



Out of the hopeless box

Creative Neighbourhoods:
an evaluation

Evelyn Carpenter
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This report would not have been possible without the generous and reflective contributions made by the young participants, and the insights offered by artists and partners of the Creative Neighbourhoods projects in Barking and Dagenham, Brent, Greenwich, Lambeth, Merton, and Southwark. One of the poems, *Untitled Words* by Jay Vethamony, inspired the title of this report (**Appendix 16**).

I hope that you enjoy reading this report as much as I enjoyed evaluating the Creative Neighbourhoods programme. I found much to learn from the words of the participants.

Evelyn Carpenter

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1. External evaluation

1.1 Aims of the evaluation

The Creative Neighbourhoods programme was established by London Arts to respond to the Government's Neighbourhood Renewal Strategy. The programme looked at two priority areas:

- combating racism in London
- young people at risk

The aims of the external evaluation were to assess the contribution creative activity made to inclusion and regeneration agendas, and to develop understanding about good practice in combating racism in London and working with young people at risk. This report also offers a model for evaluating inclusive arts practice.

1.2 Timescale for the external evaluation

The external evaluation was done over a period of less than a year. The external evaluator was appointed in February 2002 and asked to prepare a final report by March 2003.

However, Creative Neighbourhoods was ambitious in scope and aimed to test and demonstrate the long-term contribution creative activity can make to neighbourhood regeneration, a long-term impact. Also, Brent's performing arts training project had already started by the time the external evaluation did. So the evaluation could not look at long-term change arising from the programme, and dealt mainly with short-term benefits.

Bridgwood points out that few studies on the outcomes of art interventions have measured long-term change (see *Social inclusion: policy and research in the arts*, a paper presented to the Second International Conference on Cultural Policy Research, New Zealand, 22-26 January 2002, p.11). This report looks at the case for a longer-term evaluation of the Creative Neighbourhoods programme.

1.3 Theoretical framework

The aims of the external evaluation were to assess the contribution creative activity made to inclusion and regeneration agendas, and to develop understanding about good practice in combating racism in London and working with young people at risk. A combination of quantitative and qualitative evaluation was used to achieve this. The report author developed the methodological approach in light of her experience. The approach was also tested against theoretical frameworks for evaluating inclusive arts practice used in recent studies.

Appendix one lists writings that influenced the preparation of this report. The works of Angus 1999, Bridgwood 2002, Matarasso 1996, and Patton 1990 were particularly helpful.

The dimensions of the evaluation

To ensure a thorough evaluation of the Creative Neighbourhoods projects, three project dimensions were clarified – the context, the process, and the benefits (see Angus 1999, for example). The external evaluation aimed to assess:

- the context in which the projects were carried out to see if there were any outside factors affecting methods and results, and to obtain a profile of the local area
- how the projects were implemented, how the participants were involved, the skills of the artists and other staff, and partnerships
- the benefits and outcomes of the work, such as the changes in knowledge and skills of participants and artists, the artworks produced, the effect on partnerships, and the potential legacy of the projects

These three project areas gave a framework for looking at important questions, identifying relevant indicators, and deciding how to collect the evidence.

1.4 Developing indicators by agreement

The specific aims and objectives of each of the six projects shaped the external evaluation. It was important that the external evaluation was not imposed from above but rooted in the experience of project staff. To help ensure this, the six successful applications to London Arts were analysed to clarify their aims and objectives, and to examine how they would evaluate their work. This analysis was used as the basis for the external evaluation. Possible indicators and methods of collecting the data and information were then identified.

This analysis was used to create the frameworks for the quantitative and qualitative evaluation of the Creative Neighbourhoods programme (see **Appendixes two** and **three**).

These frameworks were discussed and agreed at a meeting of project representatives and co-ordinators in March 2002.

1.5 Methodology

The evaluation used a combination of positivistic and phenomenological approaches for collecting evidence.

The positivistic approach involved the collection of quantitative data using the form in **Appendix four**. This used Commission for Racial Equality (CRE) categories and asked for data about the participants, such as their age, gender, and group. The form also asked for information about the employment of artists and their profile, the art products, and audiences.

The projects involved relatively small numbers of participants and artists, so the quantitative information was used to compare and contrast the projects rather than to draw more general conclusions which might be transferable to a wider cultural context.

1.6 Qualitative evaluation

The phenomenological data was collected mainly through interviews and observations by the external evaluator, and from analysis of the projects' self-evaluation reports. The external evaluation also used visual documentation where available.

The methods of collecting evidence included:

- observation of at least one steering group/management meeting involving some or all of the project partners for each of the six projects
- observation of work in progress and public performances
- structured interviews with participants, artists, project co-ordinators and other staff
- documentary analysis of project reports and other self-evaluation material

The external evaluator tried to visit the projects during different phases. Some projects were complex. Because of limited time for the evaluation, fewer visits were made to the less complex projects – Brent and Lambeth's training programmes, for instance.

Appendix five sets out the visits and numbers of interviews. There were 29 visits and 47 interviews with:

- 30 young people
- nine artists
- eight staff

1.7 Avoiding sampling errors

There are significant difficulties with qualitative evaluation. For example, when gathering evidence from visits, there may be three kinds of sampling error:

- the visit might be during an unusual situation affecting the project
- the date and time of the visit may be at an unusual time during the project
- the individuals interviewed might not be representative of the group

The timing of visits was planned carefully with project staff to avoid these errors. The visit was cancelled or re-planned if an unusual situation happened or the project coordinator thought it would be unhelpful for the evaluator to be present.

Visits were also made at different stages of the project where possible. Some projects had a number of phases. Merton's Cardboard Citizens' forum theatre project involved taster sessions in schools, a week of drama workshops, a rehearsal period for the forum group, then a tour of the finished product. External evaluation visits were made during all these phases.

The young people were selected through a mixture of advice from the project staff and random selection by the evaluator. During some visits all, or many, of the young people were interviewed. Some bias in selection was unavoidable, but these measures helped to mitigate this.

1.8 Mitigating the evaluator effect

Another significant difficulty with qualitative evaluation is the effect of the evaluator. Participants and staff can react to the presence of an evaluator. The evaluation might change during the course of evaluation. The views of the evaluator can affect the interpretation of evidence. To help combat these difficulties:

- visits were made by agreement, and project co-ordinators were asked to explain to artists and young people why the evaluation was being done
- visits usually involved a period of observation; interviews took place at break times or when they would not disturb work in progress
- interviews were mainly with individuals. Interviews were recorded in front of the interviewee in writing. It was explained that a written record would be made of the interview and sent to the project co-ordinator and the artist
- the interview asked questions of the 'why', 'what' and 'how' type. Young people were asked, for example, 'what have the benefits of the project been?' not 'have you gained confidence as a result of participating in this project?' The same questions were used throughout the evaluation
- draft notes of interviews with the young people, artists and other staff were sent to the project co-ordinator and/or artist to check accuracy and give feedback. This also helped obtain multiple perspectives on the evidence
- evidence was obtained about the same event from multiple perspectives. A visit might involve observation by the evaluator of a workshop or performance, interviews with participants and one or more artists and interviews with other staff
- data collected through different techniques was used to show the themes and strands emerging from the qualitative evaluation. Evidence from interviews and observation was considered alongside the quantitative and qualitative self-evaluation material prepared by the projects

The external evaluation tried to understand the Creative Neighbourhoods projects from the point of view of the young participants, the artists, project co-ordinators and project partners. The themes set out in this report were drawn from the evidence, not determined in advance.

However, the evaluator's own values and understanding shaped the direction of the evaluation, and influenced the interpretation and analysis. The following sections set out briefly the values, principles and knowledge underpinning this evaluation of Creative Neighbourhoods.

