of change, continue learning and have the confidence to contribute the gifts they create to the common good.



This principle is made manifest in the charcoal workshop example. Individual children make their own unique marks relating to and embedded with a question of inquiry, the individuals share their work making 34 unique contributions shared with 1,156 possibilities of knowledge exchange between permutations of pairs. What is good for an individual and supporting that individual becomes good for everyone.

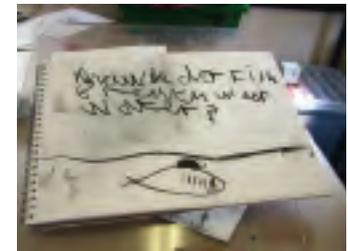
## A creative question of enquiry

Increased individual enquiry

A co-creative enquiry

Group enquiry

Social enquiry



Above  
'How do fish breathe

## Creating shared experiences

strong social networks

Sharing creativity increases creativity



Andrew interrupted and invited everyone to share their unique marks with us all. In this simple act he has enabled each to be affirmed as an artist and creator of knowledge.

Andrew provided a safe public space for them all to offer and accept the gift of the knowledge they had created. The children are so attentive so full of life enhancing energy, a joy full energy still young and questioning, exploring, curious, inquisitive, attentive and innocently impressionable, absolutely wonderful.



## Collaborative creative enquiry for teenagers and teachers as researchers

Our intention on this day in June was to share in a co-creative educational space with participants, offering some of the knowledge as living theory researchers (Whitehead, 1989) we have created over time and enabling participants to offer theirs. I said no space is an island. 'Opportunities to learn within and across both formal and informal settings occur in the complex ecologies of peoples' lives, not isolated in a single setting such as a school or family. These complex ecologies include people's participation within and across multiple settings, from families to peer and intergenerational social networks, to schools and a variety of community organizations; and participation within and across these settings may be either physical or virtual'. (Lee and Rochon, 2009).



APEX has run a number of days for educators, children and young people as researchers with Jack Whitehead (University of Bath and visiting professor Ninxia Teachers University). Jack is an educator, researcher and academic. He has developed a living educational theory approach to researching questions such as, 'How do I improve what I am doing?' widely used by people in diverse walks of life. In living educational theory research the focus is on questions of importance to the researcher. The emphasis is on generating knowledge of improving understanding of why do I improve what I am doing, not just how.

Through researching in this way we come to a better understanding of what is important to us, what we do that is effective and our embodied living theory of the educational influence we have in our learning and lives and that of other people. Look on <http://www.actionresearch.net> for more information.

## Co-creativity in collaborative enquiry

### CreativityWORKS

### Living Educational Theory

### Inclusionality



## Living creativity

The influence and relevance of enabling, supporting and facilitating individual questions.

### A reflective process



*“What is nothing?”*  
A question asked as part of an individual enquiry

The living theory approach using action research is a similar enquiry process to TASC (Thinking Actively in a Social Context) developed by Belle Wallace.

TASC is familiar to many learners in local schools having been introduced by APEX over many years.

Focussing on the ‘lets tell someone’ and ‘what have I learned’ stages on the TASC wheel enables participants to offer their learning as gifts to enhance the learning of others and their own. Many of the questions that emerged, even in that short time, were profound.



Andrew has used Jack’s work in his Masters. Sally Cartwright (teacher and MA student with Jack) has worked with students on their AS Extended Project as a research group as she experiences working with Jack on her Masters. The students had developed insights about this process of research they were prepared to offer as gifts.

Bringing Andrew, Karen, Jack, Sally and her students together created a new opportunity for young people and their teachers to work collaboratively developing talents together, through researching their passions and what matters to them. Andrew introduced sketchbooks as research journals and some of the techniques he had successfully introduced on the collaborative, creative artist sessions. Karen’s photographs and Jack’s video helps us to ‘walk our own talk’ and learn from our practice as research.

56 young people, their teachers, the 14-19 Adviser and university researchers shared the day with us. Jack facilitated the day moving participants through the research process by providing, in Andrew’s words, ‘points of disturbance along a reflective process’.

Many of the questions that emerged, even in that short time, were profound. They experimented with their sketchbooks as research journals using art based techniques they knew and Andrew introduced them to and created different ways of shaping research questions.

Many of the students subsequently spent the following five weeks researching the question they have begun to formulate on that day and made a presentation to Jack, Marie, their teachers and peers.

You can see the presentation of one student an example of what the young people took from the day.

It is 11:22 long and can be accessed from

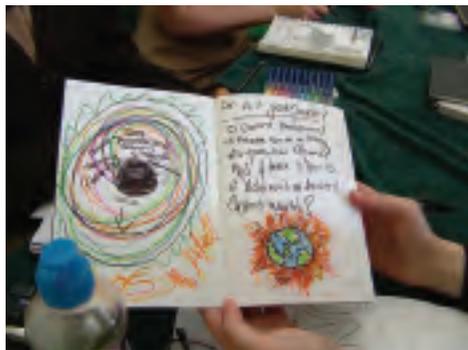
<http://www.youtube.com/watch?v=enBOlcGicX4> and <http://www.youtube.com/watch?v=ZAHkhaKxQYs>

'The Wellsway Dance Experiment – Official Video' (2:59 long) to which she refers is accessed from

<http://www.youtube.com/watch?v=tyHSyU6Zs1k>

### **Collaborative creative enquiry for pupils, students and educators as researchers**

The second event in the Guildhall, Making A Difference That Matters In Learning And Lives, ran with teachers and educators forming the majority of participants and a small number of 8 year olds and teenagers. Our active learning together focussed on: developing and sharing what really matters to each of us and how we might improve our own learning and practice and contribute to the learning of each other. We developed our values based practice through improving our skills and understandings of a living theory approach to action research. Andrew, Jack, Marie, Simon Riding (Deputy Head, Bitterne Park School, Southampton) and Karen Riding (Director of Language College, Parkstone School, Poole) lead the day. Simon and Karen had worked with Jack on their doctoral research programmes and introduced how they had developed and sustained collaborative, supportive research communities of pupils and colleagues.



Left image of Sketchbook and question. Is control necessary? Is there such a thing as positive chaos? And if there is? How is it achieved in an out of control world?

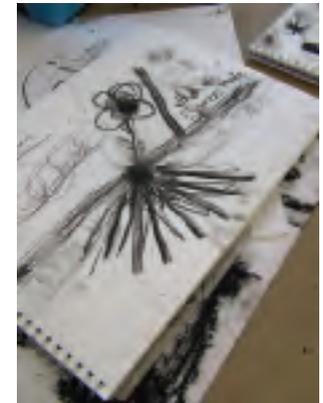
Right image of Sketchbook and question. Does systematic academic study reduce independence and motivation to learn?



## **Cover story in part Revisited**

Another creative question generated by a child for themselves

What are flowers made of?



## APEX

### A Summer school to remember



## APEX 2009 Summer Opportunities for children and young people

The APEX summer learning opportunities have run since 2000 and together with the Saturday workshops and collaborative enquiries complement and extend the provision made by schools and clusters. Ten, four day modules run in parallel catering for diverse interest but with the common intention of providing children and young people opportunities to enjoy:

- Meeting and working with others with similar interests and abilities;
- Developing their subject, presentation, research, and ICT skills and their ability to work with others in a team;
- The cognitive, social, physical, emotional and personal challenge of going beyond the familiar;
- Learning alongside enthusiastic adults with diverse skills, expertise and learning passions;
- Extending and creating their knowledge about themselves, the world, and themselves in the world and feeling a sense of accomplishment.

Andrew and Karen introduced the providers to using sketchbooks and digital photography and supported the providers to introduce them to the young people. Each year we have tried to improve the quality of the learning opportunity the modules offer. This year Andrew and Karen have enabled us to take a huge stride forward.

The sketchbooks and techniques introduced for the children and young people to use as researchers, to develop their thinking and collect data was variously developed by them over the four days.



“In sharing our ideas, our productions, our creative gifts we increase the flow of creative activity, we increase the potential and opportunities by a vast amount. If we keep what we do to ourselves the creative process withers, atrophies and does not grow. The myth of the artist working alone is just that a myth, an artist is influenced by others, their work, their creativity as well as the creativity of life all around us both human made, synthetic and part of the processes of nature” Andrew Henon

Communication of ideas, sharing the creative potential is a key element of how creativity works. To be creative “We need strong supportive social networks” Helen Philips.



The creative work during the APEX summer school complimented and added value to the different summer schools running. This programme spanned the disciplines from Dance and Drama through Music to Business, Design, Science and Cultural studies and Archaeology. This portfolio of opportunities were supported with the provision of sketchbooks that each participant including the learning providers could use as there individual documentation, and ideas notebook resources.

Karen Dews and Andrew Henon worked together to provide digital photography tutorials and documentation together with ideas on sketchbook use and reflective practice in learning.

The presentations at the end were put together by the young people and providers in an exciting presentation setting at the Forum in Bath. An event attended by families and friends of the 250 young people involved. This project was an example of how Creativity**WORKS** across curricular activities, here creativity and arts are not seen as a separate discipline but integrated into all areas of learning both as an approach and methodology and as a documentary and recording process.

## Provides an experience

A shared and individual  
enquiry

Lead Artist  
Andrew Henon

Supporting Artist  
Karen Dews

## Rock School, Club Flix DVD

## Stills by Izzie Sewell and Bryony

### Suited & Booted

### 21st Century Literacy in action

### Steering Groups

### Empowerment

### Skills

### Abilities

### Talents



The young people of both Rock School at Writhlington School and of Club Flix each have formed steering groups, formal and informal social groups. These in turn have members who belong to bands. This piece of work with CretaivityI**WORKS** enabled the facilitating artist Suited & Booted to work with and bring together the two groups in the production of their own video.

Whilst 21st Century Literacy is covered in Chris Kemps chapter, this project embodies the core values and principles of engagement and the empowerment of young people to make decisions themselves. This means that young people determine the what, who, how, when and why. Young people learn so much in this process, how to work together and overcome problems and issues; how to decide what they want to say and do to achieve the results they want. Because the project relates to young people its value and effectiveness is increased. It is delivered in a way that suits them but they are also challenged in the making process to push themselves in the quality of both the experience and the product and challenge each other.

Young people also considered the social issues that affect them in the making of the video it is not just a promotional band video there are significant issues covered and the locations and filming on location brings contextualised meaning and content to the video. A Digital Video is the visual narrative of the 21st century it is the modern equivalent of a novel, poem and dissertation, it is not the same but as complex if not in some cases more complex.



The United Nations Educational, Scientific and Cultural Organization (UNESCO) <http://www.unesco.org/en/education> has drafted a definition of literacy as the “ability to identify, understand, interpret, create, communicate, compute and use printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society.

Literacy is therefore about communication, understanding our means of communication as humans not merely the traditional interpretation of literacy as reading and writing. Of course this is important, I wouldn't advocate against learning to read and write, but as a species we have thrived through our innate need to communicate and we have achieved this through many means, going all the way back to cave painting (the original graffiti).

In terms of the 21st century the language we use to communicate is possibly more diverse than ever. Let us not forget that language has always and will always evolve, and technology means that this evolution is taking place more quickly than at any time in our history. We may find Shakespeare's language hard to understand at times, but what would he have made of text messaging, a form of communication that has developed its own language in little more than 5 years? Also remember that through the internet that communication is increasingly global, whilst we are fortunate that English is the global language the need to communicate without what would be considered “formal” language is perhaps greater than ever.

The point of language is to express ourselves, to communicate. Young people are now poly-linguists, they speak English, text, twitter, music, still image, moving image all actually and virtually and also often simultaneously. I've watched my children watch TV, surf the internet, text and msn their friends all at the same time, so not just poly-lingual but poly-platform (if that's the right word!).

This isn't going to be a passing fad, it is a portfolio approach, it appears now that new communication systems don't necessarily replace old ones, they add to them – for example MySpace wasn't replaced by Facebook which wasn't replaced by twitter. So there is an ever increasing number of ways to communicate, each with differing conventions and modes of language.

## The relevance of 21st century literacy

**By Chris Kemp  
Suited & Booted**

Writhlington  
Summer School



## Writhlington Summer School



Equally there is an ever wider range of means by which one can be communicated to, as a receiver of language. Therefore an ever increased range of methods by which one can be influenced or indeed manipulated. It is my firm belief that once a young person has made a film and understood that process of communication through a practical process then they are far more aware of how they might be influenced by what they see on TV, likewise graphics, adverts, websites etc. The experience of making a piece of media becomes like an immunisation. If we don't encourage this process we develop young people who, to use the traditional literacy model, can read but not write.

It is therefore more important than ever to take a wide view of literacy, not to define a hierarchy of communication but to equip young people to be able to communicate in all the forms that are available along with those that haven't been thought of yet, and the best way to do this is by experimentation.

A baby will make noises until they learn to make a sound that those around them seem to attribute some meaning to, so should later in life they be able to take photos until they find one that conveys meaning, or music that stirs emotion, or film that makes a point, or animation that expresses the abstract.



We can theorise all we like about communication, but at it's root it is a practical thing, can you make yourself understood using the language of your choice, and can you understand what others are trying to communicate to you? In all the different ways you or they might choose to do this.

### **A few statistics:**

In Bath & North East Somerset B&NES, with a population of 170,000, 4200 people are directly employed and 2500 are self employed within the Creative Industries, which have a turnover in excess of £800 million per annum accounting for over 8% of employing units.

Overall in B&NES 82,000 people are directly employed and 20,000 are self employed.

So approximately 1 in 15 are employed in the Creative Industries

The creative industries are the fastest growing sector in the UK economy, and have been identified as the economic driver of the future.

According to former American Secretary of Education Richard Riley, the top 10 jobs that will be in demand in 2010 didn't exist in 2004, which means that we are currently preparing students for jobs that don't yet exist, using technologies that haven't yet been invented, in order to solve problems we don't even know are problems yet.

In terms of new media, the technology and the delivery mechanisms for the whole range of media content are changing fast, new formats and products are emerging all the time. What this means is that you can't train people now for the technology of next 5 years, because we don't know what that will be, what we do know is that to survive economically in what will remain a difficult economic climate we need to be able to respond quickly to new ideas, new technologies and new content formats. In order to do this what we need are people who can respond to change and who have an aptitude for constant learning, the creative thinkers, innovators and problem solvers.

What we have learnt as an employer is that skills can be learned, using cameras, editing, programming websites are merely functional skills that are part of the tool kit of skills that can be acquired. What is of value to us, and what we look for in potential employees, is their creativity. This is the aspect that's much harder to train someone in, but it is exactly this that adds value to a company.



## **The way creativity works with creative industries**



## Working in Complex ecologies of learning and education

### An explanation of how, where, why and when creativity works



### An explanation of how, where, why and when creativity works

It's important to understand what creativity is, and also for that matter what it isn't. Many people think they aren't creative "I'm no good at arty things", or that creativity is "art and drama and that kind of thing" - that creativity is the sole preserve of the arts.

Curiously I've always found teachers some of the worst culprits of this – they claim they aren't creative – but if you gave them two spoons and a stick and asked them to do an assembly with them then they'd have no problem at all!

So if creativity isn't "arty stuff" then what is it?

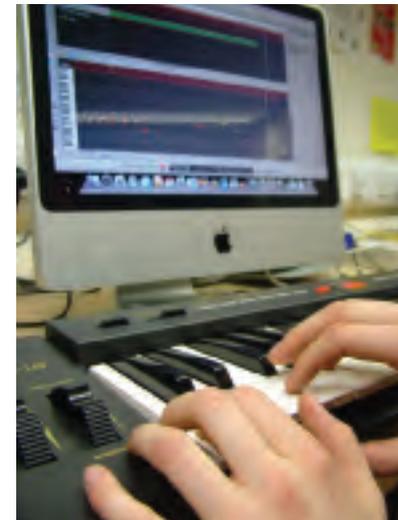
Some thoughts from other people:

Picasso said: All children are born artists – the problem is to remain an artist as we grow up

Ken Robinson says: "creativity is the process of having original ideas that have value – more often than not this comes about through the interaction of different disciplinary ways of seeing things". He also says "Creativity is as important in education as literacy, and we should treat it with the same status".

The National Curriculum states:

A good starting point for defining creativity is 'All our futures: Creativity, culture and education', the National Advisory Committee's report (DfEE, 1999). This report states that we are all, or can be, creative to a lesser or greater degree if we are given the opportunity. The definition of creativity in the report (page 29) is broken down into four characteristics: First, they [the characteristics of creativity] always involve thinking or behaving **imaginatively**. Second, overall this imaginative activity is **purposeful**: that is, it is directed to achieving an objective. Third, these processes must generate something **original**. Fourth, the outcome must be of **value** in relation to the objective.



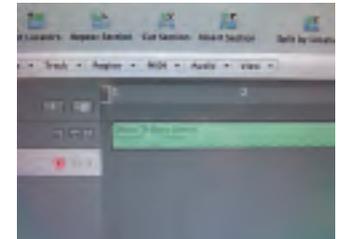
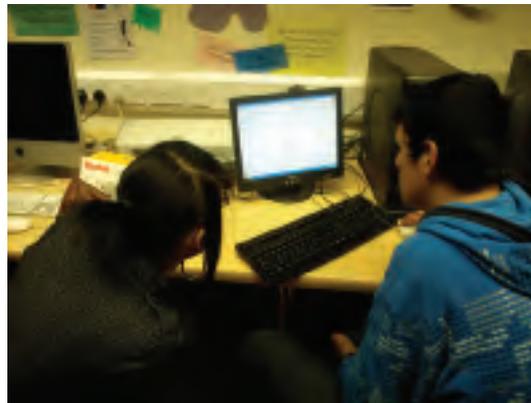
‘Creativity is part of every area of the curriculum and all areas of learning have the potential to be creative experiences. The creative process which includes curiosity, exploration, play and creativity, is as applicable to Personal, Social and Emotional Development; Communication, Language and Literacy; Mathematical Development; Knowledge and Understanding of the World and Physical Development as it is to art, music, dance and imaginative play.’ Duffy B., ‘Supporting Creativity and Imagination in the Early Years’, 2004.

Being creative helps us to adapt and respond to a rapidly changing world. We don’t know the challenges that the children we work with will grow up to face, but we do know that for them to meet these challenges they will need to be creative and imaginative. – Every Child Matters

So creativity is original thought, it’s problem solving, it’s making connections and it’s something we all have, we are all born with it, it’s actually part of our DNA, it’s why we are successful as a species. What separates us from other animals is our use of tools, this isn’t just because of having opposable thumbs, and it is because of making connections, having new ideas. At some point in time it was an individual that thought about using a round object as a wheel, an individual that used some mud to draw a picture of an animal on a wall, an individual that at some point decided to assign a specific noise to an object and gave birth to language.