1.9 Inclusion

The evaluator looked at the artists and participants who were engaged by the projects and the quality of the participative processes that engaged the young people in each project.

The report author assumed that the quality of participation, and how the projects were inclusive, depended on the extent to which the arts activities for the young people were democratic.

Four criteria were used to assess the extent that the arts activities were democratic. The qualitative evidence was used to show:

- the extent of equality between the participants, staff, and artists, and if each person had an equal value in the project
- who controlled the agenda of the project
- if there were opportunities for the participants to develop new understanding and skills to contribute better to the project
- how inclusive the project was

These criteria were based on the criteria for an ideal democratic process developed by the political philosopher R. Dahl in *Dilemmas of Pluralist Democracy* (1982) and quoted more recently by D. Held in *Models of Democracy* (1996). These criteria have been used successfully by the report author in the evaluation of a range of arts projects that aimed to be inclusive.

These criteria are also relevant to current national discussions about building social capital and its importance for community cohesion. Appendix C, 'An analysis of the concept of community cohesion', of the report of the Independent Review Team on Community Cohesion chaired by Ted Cattle in 2001, breaks down the concept of social capital into a number of areas including:

- empowerment – people feel that they have a voice which is listened to; are involved in processes which affect them; can take action to initiate changes
- participation – people take part in social and community activities; local events occur and are well attended
- social activity and common purpose – people co-operate in formal and informal groups to further their interests

These areas would be exemplified in democratic projects. This report looks at how Creative Neighbourhood projects helped build social capital in communities.

1.10 The arts, identity and society

Another assumption of the evaluation was the importance of the arts in helping to create a more inclusive society and to address issues of racism.

Karp says that people learn to be members of society in settings which can be called the institutions of civil society (I. Karp, S.D. Lavine and C.M. Kreamer (eds) (1992). *Museums and communities: the politics of public culture*. Washington DC: Smithsonian Institution Press, pp. 4-5) and that people form their main attachments and learn to be members of society in these settings. The arts have a particularly important role and provide some of the ways in which people define, debate and (re)create their identities.

The concept of identity is complex and it is beyond the scope of this report to explore it in depth. However, Hall describes identity 'as constituted not outside but within representation' (S. Hall (1990). 'Cultural identity and diaspora', in J. Rutherford (ed) *Identity, community, culture and difference*. London: Lawrence and Wishart, pp. 222-237). The arts are a way for people to create their identities. Identity, in this view, is not an unchangeable, essential characteristic of a person that the arts strive to represent but is created by the artwork and is articulated by it. For example, Hall describes Caribbean and Black British cinema 'not as a second-order mirror held up to reflect what already exists, but as that form of representation which is able to constitute us as new kinds of subjects, and thereby enable us to discover places from which to speak' (Hall, 1990: pp.236-237).

The arts also help transform perceptions of the national identity – as well as create the national identity itself – by showing cultural diversity. Hall shows that a national identity is formed and transformed in relation to cultural representation and that a nation is not only a political entity but also something which produces meanings, a system of cultural representation. People are not only legal citizens of a nation, he argues, they also participate in the idea of a nation as represented in the national culture.

Similarly, the Parekh Report (*The future of multi-ethnic Britain* (2000)) argues that the cultural fabric of a society – to which the arts make a contribution – expresses ideas of who 'we' are. To the extent that the cultural fabric is inclusive, it gives all people a sense of belonging and makes a strong stand against racism (Parekh 2000).

This evaluation will look at how the Creative Neighbourhoods projects helped young people create their identities, find new places from which to speak, and discover a sense of belonging in, and to, their communities.

1.11 Creativity

This report uses the concept of creativity set out in *All our futures: creativity, culture and education* by the National Advisory Committee on Creativity and Cultural Education (NACCCE) (1999, pp. 28-29). The NACCCE report states that there are four characteristics of creative processes:

- they always involve thinking or behaving imaginatively
- this imaginative activity has a purpose
- these processes must generate something original
- the outcome must be of value in relation to the objective

NACCCE says that creativity across the whole school curriculum can help to enhance learning. This evaluation of Creative Neighbourhoods will look at how engaging young people in creative activity outside the formal school setting, and during their own free time, also benefits their learning and broader personal development.

It is also important to look at how far Creative Neighbourhoods developed the creativity of participants, artists and project partners. *Barriers to the realisation of creative ideas*, a 2002 report from the National Endowment for Science, Technology and the Arts (NESTA), says that creativity is an activity that underlies many other valuable activities, such as innovation, research, collaboration, learning and entrepreneurship. The report says that creativity can be developed through:

- linking creative people with others to share questions and explore ideas in an atmosphere where there is no single right answer
- exposing people from an early age to a wide variety of disciplines and people

This report looks at how the Creative Neighbourhoods programme contributed to this agenda.

1.12 Structure of the report

The evaluative material from Creative Neighbourhoods to date has been structured to explore the following themes:

- the rationale for Creative Neighbourhoods and an outline of the achievements of the whole programme based on the quantitative information collected
- a description of each project – the context, the aims, the partners and the arts programme
- an assessment of how young people were reached and engaged in each project, and
- the quality of their participation
- the learning outcomes of the creative activity
- if the projects reached young people at risk and how the projects combated racism
- the contribution of Creative Neighbourhoods to regeneration agendas, its legacy, and what can be learned from the six partnerships
- conclusions about good practice and recommendations to arts funders, regeneration agencies and arts organisations

1.13 Terminology

The notes on terminology set out in the Parekh Report have guided usage in this report (Parekh, 2000).

- minority/majority – 'minority' has connotations of 'less important' or 'marginal' which are often insulting and mathematically inaccurate. It suggests that everyone who does not belong to a minority is a member of a majority in which there are no significant differences or tensions. The use of 'minority' and 'majority' is avoided
- ethnic – all human beings belong to an ethnic group. However, the term 'ethnic' implies not-Western or not-White in popular usage. This report avoids using 'ethnic'
- race – the words 'race' and 'racial' are not used in this report in ways that might imply that the human species is made up of different races

2. Creative Neighbourhoods

2.1 Funding and priorities

New Audience funds

London Arts' Creative Neighbourhoods programme was a one-off initiative funded through Regional Challenge. Regional Challenge was part of the Art Council of England's New Audiences programme. This aimed to engage socially excluded communities in creative participatory arts projects and develop new audiences for the arts. This was the third and final year of Regional Challenge funding.

London Arts awarded £240,000 from this funding programme to Creative Neighbourhoods in 2002/2003. Local authorities had to raise funds from other sources to support the programme. London Arts wanted to test new strategic partnerships with local authorities to get significant levels of new funding for the arts in deprived communities.

The Creative Neighbourhoods programme responded to the government's Neighbourhood Renewal Strategy (NRS). It looked at two priority areas:

- combating racism in London
- young people at risk

The reasons why London Arts chose these priorities are outlined below.

Combating racism

Racial violence had increased massively since the 1999 Macpherson report. Reported racist incidents in the Metropolitan Police area were around 5,000 year-on-year in the four years from 1994. The number of reported incidents rose to 11,050 in 1998/99 – an increase of 89%. In 1999/00 the figure more than doubled again to 23,346, an increase of 111%. (Institute of Race Relations (2001). *Counting the cost: racial violence since Macpherson*. London: LBG).

The Children's Rights Commissioner for London found that just over one third (36%) of London's children under 16 belonged to diverse groups (Suzanne Hood (2001). *The state of London's children*). Children from these backgrounds were more likely to be bullied than white children. A large national survey found that bullying and racism were closely related (Katz et al. (2001). *Bullying in Britain: testimonies from teenagers*).