And it’s in everything we do. It can be expressed in, and is intrinsic to, every field of human endeavour. Certainly the arts but also science, mathematics, design, communication, sport, commerce – everything!

So we all have it but it can be lost, it’s something we unlearn rather than something we learn. You’ll have heard plenty of adults saying they aren’t creative, but I’ve never heard anything of the sort from a 5 year old. But how do you nurture it? Not by learning by rote, not by playing “guess what’s in the teacher’s head”, not by learning the answer to problems that have already been solved, but by learning how to solve problems that haven’t been thought of yet, by creating an environment where play is encouraged, where asking questions and wondering “what if” is encouraged, by doing this both individually and collectively, and crucially where fear of failure is not an issue.



## Creativity?



### Whats so good about it and what are the challenges.

Working creatively is a joy. It's rarely the easy option, indeed I think that if it's done properly it's constantly challenging, constantly taking you out of your comfort zone and constantly stimulating you. It is because of this that it is constantly rewarding.

It does need understanding though – you do need an open mind both in terms of the process that will be followed and also the outcome of the process. There is no point in asking a group of people to work creatively to make something specific where you already know what it is you want produced – if you want a creative process you must be prepared for a creative outcome. It is unlikely that a creative English lesson will result in a list of 10 perfectly spelt words that the whole class can remember! However it might result in a class of children, who have engaged, participated and learnt something personal about language and communication. The animations that we produced with younger children as part of this project (some as young as 5) bear testament to the fertility of their imaginations, their ability to grasp new skills, and their ability to be producers of digital media from the earliest age.



With digital media there are now so many tools available with which to create, and these tools are so accessible, that it opens up a whole playground of opportunity, and a great variety of ways to share work. We've been creating work with young people in Keynsham who, within the space of 2 hours have been able to create a film or animation, add music and audio, convert it to a 3g file, Bluetooth it to their phone and then head off, with something they've created in their pocket. It's a powerful medium – it always has been - but it's now becoming genuinely democratic because the means of production and distribution are now so diverse and widely available. All that is required is some equipment, some training, some creative support and there you have it – young people who have found a variety of ways to express themselves, with the means to share what they have to say

On Creativity  
Working

Creativity Works

in different ways  
it will fill in the gaps  
and stop and leave a mark  
stand alone or hold hands  
with its likeness or its enemy

Creativity Works

to shade a space ignites a  
reaction  
and might  
stay quite still for quite a while

Creativity Works

in making us braver.

Creativity might not work.

- ..... if bedeviled or hurried
- ..... if swept to the side of our  
LIVES.
- ..... when we are watching the  
clock
- ..... if we cut ourselves off  
when put into boxes
- ..... when too much is expected
- ..... if we think we are there
- ..... when reproduced for the masses.



Art as creativity  
Art as therapy  
Art as vocalization  
Art as spirituality  
Art as community  
Art as recovery

Clubs had become  
cheaper.

In the talking and  
the making  
in the making  
and the talking  
is breathing new  
life into a old  
genre.  
we re-connect.

This project found me after 8yrs of working around and about on photography projects, it is the largest number of art forms I've had the pleasure to experience all umbrella'd under the one project.

From the start the notion of capturing the process emerged as being just as important as the final pieces of work. This approach gives beautiful images taken by the many willing hands and myself that held a camera and captured the activities of the days. The smiles and attention to detail from those involved where inspiring to see, in a session from 4 to 40 yr olds. As their pieces took shape from the willow to the pottery, or the more heavy-duty job of hanging a mural in Timsbury youth club, these moments, afternoons, evenings speak to us of shared experiences, co-existing and co-creating.

Outside the Egg theatre on a hot Friday in June a stone carver and a weaver set up their tools and begin to create. As people pass through they stop to watch the craftsmanship, some just glance and continue with their day, others pause for longer, step closer, and then it breaks the chink of the chisel, the invitation to have a go. Mostly, initially the response is a negative, that they don't know what to do or feel they can't do it- reassured of the lack of hurdles they take up the tools many fearful they might break the shape - a curving tide that's emerging out of the stillness of the square stone - the carver tells them not to worry, it's organic process can hold against different hands bringing it into being. Then smiles as they enjoy the hit of their art.

The weaving is quieter but intricate in shaping the fluidity of a dancer out of willow that seems unruly for those that accept the invitation to stop a while people are rewarded with the shapes they can make.

It was fascinating to see how quickly people put down their barriers seemed eager to share their thoughts and lives. Taking the time out to make art seemed to create a whole lot more.

Becoming more aware of arts capacity to heal, to give us spaces to reflect and connect. The chance to work so closely with everyone involved in this project was a positive experience many different skills and approaches inspired and supported the creativity, also humbled by the hard work put into spaces to make them better places to be.



## When can creativity work?

### When it is accessible

Creating the opportunity for individuals, families, strangers, and communities

The ability to access art and time dedicating ourselves to exploring an expression

I come from a history of working within areas of social and economic hardship. The people I work with always amaze me with their talent - creativity seems to hold the keys to connecting. Soaking up the surroundings. If people are faced with housing estates falling into disrepair they don't inspire respect, a lack of employment opportunities create frustration. Here art seems to be able to act as a release. By connecting people, setting wheels in motion that can take them to futures beyond their estates and into dialogues with others from a different background but shared beliefs or ideas that can grow. A small seed planted has many ways to grow each as unique as we are.

Blanket projects may fail and short term funding for projects frustrating for kids, mums, dads, brothers, gran the carers, the health workers and community workers, artists. For all of us in our many roles in our daily lives. It makes a difference – the beautiful art created across this project stand testament to that.

From the pottery pasty  
To the tasty buns,  
The waving willow man,  
The carefully carved curves of the record deck  
To the satisfying silk painting



The young carers and their catalogue of photographs that could fill the Tate from their walks with a camera and keen eyes. To images that capture the mixing and plastering of the Snowhill pets. How it took many hands to make those sculptures many eyes smiled at the results.

The art effects exhibition revealed, beautifully presenting us not only with art but the artists thoughts spoken directly to us as we view the exhibit. The tales that lie behind a mosaic mountain means the scene means so much more, the empowerment felt as photography creates a release a voice to counteract the stresses of life. In looking through a lens and claiming authorship of a scene. To concentrate on the outcome – the end result misses a huge amount of expression and emotion. It is possibly in the doing the making that art truly reflects its power to work on an emotional level taking our mind away from the pains of the day.

*"This is not an empty display of artistic temperament ...or a form of crime prevention or a means of occupying leisure time. This is a process of working towards a sense of the world, conceiving ideas and carrying those out without necessarily using numeracy, literacy or logic. contemporary (art in the community),,,, can make accessible a full range of possibilities with regard to meaning, modes of expression, interpretation and the right to informed choices which lead to creative thought and actions"*  
*'Taking Turns' Christine Wilkinson mailout feb /march 1994 - pg 10*



## Creativity as a learning and teaching tool

*“In figuring  $x + y$  – expression can help explore our topics and why not bring creativity into the equation”*

All subjects draw from many fields

With colour and inspiration our lives can be enriched. Richer for having known.

*“When we introduce colour into our environment we change the electromagnetic fields around us. Silk holds the vibration of colour more than any other material.” And “Research by I.H.M labs has shown that negative emotions tax the heart and immune system, whilst positive emotions such as care, appreciation and love increase the efficiency of the heart and boost the immune system. Introducing and using certain colours in our environments can start to bring back a balance into our lives ....Modern living and ‘technology (ies) which*

*have speeded up our lives...aware of how much we need time, to rest and to reflect” The Power of colour to heal the environment. Marie Louise Lacy 1996 rainbow bridge publications London Pg 12/13 Reflection*



The expansive nature spreading over 6 months has made me braver as an artist, it allowed some young photographers the chance to re-unite with a camera, and become bolder with their practises as well.

At moments across the project there were times when it quietened down for me and photography became the main medium, charting our journeys. These sessions allowed my own practise new landscapes and the challenge of working across generations, which reflect life, rather than a group defined for funding applications or government quotas but maybe ones that have access to different voices and more peaceful social futures.

*“The role of the artist. The arts have many social, critical and practical functions, In fostering self confidence, in skills sharing, in facilitating communication....personal as well as community enhancement (such roles too often, are kept) ‘separate from ‘the sanctity of pure practice’ (surely art is about communicating an idea an empty studio is only half the studio)” Art with people, Edited by Malcolm Dickson AN publications 1995*

*"I still think art is about truth. Not the great truth but being true to yourself. Unwilling to accept the label community art this term isolates work from the arena of serious critiques of aesthetic values..... distracting attention from the need for a deeper change. I would only claim authorship of setting up a situation.... providing a language. Projects of this sort need the critic over a period of time to appreciate the work in progress. Quality of the work is often more about process than the aesthetic value of any final object"*  
Stefan Szczelkun. Chapter in art with people

*"Art is communication cord that cannot be snapped. A work of art is abundant, spills out, gets drunk, sits up with you all night forgets to close the curtains, dries your tears. Offers you a disguise a difference. The inexhaustible energy of art is transfusion for a worn out world. Over and above all the individual rhythms of music, pictures, words (carvings, cooking, films).....Is the rhythm of art itself. To pick up the book you must pick up the beat. Connection amidst the busy world as it disappears and we are left ....' (With unified voices).... Face to face with 'the writer(s) The ability to engage with a text as you would a human being."* Jeanette Winterson - Art object.

*"Colours mean nothing in themselves, they can when put together in certain qualities/ when juxtaposed, they can effectively form a kind of visual music' like an invisible power. When one dreams alone, it is only a dream. When many dream together, it is the beginning of a new reality"*  
Hunderwasser 1993 rand. H Benedikt Taschen

*"Aesthetic of existing, To live is to echo the vibrancy of all things"* Linguis 1994 :96 in :339, S.bell

**Karen Dews**



## Some Quotes

### A study of light and colour

### Connection

## Childrens Society Report

### Conference review



At conference the Children Society Report 'A Good Childhood' was referred to

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

*"Most of the obstacles children face today are linked to the belief among adults that the prime duty of the individual is to make the most of their own life, rather than contribute to the good of others. The inquiry report, A Good Childhood, says excessive individualism is causing a range of problems for children including: high family break-up, teenage unkindness, commercial pressures towards premature sexualisation, unprincipled advertising, too much competition in education and acceptance of income inequality."*

The report says that although freedom and self-determination bring many blessings, the balance has tilted too far towards individualism in Britain.

The Good Childhood® Inquiry received evidence from over 30,000 children, adults and professionals and undertook a comprehensive review of all the available research. It looked at these seven aspects of childhood.

**nesa** focuses and puts individual development as a prime concern however this is always conceptualised with others in group situations. The Creativity**IWORKS** project has not only engaged individuals within targeted groups but also brought groups together in a range of contexts where not only peer groups can meet but multigenerational activities can be explored and shared.

During the conference a call was made by Loise de Winter Director National campaign for the Arts that this was an exciting time of change and that we could embrace the potential opportunities that the times presented. Loise presented a vision for the United Kingdom to aspire to. Richard Gerver said that education had changed and that many people were still playing catch up.

### Arts Manifesto

"Our vision is of a United Kingdom where the lives of all citizens are enhanced by the experience of excellent cultural and artistic activities, where artistic endeavour and achievement are highly prized and where the creative potential of every man woman and child is realised.."

[www.artscampaign.org.uk/index.html](http://www.artscampaign.org.uk/index.html)

## A conference at the Egg Theatre Bath

Creativity and culture  
The future of learning



The **nesa** creativity|WORKS project presented interactive hands on work shops at the 'Creativity and Culture Future of Learning Conference' held at the egg theatre in Bath. This form of intervention 'a creative encounter' and 'experience' is a tried and tested approach it comes from a long heritage of happenings and events. The idea is an activity, is set up and people are invited to participate. On this occasion it was further contextualised with the conference event, therefore delegates from the conference mixed with the general public in co-creative activities.

## Creativity and processes of community empowerment

Timsbury

Identity

The regeneration of a rural youth club

A project to enable engagement and ownership



Young people's cultures are different yet very much the same as young people's cultures post 1945 in Britain, the dance and music scene, variations, differentiation, diversity and commonality. The local area of bath & North East Somerset has one of the most influential dance, rave, rock and free party scenes in the South West and possibly nationally. Influences out of Bristol and a rural connectivity with Somerset, the Mendips, the Pilton (Glastonbury) festival and Womad connections provide significant inspiration for young people and associated identities can evolve with a local uniqueness and collective connectivity.

## Ownership

Identity made manifest

A piece of Graffiti or a  
spray painted mural

The enabling of self  
expression, creating a  
collective image and the  
making of a collective  
mark in a semi-public  
space.



Above a detail from the Timsbury Youth Club Spray painted mural. As part of the regeneration and refurbishment of Timsbury youth club in partnership between **nesa** and the YMCA. Young people were facilitated and enabled by artist Andrew Eddleston to produce this mural painting in response to the ideas of creating an identity unique for the users of the club.



## Working together

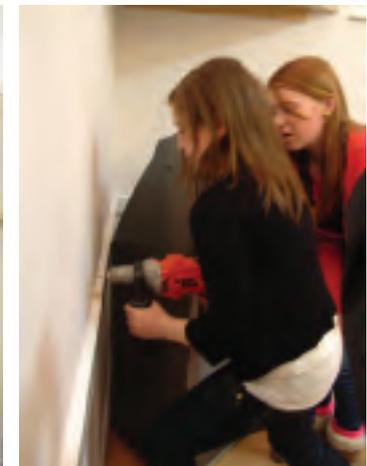
Social networks of choice

Complex learning in an informal setting

Skills transfer and transferable skills

*“it needed to be done we did it, the clubs looking better every time we do something”*

*“we work together”*



**nesa** used the Creativity|WORKS project to bring together and strengthen partnership working between Off The Record Young Carers Service and Project 28

Project 28 is part of Involve [http://www.in-volve.org.uk/involve/index\\_28.html](http://www.in-volve.org.uk/involve/index_28.html)

Project 28 is a Young People Service, drug and alcohol treatment service and is funded by the Bath and North East Somerset Community and Drugs Safety Partnership.

We are based in central Bath making us very accessible to young people. Project 28 works with young people up to the age of 19 who are resident within the BANES area. We are an open access service and as such we recognise the need to be flexible and responsive to young peoples needs.

Project 28 provides Holistic packages of care to young people who have substance misuse needs, we provide drug and alcohol information and advice, one to one counselling, alternative therapies, diversionary activities, voluntary work opportunities and training to partner agencies. Where needed we can also provide young people with substitute prescribing or interventions around dual diagnoses issues.

**nesa** Andrew Henon and Karen Dews facilitated a project that was appropriate in enabling young people the opportunity to have a voice and share issues within Project 28 whilst having fun and exploring a range of arts and media.



## Project 28

### Introduction to services

### Off the Record working in partnership with project 28

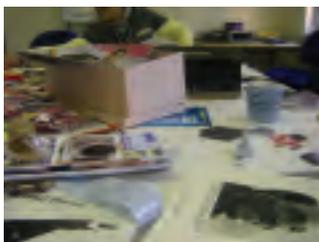
### nesa facilitation through project delivery



## Project 28

by Michelle Ellis-Keeler

Development Worker



Project 28 has an art studio which was funded by 'Youth Bank' it has enabled Young People to print T-Shirts, CD Covers, and to do digital art, photography and card designs. We wanted to expand on our provision of art in Project 28 especially to give Young people a chance to express them selves. Our aim was to allow Young People the chance to engage with professional artists in order to encourage communication through art. It was important to us that Young People were inspired, opened, and able to join in a process which could open them to the prospect of using art as a medium of expression either professionally or personally.

Project 28 have seen the young people in the young carers group blossom, communication between peers and staff has become more profound and young people have taken the opportunity to move forward to the point that extra funding is being applied for by the young people to youth bank to allow the Art/Music Studios to grow and to allow us to employ more professional artists. Working with creative people inspires young people, showing the possibilities of Art/Music as a career option and as a personal growth tool.

**Michelle Ellis-Keeler**



Young people explored contemporary life, in a photographic explorative journey through the City of Bath and through magazines and the mediated experiences of their lives. Consciously gathering information that they would ordinarily absorb into the subconscious as we all do as we attempt to block out unwanted influences, influences that nevertheless still influence and have an affect and effect on us.



Young people are enabled through the choices and decisions they make regarding images they want to use and the relationships they chose to portray to build up a picture of the influences and issues most important to them.

As the layers build up more ideas are expressed, more issues become openly shared in discussions.

The pieces of work produced are the process and the talking piece and focus.

This work relates to street art and social commentary, moving being subject to influence by visual image to using visual image as a two way communication vehicle. The observer or targeted consumer of visual narrative is enabled to read content for what it is, to make more informed decisions, choices and gain insightful understandings. Much of the work embodied by the content chosen by young people has profound or witty social commentary and insight.

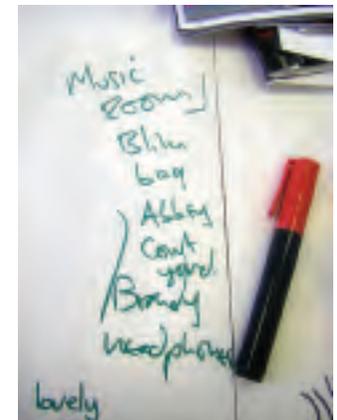
## Consultation and participation begins

A mood wall

Montage and Collage

Building a picture of young peoples cultures

Social Commentary



## Social comment and environmental messages

Young peoples concerns,  
are our shared concerns

Subverting the  
commercial image with  
humour



A romanticised dream is brought into stark focus by the reality of environmental pollution. These are some of the concerns expressed by young people. The thoughts that the future does not look particularly good and that it is the adult population and their heritage that is in the most part to blame.



**A selection of images**

Exploring Bath

Capturing images

Gaining a point of view

Reflecting



'A Seagull looks

on.....'