A recent research report into inter-group and inter-racial violence among school students in a London neighbourhood found that diversionary activities seemed to affect incidences of violence (Pitts, Marlow, Porteous and Toon (2000). *Inter-group and inter-racial violence and the victimisation of school students in a London neighbourhood: key findings*. London: ESRC).

Young people at risk

London Arts did not define 'young people at risk' for the local authorities applying for funding from Creative Neighbourhoods. But the 'at risk' group included young people who were offenders, excluded from school or from disadvantaged areas or areas with high levels of unemployment.

Young people faced particular disadvantages in London. London featured prominently in the Prince of Wales Trust's map of disadvantage and had the highest levels of need overall. London had the highest population of young people, and high levels of benefit dependency (Prince of Wales Trust, *Research Summary, mapping disadvantage: young people who need help in England and Wales*, 2002).

Young people were more at risk of offending in London. The 2002 annual MORI survey of young people found that London was most likely to be home to the typical young offender and was where young offenders were least likely to be caught. The typical offender was male, white, aged between 14 -16, excluded from school and had committed five or more types of offence (Youth Justice Board (2002). *Executive summary of the MORI 2002 Youth Survey*).

Research also showed that young black people were disproportionately represented in the youth justice system and that criminal behaviour was linked to the kinds of social and economic disadvantage found in London – poverty, social exclusion, drug and alcohol abuse and time spent in the care of local authorities (Goldson and Peters (2000). *Tough justice: responding to children in trouble*. London: The Children's Society).

Young people were also victims of crime or had high levels of fear of crime based on their personal experience. The Crimestoppers Youth Crime Survey September 2002 found that:

- 42% of 10-15 year olds in the UK were very worried or fairly worried about crime (the figure is 35% in boys and 48% in girls)
- 18% of under-15s had been a victim of crime (22% boys and 15% girls)

Research by Victim Support (February 2003) showed that one in four young people aged 12 to 16 had been a victim of crime in the past year. The research showed that the level of crime against this age group was consistent over time, widespread and affected boys and girls equally. Almost half (42%) of those who had been victims had been subjected to repeat incidents – with some reporting more than five incidents in the past year.

This report looks at how Creative Neighbourhoods projects reached 'young people at risk', both victims and perpetrators, how this was achieved and the implications for the projects.

2.2 Successful applications

London Arts selected six projects from 16 applications. The selection criteria were based on the project's artistic vision, its realism, its value for money, how it would be sustained and the likely impact on the chosen neighbourhood and local authority.

The successful applications were from:

- Barking and Dagenham
- Brent
- Greenwich
- Lambeth
- Merton
- Southwark

These partnerships raised over £355,000 from sources such as New Deal for Communities (NDC), the European Social Fund (ESF), the Single Regeneration Budget (SRB) and other local sources as well as the Creative Neighbourhoods funding.

Funding was for from January 2002 until March 2003, but some projects ran for longer than a year supported by the additional funding.

The outline financial information for the six local authority areas and their financial partners is set out in **Appendix seven**.

2.3 Programme achievements

Data for the whole Creative Neighbourhoods programme is set out below. Each project is described: the context in which it took place; its aims; its partners and the arts programme. Quantitative information about participants, artists, artworks and audiences for each project is detailed in **Appendixes seven to 14**.

Firstly, the achievements of the whole Creative Neighbourhoods programme.

Participants

892 young people took part

- their age ranges were 9-11 (27%), 12-16 (51%), 17-19 (18%) and 20-25 (4%). See **Appendix eight**
- their groups were White (22%), Asian (6%), Black (34%), Mixed (5%), Chinese and Other (10%) and Unknown (23%). Further details in **Appendixes nine and ten**
- 66% took part throughout the project and 59% took part in the final event. See **Appendix 11**
- 19 people went on to further education from the two training programmes for older young people in Brent and Lambeth. An additional 27 participants across the whole programme were considering further education. Further details in **Appendix 11**

Artists

101 artists were employed

- their art forms were carnival, circus, comedy, dance, film and video, literature, live art, music, new media and digital art, theatre and visual arts. Details in **Appendix 12**
- their groups were White (51%), Asian (3%), Black (41%), Mixed (2%), Chinese and Other (2%) and Unknown (1%). See **Appendix 13**

New art products

- 59 artworks were created for performance
- 56 artworks were created for exhibition
- 12 artworks were created for publication or recording
- 53 artworks were created for distribution via the web or broadcast media
- 45 were creative writing
- one public artwork was created. See **Appendix 14** for detail

Audiences

- the total number in audiences was 9054
- the estimated numbers of audience members new to arts events was 2210 (24%). See **Appendix 14**

2.3.1 Barking and Dagenham

Borough profile

Of the six boroughs participating in the Creative Neighbourhoods programme, Barking and Dagenham had the lowest population of people from all groups other than White (12%). The largest of these groups was Indian, comprising 2.6% of the total population.

The borough's Local Cultural Strategy 2002 showed that young people under 16 made up 24 % of the borough's total population, one of the highest proportions in London. The average incomes in the borough were the lowest in London and unemployment in the borough, at 4.5 % (April 2001), was higher than the national and London averages (3.6% and 3.1% respectively). An estimated 30,000 adults (a quarter of the total adult population) had needs in basic skills.

Project aims

The project sought to look at the priorities of Creative Neighbourhoods – young people at risk and combating racism. The arts workshops were based at a youth centre earmarked for capital development to establish a multimedia and film production facility for young people. The project offered training in film and video to unaccompanied asylum seekers and a wider group of young people. It aimed to raise skills levels, increase employment opportunities and decrease racist incidents between young people from different social and cultural backgrounds.

Partners

The partners were local arts organisations Loud Minority and Studio 3 Arts, London Weekend Television (LWT) and council departments. The project aimed to create a new partnership between council departments with a focus on arts activity to generate further funding.

Other organisations became involved from the voluntary and statutory sectors including a young women's group, a day centre for people with profound mental and physical disabilities, a group for young disabled people, the Millennium Volunteers, the Youth Offending Team and the Pupil Referral Unit for young people excluded from school, and schools.

Digitise

Artists from Loud Minority and Studio 3 Arts worked with a group of unaccompanied Kosovan and Albanian asylum seekers from January to June 2002 in collaboration with LWT. The group made a short film – *Yesterday, Today and Tomorrow* – for LWT's *Whose London* programme. The film got through to the last 20 of 80 entries.

During the summer of 2002, the group of asylum seekers was integrated with a wider group of young people who were considered to be at risk and had been referred through the Pupil Referral Unit and youth offender programme. This phase of the project involved the group making a film about life in east London and exploring issues such as racism, bullying and fear of crime. The project also ran a website design introductory course to prepare for a longer project in autumn 2002 to create a Digitise website managed by young people.

2.3.2 Brent

Borough and neighbourhood profile

Brent had the second largest percentage (53.7%) of not-White residents. Over half of its population was South Asian, with 46,800 (18.3%) Indian and 10,4000 (4.1%) Pakistani. Brent also had high numbers of Black African and Black Caribbean people, the latter making up 10.2% of its population.

The project was based on the Stonebridge estate in Brent, and also aimed to benefit residents of the neighbouring deprived wards of Harlesden and St Raphael's. St Raphael's and Stonebridge wards were within the top 3% of the national child poverty index.

A very high proportion of Stonebridge residents were under 16, and high levels of residents were registered unemployed or looking for work. The unemployment rate for young people under 24 in St Raphael's ward was also high.

Project aims

The Brent project was led by the Stonebridge Area Youth project (SAY). SAY provided the opportunity for young people to use the arts to change their lives. It aimed to engage young people in the arts and break the cycle of disaffection, exclusion and lack of opportunity.