# Stop motion photography

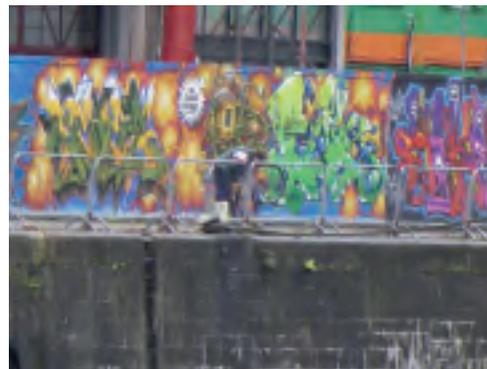
by Nicola

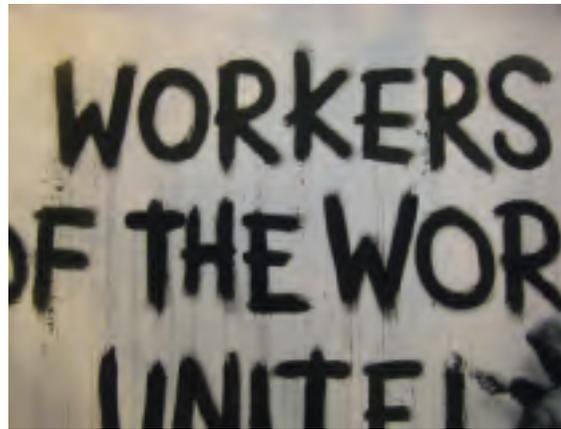
Street Art

An Inspiration for young people



Street art and graffiti has been a part of our cultures since civilisation began it connects directly with people, it is debatable and much discussed that whilst commercial interests can bombard us with advertising street artists are criminalised for social comment and described as anti social vandals.





Young people from project 28 and Young Carers Off The Record services visited the BANKSY Exhibition at Bristol City Museum. BANKSY influences young people to move away from self referential obscenity in graffiti towards informed social comment and humour. The exhibition has been the most successful ever in history of The Bristol City Museum 300,000 visitors. Whilst critics discuss; young people and people of all ages and backgrounds could be seen queuing together for up to four hours to view the work.

## BANKSY

Street Art

An Inspiration for young people

Social commentary a two way cultural process

Always subject to change

A transitory art form

Stimulating change,  
responding to change  
The creative process  
liberated from

commerce/retail/adverts



## Time Out

By Mark Willcox

Youth Worker  
Keynsham

Setting the scene

Context

The need

**A receptive and responsive approach**

**Individual and shared issues**



### The need

The centre of Keynsham High Street has become a designated crime “hot-spot” to targeted vandalism by young people. This has had a negative impact in the community. There has been a lot of focus within the community on anti social behaviour and giving young people “something to do”

There needs to be advocates that promote a balanced positive image of young people as well as addressing the issues that cause the behaviour in a minority of young people. This is needed in the wider Keynsham community.

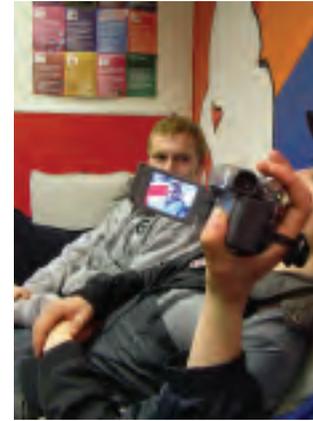
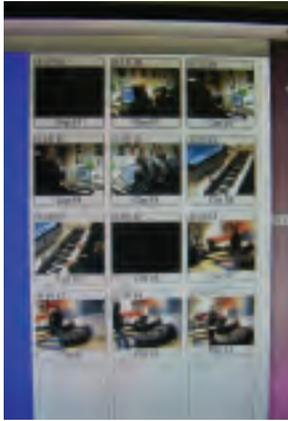
There is a need to develop a positive view of self for young people themselves. The need for a young person to feel ok with him or herself. To accept what they are physically, emotionally, sexually, spiritually and intellectually and know as far as it is possible to know what is good.

The new group of young people who are attending Timeout are mainly aged between 13 – 16 years old. The young people are developing and exploring their identities and self image and need a safe conducive supportive environment within which to thrive. The main focus theme for Timeout is currently ‘transitions’ and this project was an extension of this theme.

## CreativityIWORKS

Digital media

Consultation into active participation

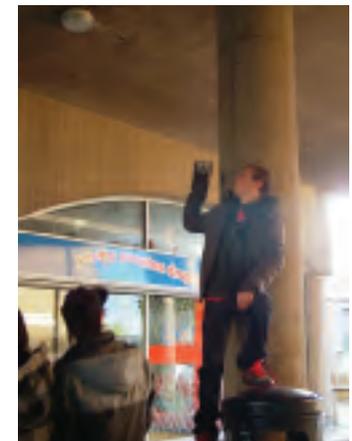


To enable young people to produce a series of short films that reflects their views and thoughts about living and being a young person in Keynsham. To explore what it is like to be a young person living in Keynsham through the media of film. This provides an opportunity for young people to reflect and understand their own thoughts, feelings and values through film and how that impacts on their lives today.

A side aim of the project was to create a platform from which young people have the freedom to talk about what it is like being a young person in Keynsham, to discuss the changes that could be made, in order to benefit the community as a whole.

The project provided a media project that linked in loosely with the central theme of the youth centre of 'transitions' which explores the transitions in life. Suited and Booted worked with Timeout staff and young people, introducing us to film media on a progressive learning curve.

The aim was to introduce young people to the media of film and animation; this involves editing, film work and using special effects. From consultation this is what young people wanted to do it was an easy step to then facilitate the young people into active participation in the project.



## Project aims



The young people were enthusiastic about wanting to make a film, be in a film and keen to learn, suited and booted immediate hands on, get involved accessible approach meant that the young people hit the ground running as their enthusiasm became realised in a very practical accessible creative way. They made animated short films; a copy of the “Cadbury’s Eyebrows” video was shown at Cadbury’s manager’s staff briefing as an example of the work taking place.

Some project aims:

- To offer a group of young people the chance to learn film making and editing skills. Working as part of a team to produce a useful, effective and insightful product
- To inspire the young people of Keynsham to take part in the project
- To give young people the opportunity to learn new skills and gain confidence through participating in the project
- To advocate and give young people a voice as they creatively explore the issues that affect them through the media of film
- To work in partnership with **nesa** and Keynsham Town Council on the project

The film project explores what it is to be a young person in Keynsham. Young people explore their cultures and the world as they see it, they become aware of their own motives, values, choices, how they see themselves and to explore how they are perceived by others. Young people then question these perceptions to see if they hold up as they become more Self -aware.

The project aims to break down intergenerational barriers through having a film premier night and showing the films produced to other members of the community so they get the opportunity to get a glimpse at current cultures through a young persons perspective/eyes

Further aims:

- To encourage young peoples voluntary participation and aim for personal voluntary commitment of young people to the project rather than compliant participation.
- To work to ensure that young people are involved in decision making of the project and that they follow through and take responsibility for the consequences of those decisions.
- To promote a positive image of young people to the community to which they live and challenge widely assumed negative stereotypes that are based on current anti-social events and myths.



## Further aims

### Legitimate activities

### Street Cultures

Supporting outreach activities enable young people to engage in legitimate, supported, safe activities and to work with professional artists to produce images of place and identity, and artworks for the Timeout interior refurbishments. Bath Youth for Christ and Connexions helped support the outreach activities.

## Some of the project outcomes

Staying Safe

Enjoying and achieving



### Staying Safe

- The project provides diversionary activity
- The project provides positive peer interaction by creating new and stretching group experience for young people.
- Youth workers work within tensions to empower individuals and groups, also challenging cultural destructive norms that can include racism, homophobia, diabolism and violence.

### Enjoying and achieving

- Learning new skills in photography and editing on the PC and MAC's IT skills
- Learning research skills looking at the history of Keynsham
- Achieving an end result and product to share with others
- Working together in a positive and productive creative endeavour.



## Making a positive contribution

Favourite places

Where the young people are

Outreach

Reaching out

The project responds to young people's expectation that through working with young people it will penetrate un-stimulating environments and break cycles of boredom by offering new experiences and challenging activities. The project provides group work, consultation with youth workers working within the groups peer interactions, experiences and networks.

The project starts from where young people are, from the real and actual rather than the working with a false prejudiced ideal.

The project involved working on their 'territory' at times by going to local areas with them that they identified as their favourite places. Youth workers worked with the group of young people as they participated in the project encouraging them to film as appropriate. This included working with them "Where they were at" their interests, their current activities and styles and their emotional concerns respecting and working through their peer networks.



## Evaluation

### Aspirations



### Evaluation

The film project supported with creativityWORKS is a success, it built on the young peoples self confidence that their own work was published in a book. This project became an effective method of getting to know the young people. The project was proved to be worthwhile, without the support and expertise of **nesa** this project would not have happened and many young people would not have had the opportunity to express themselves creatively through influencing and participating in local arts projects.

Suited and Booted have provided excellent staff support in a way that they have also been training the youth working staff as well as the young people how to make films and they are leaving a legacy of skills and knowledge, not just completing a project.

Suited & Booted have an excellent enthusiastic 'Can do' approach to young people they are not precious about equipment and have the skills to draw creativity out of young people in an enabling way that inspires them to create some unique art work. The aspirations for Timeout are to develop into a youth hub that specialises in media and through the help and support of **nesa** through various projects over the years especially the latest creativityWORKS film and media project with Suited & Booted it is growing a lot closer to realisation.



Timeout and **nesa** continue to support the aspirations and activities of young people. The young people of Keynsham having produced creative work throughout the year as individuals and groups inspired by different aspects of young peoples cultures come together with the rest of the community at Keynsham Music Festival. Here the work is celebrated in what has become a key event in the Music calendar and as an arts event in the community. Here is the opportunity of a multigenerational shared experience that each year becomes more and more popular with the people of Keynsham

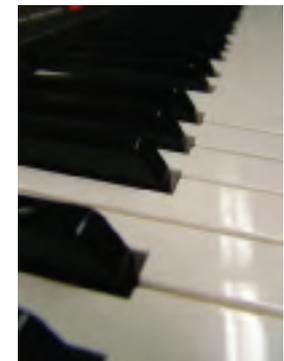
A levels desk at Keynsham Music Festival a metaphor for individuals coming together combining all the different strands, the different individuals shared together in one community performance piece.

**A gong to call people together**



**Communities coming together through the arts**

**Ancient and Modern**



**Creativity working together**

## Snowhill

Challenging issues

Multi layered

Complex ecologies of learning, change and processes of change

Individual change, personal change, forming a community group, social change

*“Hope for the future”*



## Context by Philippa Forsey

In consultation with Somer Community Housing, B&NES arts development, PCT Health Visitors Services and the London Road and Snow Hill Partnership this pilot project facilitated a community in Bath to access arts activities and community engagement in a social housing and community setting.

The Creativity**WORKS** project in Snow Hill was built on an existing group and a previous **nesa** Fathers' Art Project in 2007.

There are a number of complex and challenging issues identified in the project and these are covered elsewhere in the project reports and evaluations.

The pilot project began in February 2009 until July 2009 firstly by working in a group for families with young children that already met in Centre Track community resource room weekly. It expanded to groups after school for school aged children, men and youth in the day and silk painting for adults at night and moved to other wider community activities. The project continued building links with the community through partnerships with agencies and residents to engage people in the community and culminated in a community event. Regular steering group meetings were held to track project progress throughout and from which future plans could be made for project development.

## Description of the Project

The Snow Hill Community provides an environment of multiple challenges, issues and complex dynamics and for this reason it was not expected that a major change could be made instantly. A number of small effective changes were achieved with recommendations for further activity in the area. Philippa Forsey, the freelance facilitating artist had a relatively open brief to enable engagement in creative activity using a responsive and receptive working methodology capable of exploring through different creative approaches specific needs, expectations and aspirations of individuals, families and key community groups living in Snow Hill.



## Context

by Philippa Forsey

In Partnership

Somer Housing  
Jo James

—  
Health Service Primary  
Care Trust Health Visitor  
Services

Dr Robyn Pound  
Clair Waldron

Community Learning

Community Groups

London Road Partnership

Fringe Art Bath  
Boom Stage Festival  
The Big Lunch  
Kensington Meadows

## **Somer Housing**

**by Jo James**

### **Supporting Artists**

#### **Artists**

The project was coordinated by Philippa Forsey who also facilitated creative sessions with the parents and toddlers and some children's sessions and enabled a further activity in crafts and art forms to be explored and engaged with through bringing artists from a range of different disciplines to the project throughout the 6 months.

Artists included: Angela Bell: ceramics, Andy Southwell: willow weaving, Andrew Bolton: mosaics, Jeff Body: stone carving, Andrew Eddleston: pottery, Lucy Rosewarne: mask making, Marina Sossi: drama and cooking, Neil Light: film making and documentary, Karen Dews: Photography

#### **Support workers**

Stewart: mental health nurse, Carl Thompson: B&NES Riverside youth worker, Lawrence Buabeng: London Road and Snow Hill Partnership

Some Key comments and feedback from Jo James Somer Housing Community Officer

- The Project has been a successful way to engage residents in a hard to reach area and improved partnership working.
- Positive connection with residents.
- Wider links with the community.
- Opportunity for residents to take part in a variety of art projects.
- Residents developed new skills and gained a sense of pride in their achievements
- Raised awareness of Centre Track
- Kensington Gardens (link with bath fringe festival) broaden community engagement
- Big Lunch as the end event celebrated the fantastic work achieved by residents.

## What we found out

### Some Tangible Results from Parent and Toddler Creative Sessions

The group evolved from the early weeks when the need to contain children's impulses to attack each other was ever present. Mothers were encouraged to overcome their fears of poor behaviour and physical danger to allow their children to experiment. We cooked together, played with food, moved to floor based activities encouraging cooperation, imagination and mess using a range of media. Behaviour became calmer, mellower and cooperative and gradually new families felt able to return to the group. Relationships softened. The whole of the floor space has potential for creativity, interaction and communication amongst children and adults. New skills begin to be learnt and shared between adults and children. Opportunities in different media are always offered as an option and from here and into future weeks story making and role playing are developed. The creative sessions provoke discussion and questions as children are given relative freedom to explore and investigate different media and experiences. The venue is prepared each week to protect the surfaces and be safe for the children, but we don't limit a child's curiosity. Parents come to the sessions with children prepared, dressed in old clothes for mess and full engagement. It leads to a sense of discovery and enjoyment for all.



Previously where mess and spillages were considered unsuitable by parents we now move into watching the engagement of the child with the different media. I promote questions about what the children might be trying to explore/ work out. Parents begin to see involvement as learning and expression rather than mess and chaos. The Health Visitor and I are able to work alongside the children over the weeks with issues of hitting, fighting and tears and soon we see children collaborate and develop stories and games together. There are issues of language delay but the activity enables the children to express themselves in many ways (100 languages of children).

## Philippa Forsey

Lead Artist  
Snowhill

*“The whole of the floor space has potential for creativity”*



## Participant voices

*“I wouldn’t know anyone if I didn’t come here”*



Health Visitor witnesses mothers becoming more confident to be clear but kind in managing their children until ‘bad’ behaviour was no longer feared or the dominating feature of the group dynamic. The modelled practice was to be clear about limits to behaviour with encouragement and hopefulness about the present rather than punishment of past demeanours or fear for future characteristics. Children were gradually given more freedom to explore without constraints of adult expectations. Children previously frustrated by limited ability to communicate for various reasons began to find voice and grow in confidence, skills and ability to relate.

The sense of ownership of this group by the children is tangible each time they arrive. No longer behind their Mothers legs they come straight in and take part straight away with what they find or make contact or conversation with others in the room.

*“Lia loves coming to the group”* Parents Quote

We notice between the children the behaviour is less aggressive and there is tolerance. We note that the parents are happy for the children to be unrestricted in their play. Week 8, we begin to notice more praise coming from parents to children. The imagination of the children becomes more evident through their confident story-telling and activity and we can see the development of ideas. This is a positive step; imagination gives possibilities of beyond you, what’s possible and alternatives. There is a sense of community within the group as friendships have developed.

*“I wouldn’t know anyone if I didn’t come here”* Participants Quote



Over the 5 months the parents and toddler sessions were beneficial for developing a sense of community, shared experiences and addressing parents and child relationships. Creativity enabled situations of family relationships to be seen in a different light. Engagement over a few months helped us and parents see developments in children's behaviour. The aim to enable parents to contribute to their own create sessions might have been ambitious in the short time of the project, although it is evident from feedback from the parents that some parents have found the sessions useful in enabling children's play at home with simple materials. Feedback from parents was that they would like to continue using Centre Tracks as a community centre and to continue with creative interventions.

**Philippa Forsey**



## Individual creativity

Collective creativity

Individual experience

Shared experience

Creativity works to form  
social networks



## A health visitors along sidedness

by Dr Robyn Pound



### Introduction

“This project in Snowhill was built on an existing group and the previous **nesa** three month Fathers’ Art Project in 2007. It began in February 2009 by working in a group for families with young children that already met in Centre Track weekly. It expanded to groups after school for school aged children, men and youth in the day, silk painting for adults at night and moved to other wider community activities. My involvement as one local health visitor is to engage people in the community, maintaining continuity of relationships that respond to their particular preoccupations and forge links between community and agencies.”

### The process

“The family group was experiencing difficulties retaining members since the end of Community Learning activities in the autumn 2008. Drop in attendance was partly because of lack of focused activity beyond health visitor-led discussion and because of deterioration in the dynamics and behaviour within and outside the group. Parents wanted more dedicated activities for their children and more interesting things to do for themselves. By Feb 2009 numbers had dropped to less than half a dozen families who came intermittently to use it as a place to go to meet others with young children and for health visiting support. These were mostly mothers, with children from baby to nursery age and school aged siblings. Men from the previous **nesa** Father’s Art group still dropped in showing how relationships forged through art groups sustain.”



“For this project the artist and myself, health visitor, worked together with occasional help from other professionals and community members. The artist Philippa brought principles of the 5X5X5 Early Years Project providing creative resources to stimulate children’s play with their parents. Parents were encouraged to closely watch and enjoy their children playing and encourage their exploration following the children’s lead. Process of exploration was more important than producing a product. A climate of mutually rewarding, encouraging relationships was promoted.”

“After a few weeks we knew of enough adolescents around the estate in the day, teens and after-school aged children and fathers at home in the day, to begin activities for them. My job was engagement. Time constraints through staff shortage reduced my availability for door knocking than was previously possible. I believe the reduced attendances show the effect of this. This mirrors my experience of the Father’s Project when I was able to prioritise engagement time. School children were easier to attract because they need less encouragement to become involved.”

### Some tangible results

“The group evolved from early weeks when the need to contain children’s impulses to attack each other was ever present. Mothers were encouraged to overcome their fears of poor behaviour and physical danger to allow their children to experiment. We cooked together, played with food, moved to floor activities encouraging cooperation, imagination and mess using a range of media. Behaviour became calmer, mellower and more cooperative. Gradually new families felt able to return and relationships softened.”