The Creative Neighbourhoods project offered performing arts training for young people aged 14 to 24 from the Stonebridge estate and the wards of Stonebridge, Harlesden and St Raphael's. The aims were to encourage the young people to take further education and training and gain employment in the cultural industries. The project developed from an earlier theatre workshop that had encouraged some participants to take up further training and theatrical employment.

Partners

The Creative Neighbourhoods project depended on the collaboration of a core group of partners and a much wider network to offer specialist expertise and make referrals to the project. The core partners were:

- arts organisations – Carib Theatre and Tricycle Theatre
- Brent Council's Community Development Directorate
- Stonebridge Housing Action Trust (HAT)
- the College of North West London

Some of the many other organisations that became involved were:

- local arts groups (Stoned Arts)
- health agencies (Brent and Harrow Primary Care Trust, Blackliners, Addaction, Sexual Health on Call)
- youth services (Brent Youth Services, BEARS Youth Challenge, Local Employment Access Project, Lifetime Career Service, West London YMCA)
- crime agencies (Wembley Crime Action Zone, Brent's Youth Offending Team, the Probation Service, the Poor Trust)
- other networks and agencies (Brent Refugee Forum, Social Inclusion Unit)

Headz High in NW10

Initial research and development took place in January to September 2001, funded through the SRB. A launch took place in April 2001 featuring the Area Youth Foundation from Kingston, Jamaica. Training began in October 2001 with 24 participants.

Performing arts workshops were offered for three terms each year covering acting, singing/rapping, dance/movement, writing, stage management, costume making, lighting and sound engineering. Supplementary training included personal presentation and communication skills. Participants were taken to the theatre, heard outside speakers covering health-related topics and took part in comedy, design and storytelling workshops.

Participants worked towards a performance, *Headz High in NW10*, which they scripted and performed, during the third term. A summer programme then encouraged new members to join for 2002/03. This also culminated in public performances in Brent during the summer and as part of the Brent Black History Month Launch at Harlesden Library.

2.3.3 Greenwich

Borough profile

19.7% of Greenwich's population came from not-White groups. Greenwich's wards had higher levels of educational deprivation than those in the other six boroughs that participated in Creative Neighbourhoods. Greenwich had 17 wards (including St Mary's, Woolwich Common, Glyndon and Arsenal) in the top 10% most educationally deprived wards in England. St Mary's fell in the top 2%.

The Metropolitan Police report on racist incidents showed Greenwich had the third-highest number of racist incidents in London. 1,209 were reported in 1999/2000.

The Greenwich project was based in Woolwich and Plumstead and specifically focused on the wards of Glyndon, Arsenal and St Mary's. Youth unemployment rates in these wards were high and there were high levels of crime and racist incidents.

Project aims

The Greenwich project, *The Art in You*, was a collaboration between young people, artists and social agencies using digital media and live performance to ask questions about place, identity, image and reality. The target groups were young people aged 12 to 18, particularly those from African, Caribbean and South Asian groups and those at risk of offending.

Partners

A wide range of partners collaborated including:

- locally-based arts organisations (Greenwich Dance Agency, Emergency Exit Arts, Greenwich Young People's Theatre, Independent Photography Project, Lotus Arts, Simba Music Project, Wrong Exit Theatre Company)
- council departments such as culture and arts, neighbourhood renewal, children and young people's services and the youth offending team
- Charlton Athletic Race Equality Partnership

The project also worked with:

- agencies working in the neighbourhoods (Woolwich Common Pathfinder, Community Participation Project, Archway Project)
- youth agencies (Pupil Referral Unit, Youth Offending Team, Connexions, Greenwich Youth Services, Greenwich Detached Youth)
- community organisations (Woolwich Common Estate Community Centre, Brookhill Community Centre, Rhamgaria Temple, Barnsfield Estate)
- secondary schools and other groups (Millennium Volunteers, local colleges, Greenwich Arts Forum)

The Art in You

There were two parts to *The Art in You: In a Day* and *In a Month*. *In a Day* consisted of five day-long projects and one three-day project. Several projects aimed to develop links and improve communication between the arts agencies in the borough. Brief details of the *In a Day* projects are set out below.

- *Vital Moves, the Next Step* – Greenwich Dance Agency and Wrong Exit made a short film with a choreographer and a rap artist
- *Morphing* – Lotus Arts used body paints and textiles to explore notions of identity
- *Save I.T* – Emergency Exit Arts and The Place Young People's Café designed personal tags on screen savers and made a 3D sculpture on which to project the tags
- *Digital Jammin* – Wrong Exit and Independent Photography created digital images, made a film about participants' likes and dislikes, and developed a web page using images created during the workshops
- *Stereo Lab* – Simba ran a sound engineering workshop to make CDs for the participants to keep
- *Safe* – Greenwich and Lewisham Young People's Theatres, Emergency Exit Arts and Voices refugee project used shadow play and projections to explore notions of safe and unsafe space

In a Month was developed from an analysis of the strengths and weaknesses of *In a Day*. It comprised workshops for young people during September and October 2002 in dance, digital arts, music and film. The programme culminated in an installation with live performances at Woolwich Town Hall.

2.3.4 Lambeth

Borough and neighbourhood profile

Lambeth's largest population group was Black, 27.1% of the population (37,700 Black Caribbean, 27,400 Black African and 10,800 Black Other).

The Lambeth project, Creative Connection, was mainly on the Clapham Park estate and was in collaboration with the Clapham Park Project, funded by the New Deal for Communities (NDC). The Clapham Park Project provided additional funding to the Creative Neighbourhoods project to enable it to run for three years.

The area suffered severe deprivation. Only 38% of Clapham Park residents were in employment and 13.4% of 18-25 year olds were unemployed. There were high levels of crime locally (17,420 crimes per 100,000 people in the area, compared to an average of 9,785 for England [Metropolitan Police 2000]). A high percentage of residents of working age lacked any qualifications, and there was an unmet need for training in information technology (IT) skills.

Creative Connection wanted to take advantage of the opportunities available through Lambeth's growing cultural sector. This offered many types of employment which Clapham Park residents were finding difficult to access.

Project aims and partners

Creative Connection was in partnership with the borough arts unit, London Printworks Trust, Raw Material Music and Media and Photofusion, as well as the Clapham Park NDC.

The project aimed to overcome the barriers to education, training and jobs, particularly within the creative industries, for young people aged 16-25 living in the Clapham Park NDC area. Specific objectives were to:

- improve residents' employment prospects, particularly within the cultural industries
- reduce levels of crime committed by 16 to 25 year olds
- develop an on-going programme of arts activity within the Clapham Park NDC area and provide on-going access to creative activities for young people in Clapham Park
- improve young people's information and communications technology (ICT) and other basic skills, to raise their aspirations and self-confidence
- help residents to increase their formal qualifications and to go on to further and higher education and other training and learning opportunities

The project was designed to address social exclusion and the high rate of unemployment faced by young people from Black and other groups within Lambeth.

The Clapham Park work ran alongside Single Regeneration Budget (SRB) 6 funded work and helped to roll out the programme to areas of Lambeth not covered by the SRB6 funding.

Creative Connection

Creative Connection offered an integrated programme of professional art, design and media training to young people aged 16 to 24 from the Clapham Park area for three years.

There were five elements to the programme:

- introductory sessions to encourage people to join the programme
- training sessions led by professional artists, including practical workshops
- one-to-one support
- seminars from professional artists
- public performances and showcases of the work created

The project planned to offer accreditation through the Open College Network at levels 1, 2 and 3 as part of the programme. In order to provide a high-quality training experience, each training module was limited to a maximum of 10 places.

There were problems getting people from Clapham Park to take part – despite the success of the Lambeth-wide SRB6 element of the Creative Connection project, which was oversubscribed. As a result, the partnership altered the nature of the programme and worked in partnership with the Knight's Youth Centre and Lambeth's Youth Inclusion Programme to run a new series of courses based at the Youth Centre from December 2002 to March 2003. The aim was to attract participants from the short courses on to the main workshop programme.

2.3.5 Merton

Borough profile

22.8% of Merton's population were made up of not-White groups and the majority of people in these groups were Black or South Asian. One of its wards – Lavender – was in the top 11% of the child poverty index.

The Creative Neighbourhoods projects were mainly in Merton's most deprived wards. These were mostly in Mitcham and were amongst the 25% most deprived wards in the UK.

These wards had significantly higher levels of Black communities, single parent households, and young people under 16 compared to the borough averages. There was economic deprivation, child poverty and high levels of crime compared to other areas in Merton. Racial incidents had continued to rise and young people committed the majority of racially-motivated crimes. Over 50% of suspects were between 10 and 17 years old.

Project aims

Merton's Creative Neighbourhoods project had two strands for different age groups:

- a storytelling project for young people aged 10 to 14. It used storytelling to explore issues of concern, challenge discrimination, improve young people's tolerance of difference and help them manage anger. Their teachers and support workers were trained in storytelling techniques
- a forum theatre project for 14 to 17 year olds at risk of exclusion from school or referred by the Youth Offending Team. The project aimed to increase the participants' tolerance and sense of community and to involve a group usually excluded from arts activities in a high-profile theatre project

Partners

The partners for the two projects were Merton Partnership Against Crime, the borough's Arts Development Service, Koromanti Arts and Cardboard Citizens. Other partners for specific aspects of the projects were:

- crime agencies (Youth Offending Team, Merton Racially Motivated Crime Project)
- education services (school inspectors, Ethnic Minority Achievement Service, Pupil Referral Unit, schools)
- community organisations (Asylum Welcome, South London Tamil Welfare Association, Ethnic Minority Centre, South London Irish Centre, Merton Afro-Caribbean Association)
- cultural groups (Chinese Artnet, Openhaus Communications)

Urban Bloodlines

Urban Bloodlines was led by Koromanti Arts, a Merton-based arts organisation promoting contemporary African and Caribbean arts practice through storytelling, dance, film and education programmes. A pilot project was held in one of the schools and evaluated to prepare for a programme of workshops in Merton schools and for the Pupil Referral Service in the autumn term of 2002. The selected schools were in Merton's most disadvantaged wards. The project went to 13 schools and the Pupil Referral Unit, and 245 young people participated in the project.

An INSET day for teachers was held before the programme started to prepare them for the workshops, share storytelling skills and enable the teachers to continue to use storytelling when the workshops were over.

Each workshop finished with an evaluation involving the teacher and the artists to plan the next day's session, and there was a final evaluation session at the end of each school-based project.

The workshops took place over five days and began with a performance by the artists. The workshops showed how to view stories from the African and Caribbean tradition, how they may be used as a tool and how they may help to diffuse situations. The workshops dealt explicitly with issues of concern to the community such as racism, intolerance and difference.

A New Deal trainee who wanted to become a professional storyteller shadowed one of the artists and offered the children skills in rapping. Three community storytellers from different communities also contributed to the project, after a day's training to prepare them for working with young people who may have challenging behaviour.

Project workers encouraged children to write their own stories in groups and taught them to introduce movement and music to the storytelling, and to involve the audience. There was an opportunity for the workshops to culminate in a performance for fellow school-pupils and parents. 1014 pupils, parents and others attended these performances.

Livin' It Up

Livin' It Up was led by Cardboard Citizens. It began with a number of taster workshops in schools and youth clubs during June and July 2002 to interest young people in joining more extensive drama workshops. 25 young people took part in a forum theatre training workshop held during the first week of the summer holiday. From this, seven were selected to take part in a four-week rehearsal period. The rehearsal period allowed the young people to devise a script and develop their drama skills, to enable them to perform and tour a forum theatre piece. The project culminated in a three-weeks' tour of *Livin' It Up* to schools and community centres, with a final performance for families and friends at the Polka Theatre in Wimbledon in October 2002.

2.3.6 Southwark

Borough and neighbourhood profile

Southwark had a large number of people from Black and Chinese communities. Its Black population was the third largest in greater London and represented 23.2% of its population. 1.5% of its population were Chinese.

According to the 2001/02 Local Labour Market Survey, unemployment in Southwark was 4% higher than the London average: 10.7%, contrasted to a London average of 6.6%.

Significant sections of Southwark's population live in the most deprived areas of England. It is ranked as the twelfth most deprived district in the country. Its employment and income deprivation are particularly severe.

The Creative Neighbourhoods project focussed on two areas – south Bermondsey/north Livesey and Bellenden/Nunhead. The latter had high levels of youth crime and a level of unemployment above the borough average.

South Bermondsey/North Livesey included some of the most deprived areas in the country with poor health, child poverty, educational deprivation and one of the highest levels of reported racist incidents in the Metropolitan Police area (information from Area 2 and 4 Local Area Action Plans 2002-2004).

Project aims

The project aimed to reach young people at risk, to address issues of territory and racism, to improve local environments and to broaden young people's knowledge and experience of the area. The project was part of Southwark's Neighbourhood Renewal Programme and aimed to complement initiatives by the Metropolitan Police to address 'anti-social behaviour'.

Partners

The work in Bermondsey involved a collaboration between Southwark Education and Culture Department and Southwark Housing Regeneration Initiatives Team. This partnership helped the project to gain capital and revenue funding and to be promoted through the Neighbourhood Housing Offices and Estate Wardens. The project liased with the Neighbourhood Renewal Forums and the Youth Strategy Group for Bermondsey. This latter network was establishing a strategic programme with the Government Office for London. The project linked with the Greater Peckham Alliance, the Fast Forward Project and the Damilola Taylor Centre in the Peckham area.

Shifting Territories

Shifting Territories was made up of the following strands:

- Peckham Young People's Festival – a festival on 1 August 2002 led by 11 young people aged 15 to 18 from the Peckham Youth Forum. The young people commissioned and staged presentations and performances that profiled some of the artistic and cultural opportunities within the borough. These included street dance, a DJ and choral performances
- Corbett's Passage, Silwood Estate – a two-week summer programme of daily workshops in graffiti art, metalwork, film, video and performance which took place in a railway arch. The project created a graffiti wall and a metalwork installation for Corbett's Passage
- Southwark Young People's Map Project – young people were involved in researching, writing and designing a cultural map of the borough during the summer of 2002. The project involved exploration days, when 43 visits were made, including to the Globe Theatre and Tate Modern, followed by a day working on the iconography of the map, using photographs and observations recorded on the visits. The young people also produced radio interviews about their favourite visits. The Public Record Office requested a copy of the map. The project continued with a group of young people from the Corbett's Passage project
- *Bruk Out*, Damilola Taylor Centre, Peckham – a music and dance event in December 2002 involving 70 performers to an audience of 400 after two days of intensive rehearsals and workshops. The event was managed by a group of young people who recruited the participants and stage-managed, videoed and hosted the event

Circ-Arts, Salmon Centre, Bermondsey – building on previous circus skills work which had taken place at the youth centre, 15 young people aged 8-15 joined an eight-week programme of workshops culminating in a performance in December 2002. The project used the themes of the Bermondsey Railway first developed for the Corbett's Passage project. A video was created to run in time with the live performance using urban shots of Bermondsey, historical archive material and footage of older people talking about growing up in the area.