## Processes of engagement

Creativity as an activity works

Creativity begins to work in processes of change

***“It takes time to restore confidence and heal hurts.”***

I witnessed mothers becoming more confident to be clear but kind in managing their children until ‘bad’ behaviour was no longer feared or the dominating feature of the group dynamic. The modelled practice was to be clear about limits to behaviour with encouragement and hopefulness about the present rather than punishment of past demeanours for fear of children’s future characteristics. Children were gradually given more freedom to explore without constraints of adult expectations. Children previously frustrated by limited ability to communicate, for various reasons, began to find ‘voice’ and grow in confidence, skills and ability to relate.



We were able to include a child with particular developmental/behavioural difficulties for short periods. It is intended that we will find ways to improve inclusion of such children in the future for the sake of the children, the parents and community cooperation. Because of this project it may be possible to attract affiliations locally with Speech and Language therapy, focused play workers and the Early Years Relationship project.

The group was deliberately kept small initially because of the difficult dynamic. As the climate improved it became possible to begin inviting families back to the group. It takes time to restore confidence and heal hurts.

In the estate there are 12 more families with young children and school children who have attended groups at the centre in the past, more first babies due and families with children who have not attended because they have different health visitors. Experience has shown that this particular client group will not come because they are told we are here. Health visiting contact through regular visiting, usually new babies, is needed to create safe access for isolated families into a community group. I estimate it may take around 8-10 hours of engagement to achieve one hour of attendance. This is important to bear in mind when we remind ourselves that one of the aims of this project is to tackle social exclusion.

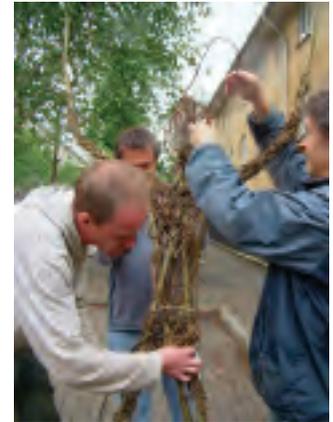


This engagement barrier is particularly true of men who are fathers at home in the day. The Father's Art Project of 2007 still reaps the reward of easier on-going communication with me on matters of importance to them and shows the value to their family's access to services. These are the men who found it easier to walk into the current project and appear more able to access help even if they preferred to leave art to their partners. Contributors to the group before the current **nesa** project such as Community Learning, Stop Smoking Support, Young Parent Support (Off the Record) are interested in returning. A community nursery nurse newly appointed to the health visiting team is interested in carrying on the principles of 5X5X5 in promoting play within this group and the weekly drop in access to health visiting will continue.

I continue to be optimistic about increasing opportunities for engaging youth and men because I am known, constantly around the estate and have seen their interest. My learning from this latest project was that groups need to be ready to run as soon as interest is shown in them. Willow, ceramics and stone carving were all acceptable media. I have no doubt that this is a valuable venture towards our aims and will I support search for further funding.

## Future engagement

*People have long memories if the experience was a good one*



## The Big Lunch

Individual change to  
global influence global  
change

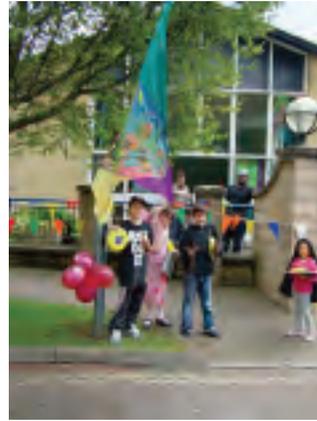
Group and community  
cohesion, co-creativity

Community and group  
celebration

A local project joins a  
national initiative

Creativity works to  
celebrate together and  
share experiences

Joined up with Fringe  
Art Bath For Boom Stage  
Festival



The Big Lunch is an Eden Project national initiative  
<http://www.thebiglunch.com/big-idea/big-lunch>

“We need Human Warming - Communal Social and Environmental Action, not just individual actions - as the antidote to Global Warming and Global Isolation”

*“Communities were built around agriculture and worked to the rhythm of the agricultural calendar, or were formed around a particular industry that bound them together. People’s surnames were often born out of their role and skill in the community: Smith, Baker or even Thatcher”!*

*“For many of us there is now no narrative as to why we live where we do, except to earn a wage. Whilst there are a significant minority of communities that are closely-knit and act as a beacon for neighbourliness, many of Britain’s communities are, at best, anonymous. “*

Quotes from Big Lunch Web Site



Boom Stage is a one-day music festival entirely dedicated to young people. The creators and founders of Boom are all under 18, and everything from the acts to the marquee has been overseen by them. The event consisted of two stages, the main stage and the acoustic tent, and close to 20 acts performed on the day. We tried to incorporate as many different genres of music into the day and had a mix of music from heavy metal to R&B. The majority of the acts were local however some of the bands needed transport to reach the event. Therefore we needed funding to cover their transport costs and, in some cases, pay them for their performance. Finnigan Illsley-Kemp

*"The event was a great success with around 1000 people attending"* Young Persons Comment

*"The bands were fantastic and the crowds loved every minute."* Young Persons Comment



**nesa** Supports, facilitates and enables young people to create their own steering groups, self organise and pursue their own ambitions and creative aspirations. Young Peoples cultures are always the movements of the future. What was considered subversive becomes tomorrow's mainstream activity.

This funded activity also ties in with a connective strand of work with Boom Stage, Rock School (Writhlington School) and Club Flix all groups of young people and work featured elsewhere in this publication relating to 21st Century Literacy and digital media developments with young people.

## Boom Stage

Connecting up in the communities

A Young Persons report and feedback

Finnigan Illsley-Kemp



## Festival

The creativity of  
collective effort

Many hands make many  
faces

At the Boom stage festival the community of Snowhill and Kensington Meadows joined together to celebrate and enjoy a festival of creativity and visual arts. This included the music provided by the Boom Stage organisers of young people and Fringe Art Bath and **nesa** arts activities. An earlier clay tower had been produced at Centre Track and a new one was made on the day that everyone could contribute towards. A quantity of clay objects produced by residents of Snowhill was also Raku Fired on site.



**nesa** works across the different communities in BANES to provide opportunities for creative festivals and celebrations. Much of the work produced during the year is then shared and added to, when people are enabled to contribute towards these festivals.



The art|works Radstock free creative community festival is an opportunity for celebration and creative expression from the collective communities of Radstock and Norton Radstock

This is the third year for this **nesa** sponsored event. It marks and provides a showcase for all the groups and individuals that nesa has worked with over the last year to join with the community and share what they have produced and create more together.

[www.nesacreativechange.org.uk/artworks/](http://www.nesacreativechange.org.uk/artworks/)

One of the key outcomes of the art|works event each year is to promote and encourage community cohesion and it would appear from independent research that it does do just this. To further develop the art|works positive flourishing community ethos **nesa** facilitates 3 open meetings prior to art|works to fully involve partners and community groups to encourage them to take ownership of the event and steer and shape future events. This joined up approach is already paying dividends as organisations such as St Nicholas Church; Radstock Library and Writhlington Sports and Leisure to name but three, are all funding workshops themselves as they appreciate the value of being part of **nesa** Creative Community Festival. As Judy Terry of Radstock Library says of art|works: "It's too good an opportunity to let slide. We want to contribute more as we had masses through the door". The community involvement meetings are held in the Tea and Trade all are welcome and in this way the event becomes deeply embedded in the social networking as part of the local what's on and local social calendar. This community has a heritage of strong mining communities that were devastated by the changes to industrial Britain in the last 30 years but there is still a collective community spirit under the surface, much as the coal and oil reserves below ground.

art|works

Mags Macrae

Community Festivals

Re-creation

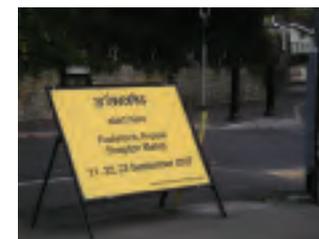
cohesion

*"the community spirit"*

*"the amount of fun things to do"*

*"This is just what the community needs, a chance to come together and have fun"*

Local resident



## Opportunities

Community ownership

Identity

Shared experience

Showcases

*“This is just what the community needs, a chance to come together and have fun”*

Local Shop Owner



The event demonstrates how a joined up, creative approach to a community event can have a real impact upon community pride and cohesion. Over 800 people attended last year's artworks event from Radstock and the surrounding areas to take part in a wide range of creative activities. Attendees were given the opportunity to sample a variety of workshops including clay, willow making, bag for life, drumming and jewellery making. Entertainment included musicians, choirs, a juggler, martial arts and dancers. A variety of brightly coloured flags produced by local primary school children and community groups marked the locations of the festivals activities.