3. Democratising the arts

3.1 Reaching participants and audiences

The evaluation looked at how the young people were involved in the projects. It asked if people took part in the projects on a voluntary basis or as part of another activity of which they were already a part. It also looked at how the audiences for the art products were reached and which were the most effective ways of reaching them.

There were two broad categories of projects:

- those with young people who were already part of a group and were, to some extent, a captive audience
- those with new groups of young people who took part voluntarily, and in their own time

However, being part of a captive audience and choosing to take part were not always mutually exclusive:

I was ordered by the Court to attend. If I had had a choice, I would still have come.

Peter, aged 15, *Digital Jammin*, Greenwich

Barking and Dagenham

Barking and Dagenham initially engaged young people who were part of a group already. The group of unaccompanied young asylum seekers met regularly on a Friday evening at the youth centre where the new film and media facility was to be developed. These young people could choose to participate or not – there were other activities they could choose, such as football. They found out about the project directly from the artists who encouraged them to take part.

The project was widened to include young people who were not part of a group already. The asylum seekers helped to promote the project to other young people. Some new participants were referred by local agencies. The project during the summer began with just three young people and quickly grew to 17 over just three workshops. The enthusiasm of the young promoters and the variety of workshops on offer were reasons for this successful recruitment. 50 other young people later took part in the website design, music and documentary video production phases of the project. The project learned a great deal from the earlier problems of recruitment. Successful recruitment depended on good communication with the youth service staff running the centre where the project took place, and the priority these staff gave to the work against the youth centre's own summer programme, which was competing for young people's involvement at that time.

Brent

Both the Brent and Lambeth projects recruited new groups of young people for training programmes.

The Brent project was aimed at young people between the ages of 14 and 26. There was an extensive advertising campaign on local radio and in the local press. There was also leafleting on the Stonebridge estate, in local libraries, through statutory education, health, welfare, leisure and employment services, through the Youth Offending Service and through word-of-mouth. The response was overwhelming. The programme started with 35 young people and numbers increased weekly by word-of-mouth. From Brent's monitoring information, the most effective marketing tools were radio, word-of-mouth and through the Youth Outreach Forums. Brent decided to build on the use of local radio by organising live radio interviews for participants to promote the project for the subsequent training course.

Recruitment to the second course was also successful. The group was split in two according to performing arts experience and this helped sustain the motivation of participants.

Greenwich

One of Greenwich's projects, *Safe*, was recruited mainly from an established school drama group for refugees and asylum seekers. However, the remaining projects of *In a Day* needed intensive promotion involving:

- the distribution of a publicity brochure in neighbourhood renewal areas, helped by the project team and in collaboration with youth workers
- presentations to agencies, youth clubs and community organisations
- using links already established by the arts organisations with young people
- mailings through the council's internal post

Greenwich found the most effective ways of recruitment were personal contact with young people who had already done a similar project, through links with agencies such as the Youth Offending Team and the Pupil Referral Unit and through liaison with social services.

There was a big publicity campaign for the *In a Month* part of the project involving:

- 10,000 flyers and 200 posters
- a radio campaign
- local press

The public performance and exhibition were advertised using a banner in Woolwich Town Centre. The event happened in the Town Centre to maximise the audience. About 250 people attended the performance though only 30 attended the exhibition. Most of the audience were acquaintances of the participants and those working on the project. The project's self-evaluation suggests that the publicity and promotion required more administrative help, and a more strategic approach.

Lambeth

Lambeth printed flyers, which were distributed around the borough and focussed on Clapham Park estate. An outreach worker visited the estate, put flyers through some doors and spoke to young residents about the project. They were invited to taster sessions held in the local youth club in early August 2002. Outreach work continued on the day of these sessions. The project also liased with Noh Budget films, which had run a video project based on street culture and crime. The project team enlisted young people previously involved in training to promote the project to their peers.

The project thought that a dedicated outreach team might be used to target areas with promotional information about future training courses. This led to good recruitment for the second year of the project and higher participation from Clapham Park estate.

Merton

Merton's *Urban Bloodlines* was designed for a captive audience – groups of school pupils during school time. Schools in areas of high race crime were selected together with young people excluded from school in the Pupil Referral Unit. Although aiming at a captive audience, it was necessary for the project team to promote *Urban Bloodlines* intensively to school inspectors, local agencies, and the Social Exclusion Team. A special meeting was held with the head teachers, and each school was telephoned to ensure they had not forgotten to apply for the project. As a result, there was a full uptake from schools in the targeted areas.

Once the schools were involved, the project tried to chose young people with the greatest need. This was emphasised during the training day for teachers. Out of the 14 schools that took part, nine chose young people from a variety of classes. At the Pupil Referral Unit, the storytellers worked with all the young people who were designated to the Unit that week. Very few of the young people dropped out of the project or went sick during the week. 240 attended every day out of the 245 who started the project. Three young people missed the final performance at one school due to Eid celebrations. One young person was relocated with her refugee family the day before their performance. Another child was removed from the project because of aggressive behaviour.

Merton's *Livin' It Up* project with Cardboard Citizens also developed strong links with schools. For the first phase of the project, taster sessions for school pupils during school time were promoted through written information, phone calls and meetings. At the school-based taster sessions, participants were given leaflets publicising the next phase of the project to take place during the summer holiday, and asked to fill in contact details in order to take part. This attracted a group for the next phase. The Merton team found attracting young offenders to the project difficult, despite the support of senior practitioners in the Youth Offending Service.

The project co-ordinator had to make frequent phone calls to participants to keep them involved during the initial workshop week in the summer holiday. However, the final group chosen to prepare and tour the forum theatre was very effective in recruiting audiences from friends and families. A large audience viewed the work at Mitcham Library Hall and the gala performance at the Polka Theatre reached a new young audience for the venue.

Southwark

Two of Southwark's projects were aimed at existing groups. The Peckham Youth Festival recruited young people from the Peckham Youth Forum who designed flyers, co-ordinated estate-based distribution and used word-of-mouth to build interest in the event. Posters and banners around Peckham Square and Peckham High Street also raised the profile of the event.

Participants for Southwark's Children's Cultural Map were drawn firstly from an existing participatory group, the Young People's Forum. Other young people, members of the Sojourner Truth Centre, were recruited by telephone.

Recruitment to follow-up workshops was left to one of the partners to organise. Unfortunately this did not happen, so follow-up workshops were established for the Corbett's Passage installation group.

A variety of methods were used to build the new group for Southwark's Corbett's Passage installation:

- local wardens, tenants groups and neighbourhood teams distributed fliers on the estates
- Southwark housing targeted young people from the Abbeyfield and Lynton Road estates who had participated in previous project-work and expressed an interest in future arts opportunities
- the Creative Neighbourhoods' co-ordinator went to a range of tenant, neighbourhood, council and community events which might refer young people to the project
- staff did recruitment drives across the estates encouraging young people to take part in the workshops once the project was underway

Young people led the most successful marketing – through word-of-mouth recruitment from their peers. This resulted in a group of three on the first day growing to 22 by the third day.

The project used local press and sent direct invitations to a launch event to reach a wider audience for the work. A short video made by the young people was used to promote the project to funders and others.

3.1.1 Careful planning

Establishing new groups for the projects may seem to require more intensive publicity and promotion than working with existing groups. But both Barking and Dagenham and Southwark found difficulties in working with established groups, and that partnerships required careful communication to make agreements and co-ordinate efforts.

3.1.2 Friends and trusted adults

It was not effective to use every available promotional opportunity to recruit participants. The evidence shows the importance of personal contact and the value of young people promoting the projects to their peer-group. Most of the participants interviewed, apart from those already in established groups, said that they had heard about the project from a trusted adult or through a friend. Some of those who heard about the project through a group, such as a youth centre, said that presentations by the artists encouraged them to join. Very few young people interviewed during the external evaluation said that they joined the project because of leaflet or poster publicity.

There was also evidence that the large audiences for the work were mainly friends and family of the participants or had received personal invitations to attend the event.

3.1.3 Quality of young people's participation

The quality of the participative processes had an effect on how their interest was sustained. To assess this, the evaluation looked at how democratic the projects were. Qualitative evidence was analysed to assess:

- who controlled the agenda of the project
- if there was equality among participants, staff, and artists and if each person had an equal value in the project

Control of the agenda

Each project concept had already been determined by the Creative Neighbourhoods partnerships in order to make applications to London Arts and the other funders, yet the young people were able to control the agendas of the projects and their directions.

The project concepts were relevant to the needs and interests of the young people, even though they were not involved in the design of the original project. Their agenda shaped the direction of the work and the content of the art products. This is clear from many of the reasons given for participating:

I wanted to learn something more in a different field. I am an actor – that is my thing. It is good to learn different aspects which tie into drama and acting, such as photography, costume, printing and music. There are professional links, I feel.

Jay, aged 19, Lambeth workshop

Why did I join the project? Basically, because I had been told what the Creative Connections programme offered in terms of teaching and outcomes. Me and my colleague work in a studio together and are setting up a record label – Stroke Productions Co Ltd. We thought that the training would help us get understanding, and help us to start to put together logos, merchandising, and ideas for the company.

Philip, aged 22, Lambeth workshop

I want to be an actress...I hope to be involved in the benefits of the project.

Lisa, aged 15, Merton drama workshop

The project was attractive for some young people not just because of its content but also because it took place nearby:

I came to the workshop because it is nearby and something to fill the time.

Anthony, aged 16, Merton drama workshop

There was evidence that the projects retained a high proportion of young people throughout their duration – whatever the initial motivation for attending the projects – and that some returned to participate in later stages of the work.

It was important that the young people were able to shape the project and influence its direction. The creative content of videos, visual material and performances was the choice of the young participants in all the projects, though the artists sometimes made final decisions about what would be presented publicly. Some examples from projects directed at different age groups are set out below:

Everyone had a hand in creating the play. We wrote on a piece of paper things that go on in Merton.

Myles, aged 14, Merton Forum theatre tour

One of the aspects...is to involve them in all the creative aspects of the project. All the material and all the things that we concentrate on come from them. The production in July will come out of a series of workshops on issues important to them. We had a discussion one day about what was important to them, the things that affect them. The content comes from them. They have made a sketch out of it. We, with our technical skills, can enhance it. For example, a lot had experience with teachers at school who told them they were hopeless. They have produced a sketch about this...At the end of the day, however, we have control over what goes in the production.

Marissa, workshop assistant, Brent workshop

I've been doing graffiti, metal-work, and I made a play about Romeo and Juliet. All the work has been to my design. In the play, for instance, I directed, and played Tybalt. My role was to drag Juliet away from Romeo.

Rachel, aged 10, Southwark, Corbett's Passage

I have been designing my own designs here and at home. Then I bring them in to show Bridget. I've been drawing them up with a pencil and putting 3D in and finishing them. I chose all the colours. I've done spray painting in the youth club before. Here, I've learned how to mix colours, how to design my own picture, how to put different colours in so that they come out exactly the same.

Louie, aged 12, Southwark, Corbett's Passage

It was clear that having control over the project encouraged the young people to keep attending.

Equal relationships

The evaluation asked if the Creative Neighbourhoods projects involved the one-way transmission of knowledge and expertise or if there was an equal relationship between artists and participants.

Although the young people may have controlled the agenda of a project to a great extent, there was also a balance in the benefits arising for artists and participants. The working relationships between young people and artists were deepened when both sides saw mutual benefits. This helped motivate the young people to commit themselves to the work. The value of the role of the young people in the project and the equality of relationship between artists and participants (even though there may be great differences in age, experience, expertise and education) may explain the success of Creative Neighbourhoods.

For example, the Brent performing arts project was successful in sustaining the involvement of a group of 34 young people including 16 young men aged between 17 and 25 from mainly Caribbean groups during the first year. High levels of respect and trust were built up between artists and the young adults as they worked with challenging situations:

The challenge was to reach hard-to-reach young people and get them interested in advancing as individuals. The aim was to use the arts to empower them...Everyone seemed to think that it would be a difficult job because the young people are so troublesome. I never thought that. We have got them to write songs and poems. We have got them to achieve something. Also to work in a group, something most difficult. We open their minds to what the arts can offer – such as rap, music, cartoons, TV and the theatre. We bring out what's inside of them, something good or something bad. Some guys brought music in with so many F-words, even I was embarrassed. The main thing was how did other people, like the girls present, feel about this record being this person's favourite record of all time? When he was asked to say why it was his favourite record, it was clear that all he could say was that it was shocking. He was then given another opportunity to say what he really liked. He tried to fix it and went for something like the Carpenters...That is the challenge that I have. Do you express yourself or what other people think that you should be? You have to be true to yourself, respect yourself before you can respect anyone else.

Malcolm, Workshop Director, Brent workshops

A relationship of equality between the artist and young people was also shown where the artist was clear about the personal benefits of participating in the project, particularly for her artistic development:

The project is also about finding ways for adults to communicate with young people...[The benefits for me are] the way the project is going – more and more young people are attending. It is quite a great feeling seeing their progression and the way that they are working. Another benefit is putting this kind of project into action, looking basically at the good and bad so that you can develop it further. What I am getting out of it is actually doing it. It is hard work. I think about it 24/7. The process is a good feeling...I am a director and film-maker, and develop my own scripts. The talent is within young people or people in the community. I like working in this way. I get a raw energy which I can work with. It is different from working with professional actors. It is a balancing thing. It infuses my work and keeps it real.

Lynda, artist, Barking and Dagenham video project

In its final report, Greenwich described the impact on some of the artists. Involvement in Creative Neighbourhoods added a new element to a company's repertoire, gave artists space for exploring and rehearsing ideas, refreshed the approach of one of the artists, stimulated a visual artist working in public art into new ways of working and re-inspired a film-maker to continue a project that she had started with young people as performers.

Even where participants were very young – nine to 11 – there was evidence of benefit for artform development, and for the artists themselves. For example, the artists who ran Merton's *Urban Bloodlines* project were able to develop a body of work over a number of months and evaluate its impact on the young people. These artists said that they benefited from the research time to develop their repertoire and skills. Both storytellers were usually employed to perform stories as entertainment – the project developed their skills to perform stories for change.

3.2 Democratising the arts

The Creative Neighbourhoods projects let young people control the agenda of their work and create work that dealt with their issues and concerns as far as possible. This engaged them in creative activity, gained their commitment to the projects and kept their involvement in them. All the projects involved the transmission of skills and the sharing of expertise by the artists. But there was evidence of equality in the relationships between artists and participants. Levels of commitment, willingness to promote the project to their peers and their high levels of retention can be explained because they were valued and respected. (See **Appendix 11**).

4. Learning creatively

All the Creative Neighbourhood projects had ambitious learning objectives. All aimed to teach arts skills and to enable the young people to enjoy the wider benefits of creativity activity. An analysis of the material arising from the interviews with participants, artists and staff showed that participants:

- developed existing art skills and gained new ones
- found creative activity helped their basic skills, and was useful for school-work
- improved their communication and social skills
- valued the opportunities for personal development, particularly the building of self-esteem and confidence
- enjoyed team work, and learned how to resolve conflict
- gained skills for employment

The Lambeth and Brent projects focused on older age groups and had specific vocational objectives. Their participants were particularly responsive to the practical knowledge and skills on offer and were eager to advance their learning.