The images shown here depict just two of the activities engaged in. The BMX and bike riding and the personalisation of 'Green' bags for life. art**works** events are community focused they are run by a steering group facilitated by **nesa** this enables community ownership and a deeper level of community commitment and stake holding. The same model or approach is used in, Boom Stage at Kensington Meadows, Keynsham Music Festival and the Big Lunch at Snowhill. These events are used as both showcase events for creative activities and workshops run year round as creative programmes or targeted activities run in partnership with other services or community organisations



In a discussion with Marie Huxtable, Marie mentioned that “*I had shown Marie what it was to look at the world through the lens of an artist*” and “*How each of us bring our own expertise of the world with and behind us in what we do*”. This includes our own particular expertise in a particular subject or our lived experiences. In summing up the Creativity|WORKS project I will show the relevance of socially engaged arts practice contextualised in our current diversity of cultures in a complex learning ecology specific to children and young people and the Creativity|WORKS project

To set the scene it is necessary to understand what is meant by ‘creativity’ Chris Kemp has quoted Ken Robinson “*creativity is the process of having original ideas that have value – more often than not this comes about through the interaction of different disciplinary ways of seeing things*”. He also says “*Creativity is as important in education as literacy, and we should treat it with the same status*”. By its very nature creativity has many definitions or descriptions in ‘Creativity Theory, History, and Practice’ Rob Pope lists how the idea of creativity has changed through different cultures and times. What was once only the preserve of god

‘The creator’ becomes ‘human activity’ or ‘natural ecology’ or a mix of both. Pope states in his after the end page “*In the end our society will be defined not only by what we create, but by what we refuse to destroy*’. The inference here is that Creativity is both an ambivalent force and a means of value judgement. The subject is vast and I have dedicated 34 years of arts practice as an artist/educator towards a deeper understanding of it.

For the purposes of this summary to the project I will focus on what Chris Kemp has identified as the key words in the National Advisory Committee’s report (DfEE, 1999). These are, **Imaginatively, Purposeful, Original and Value**

Creativity is at the core of our survival as a species and we need an increasingly creative population, generations of problem solvers and creative thinkers to provide positive futures not wasted talent or missed opportunities. We need to receive gifts that the next generation present us with.

If ‘Every Child Matters’ we must enable them all to fulfil their unlimited creative potential in their own time and in their own way, enabling, facilitating, supporting, challenging, interventions and revealing possibilities and opportunities is part of what a socially engaged artist does. “*To search for the good and make it matter.*”  
Suzanne Lacy

## Summary

Andrew Henon

Creativity|WORKS

Why

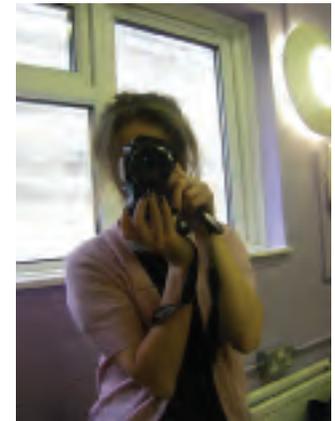
How

Who

Where

When

So What?



## Why

Regeneration

Diversity

Celebration

Opportunities

Access with potential

artlspeak

artlspace

artworks



Four examples of how creativity works in a processes of Regeneration.

Top left the use of available empty window space to offer change this leads to commercial advantage, an ever-changing shop widow is a widow that is noticed and looked at.

Top right a commercial gallery begins to profile socially engaged arts to promote regeneration of communities and artists living locally.

Local economy meets global markets. Here a diverse approach from a commercial gallery enables collective profiles to gain prominence and acceptance.

Bottom left the use of redundant space, an empty shop creates a retail void a negative image, one of recession rather than growth, here the empty shop is leased temporarily whilst the landlord seeks a tenant. It was not long before this vacant shop became a fully rented space. Similarly bottom right this space was empty in prime retail space a major problem for landlords and property developers as an empty shop in this context can have a dramatic effect on surrounding occupied premises. All of these examples have taken place through **nesa** projects and integrated into creative programmes linking in with festivals, exhibitions and key events whilst adding value as outcomes for participants on creative workshop and intervention initiatives.

These examples are concrete examples of how creativity can be applied in an actual use of space. The contents of the spaces have always been the work of participants and artists work. The spaces are multi functional opportunities, enabling the sharing of work begins a new phase in the creative process of personal development, marking a new journey or continuations of and existing one.

For individuals creativity offers hope, purpose and meaning, it offers the opportunity to create and to make changes and the resilience to respond to changes. This process is both liberating and empowering. Professional artists are experts in reflective practice, they make something, they think about it in different ways they do something else, change it, do something again, and change it again. Making is a thinking process in itself. Artists not only work with materials but with concepts, ideas, thoughts and possibilities. Kate Gold, Andrew Eddleston and Karen Dews each have provided us with profound and keen insights of what the creative process means to them in their practice. For participants contact with artists provides people with access to these ideas and ways of being and perceiving the world. This enables people to develop and question what it is they are doing, how they are doing it and why, but to also become familiar with the possibilities and opportunities to change things. Sometimes changing things for good, the transformation of materials becomes a metaphor and the means of actual transformational thinking. Making something and trying something new is a form of intelligence as shown by the work of Dr Howard Gardner's inquiry into multiple intelligences. An example of the process can be seen in the TASK wheel described by Marie Huxtable and research reference books like Visualising Research by Carole Grey and Julian Malins.

The process in simplified form

- Do something
- Reflect on having done it
- Change it
- Reflect (Long or short periods of time)
- Change it again
- Become familiar with changing things
- Reflect
- Try something else
- Look at similar things
- Share it
- Talk about it
- Do something else

An artist facilitates the process, a partnership worker from other support services or organisation enables and supports or picks up on issues if they arise. The artist works alongside others engaging in the process themselves and enabling others. Participants become increasingly more confident, empowered and engaged. In a group context a strong social network forms from shared experiences.

## Why & How?

Individual creativity

Group Creativity

Co-creativity

Collective and wider influences

Creative capacity

Social creative capital

## How, Who & Where?

Strong support network

Safe structural framework

Open or set parameters

Well resourced

Core Values and Principles

Experienced

Empathy

Living Theory

Action Research

Whilst creative engagement with the world happens all the time, all around us and nature's processes are in receptive and responsive relationships, process of continual change and dynamics of flow. We create situations and environments and situations and environments create us. The effectiveness of creative engagement and maximising co-creative possibilities relies on a number of factors. Creativity as a process can be engaged with almost anywhere and in any context. This is why if as a practitioner you engage with participants where they are or want to be, doing activities they want to do, some effective results can be obtained. The key is identifying content and context with concepts, delivery and methodologies of approach. This is where experience combined with empathy or previous shared lived experience (Life's Narrative Wreckage Jack Whitehead) is invaluable. Some key bullet points to focus on in the How, Who and Where?

- Know your art form know what it can do
- Know your client group
- Ensure support network or workers are fully aware
- Know and relate to individual needs
- Identify group needs
- Create a safe environment within which to learn
- Involve, facilitate and enable participation
- Consult, adjust, consult and modify, adapt and change appropriate to context
- Enable confidence raising slowly (Small achievable changes leading to major shifts)
- Clarity of purpose
- Prepare not plan (Plans go wrong in the fog of delivery things change, be prepared for change)
- Go with the flow but only dead fish float.

For creativity to work you need strong social networks, clarity of communication and trust. Trust is a key factor and above all the hardest to mend once broken. The recommended approaches to this work are action research based and living educational theory is the advanced form of engagement. Here everyone involved in the project is exploring their own questions of the kind 'How do I improve what I am doing' if everyone from participants to organisation support staff are engaged in this key process it is possible to effectively improve outcomes for all and to continue questioning core values and principles ensuring good and best practice. Creative workshops or learning experiences can take place anywhere however if they are hosted in specific venues then appropriate structures, policies and procedures need to be in place. This applies where ever creative informal or formal learning activities take place and **nesa** have a range of documents that cover this work. The **nesa** model provides an ideal starting structure for engagement.

This project has only been made possible by the dedication and commitment, abilities and skills of those people involved. The artists have each brought their own unique styles and skills in terms of the art forms and disciplines but also as educators, facilitators and enablers of the creative process in others these artists include Philippa Forsey, Jeff Body, Andy Southwell, Kate Gold and Andrew Eddleston, Angela Bell, Andrew Bolton, Lucy Rosewarne, Marina Sossi and Neil Light and the crews of Suited and Booted, Sarah, Chris, Morven and Jamie. The use of digital photography throughout this project has been facilitated by Karen Dews. Participants have all had the opportunity to use Digital Photography, to learn skills transfer but to also learn the different ways of seeing, capturing and reflecting that photography can offer.

The arts are not a tool, neither is creativity, the arts disciplines and professions are the developers and producers of artefacts and artifice (The means by which we abstract the world, conceptualise and communicate, all that is made by human beings) Languages are in a constant state of change and development, the arts both drive change, reflect change and respond to change, they are influential drivers of cultures and the means by which things happen.

The arts and artists work alongside other professionals to add value to what they do or improve or add co-creativity of engagement. The arts act as challenge, provocation and intervention as well as providing a range of making, conceptual or creative activities and a diverse range of working processes and approaches. Within the Creativity**WORKS** project there is a complex range of examples that contextualise the; Why, How, Who, Where and When creativity has been employed and worked not as a tool but as a process of exploration, co-creativity and enquiry.

Each project provides an example of where creativity has worked, what the core values and principles are and how it has played a significant influence in peoples lives from individual achievements to group and community developments. One can not separate out or fully explain the levels and complexity of influences experienced by everyone involved in Creativity**WORKS** it provides an example of a comprehensive case study and a showcase for all the participants involved.

The Creativity**WORKS** full evaluations feedbacks and reports are available on the nesa website the project has been delivered directly with beneficial outcomes for over 600 participants with a further 2400 participants indirectly influenced or taking part in creative events, exhibitions and presentations. The work continues from the Creativity**WORKS** seminar **nesa** event and for more information go to:

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

**Andrew Henon**

**When**

**So What?**

**We need creative individuals possibly more than ever before**