The learning was effective because of the quality of support offered by the artists and other staff involved. Their background, how they carried out their roles and the relationships with other artists were all important to the success of complex projects focussing on the creative development of young people.

The artists also found their skills and understanding had developed and some found their work with Creative Neighbourhoods contributed to their artistic development. Other support staff, too, found Creative Neighbourhoods enhanced their professional development.

4.1 Art skills

Creative Neighbourhoods helped its participants develop existing and new skills. The programme involved a total of 892 young people in the following art forms:

- circus
- dance
- film and video
- literature
- live and inter-disciplinary art
- music
- new media and digital arts
- theatre
- visual arts

Appendix 12 provides information about the artforms by project and the Creative Neighbourhoods programme as a whole.

Merton's Cardboard Citizens project ran a forum theatre group for young people at risk of exclusion from school:

It has given me more knowledge about acting. I'd not done the freeze frames before – when you are doing something, you stop in a position. This was interesting because it made me think about what people think about when there is a task to do.

Anthony, aged 16, Merton summer drama project

I've learned more about theatre skills, especially to concentrate more. Once I was in a performance of *Cats* and learned how to concentrate then. My concentration levels have gone down again since then. Also my listening skills have developed through this project.

Lisa, aged 15, Merton summer drama project.

During August 2002, the Barking and Dagenham participants made a video:

I don't like being in front of the camera. I am learning how to use the camera and recording. The film is about living in Barking and Dagenham.

Tyrone aged 15, Barking and Dagenham video project

I have been learning the skills of everything, the camera, DJ, everything.

Michael, aged 14 years

Southwark's visual arts project at Corbett's Passage offered participants the opportunity to develop their graffiti skills, try metalwork, and experiment with drawing and paint:

People who come here don't know how to spray paint and this project is teaching them how to spray paint. It helps you to learn how to weld metal.

Joe, aged 11, Southwark, Corbett's Passage

The boys have really enjoyed the project. It has given them something to do. I live at Dunton Road but they have been staying with mum just over the road. Usually, there is nothing laid on for them during the summer. Bradley has been doing metalwork and taken to it quickly. He doesn't do this at school.

Parent of Bradley 13 and Luke 10, Corbett's Passage

Greenwich undertook a detailed analysis of the art skills acquired in dance, film, music and digital arts by all the participants. The choreographer, for instance, found it difficult to encourage the young people to be creative about street dance:

Within the process, there were difficulties because of the form of street dance. It is difficult to make street dance into a theatrical scenario. You usually see street dance on MTV and the dancers are in a straight line. The camera is the audience. Street dance does not include movement invention and composition. I've been trying to make the young people invent their own work, and trying to implement movement invention and composition. Street dance is accessible because you don't need a lot of strong physical language. I was trying to make it into a theatrical medium, showing how to generate movement, not just copy a teacher...I was trying to give them more background information to dance. They just wanted skills, not background information. I found it easier with the younger and older groups. I have learned a lot.

Helen, choreographer, Greenwich, *In a Month*

For some of the older participants, there were opportunities for aesthetic development:

Lighting has a big effect on digital images. I've also produced black and white images. This was very interesting. Certain pictures would look better in black and white – it is nice to see the contrast between the two. The tones in black and white pictures are raw and this gives more of an impact to the scene. In colour, you might not pick up on certain aspects.

Philip, aged 22, Lambeth training

4.2 Transferable skills

Some of the skills gained were useful for other settings. One participant said that her involvement had been helpful for literacy and other school subjects:

It has helped my acting, and helped my reading. It has built up my confidence. I like acting...The experience is helping with school. When at school and I do drama and am asked about whether I have done improvisation, I can say 'yes'. I am ahead.

Jodie, aged 14, Merton forum theatre tour

4.3 Communication and social skills

There was plenty of evidence that involvement in these six projects helped participants' communication and social skills. This was seen during the creative processes as well as the public performances and exhibitions of work. A school manager said that benefits had come from a short taster session offered by Merton's Cardboard Citizens project. This had been directed at a class that she described as a group of disaffected students without theatre experience, who did not usually work together:

Up until this point, [the benefits of the project have been] the listening skills required. One hour is long enough and so far they have been very positive. Other benefits are the group work, working together, and working with people that they do not usually work with...Trust was built up quickly with the group. The workshop was getting them to use their imagination and express themselves verbally. It was helping to build up their self-esteem that someone was listening and working with their ideas. I was worried about the workshop, worried about how they would be difficult but they responded.

Gillian, Inclusion Manager, Bishopsford Community School, Merton drama taster workshop

From taster sessions such as these, a group of 25 participants chose to participate in a week-long project:

What has been achieved? Mixing with people that they don't know – this has been achieved well. I'm beginning to see signs of people policing themselves – individuals moving from the more disruptive participants. They have surprised themselves with the quality of their work. They have taken it seriously and had the opportunity to talk about themselves, and be listened to. This afternoon, we shall be getting them to talk about their experience of injustice.

Terry, artist, Merton summer drama project

Participants said that they valued the opportunity to express themselves more effectively and meet new people:

Yes, we do [this sort of project at school].. But it is different because at school we only talk with people that we are studying with. There are only a few of us. Whereas here, you speak to people you don't know.

Donald, aged 19, Greenwich Safe project

Have there been any benefits? Actually, yes. Sometimes when I am speaking, I tend to hold back, not speak aloud. Here I get to say what is on my mind, speak up, know people will listen, and interact with other people my own age. For my singing, it has been quite helpful. Noel is in charge and always says 'Sing out, feel the song' – something I never normally do.

Ian, aged 22, Brent workshop

4.4 Personal development

Participation in creative activity with a challenging outcome such as a public performance, and with high-quality artistic support, encouraged both individual and group development. The Brent performing arts training workshops needed a substantial commitment of time from the participants working on the public performance of *Headz High in NW10*:

When they first started, they were so unwilling and stand-offish, and refused to do anything. It was like drilling teeth to get them to do anything. They had little confidence and low concentration levels. They didn't encourage each other. What we have now is a group of young people who have really bonded together and care for each other. They want each other to do well, encourage each other to do their best. They have become much more enthusiastic and generally desire to do things. Their willingness has increased. Their concentration levels have gone up like I cannot believe.

Marissa, workshop assistant, Brent workshop

One of the participants said that the project encouraged his creativity and helped his self-esteem:

I have not written any plays or songs though I am thinking of writing a song. It would be based on my experiences here and back home. It would be something young people could relate to such as, for instance, growing up and not having the opportunities you expected and having to work hard to create opportunities. Or the lack of jobs or education. Or feeling inferior when it comes to other people. Things like that. Getting in touch with yourself and developing your self-esteem.

Ian, aged 22, Brent workshop

Another said her confidence had grown:

Martin has taught us a lot. Our projection is not good. We do a lot of voice exercises for singing and drama. Also Malcolm has built up our confidence to perform in front of a large crowd.

Cyret, aged 16, Brent workshop

Participants in other projects said their confidence had grown and that they enjoyed the acknowledgement of this by their peer group:

What have been the benefits of the project? It has brought me a lot of confidence, definitely. Before, I was camera-shy and had the hot sweats. Now I am not bothered. Also it has given me something to do: before, I only used to sort the horse out, and sit indoors.

Sam, aged 15, Barking and Dagenham video project

The people who watched [the performance] said that it was really good. The performance is all over the street. People come up to me on the street. I like to show people what I can do and what I am made of.

Myles, aged 14, Merton forum theatre tour

But for some participants there was little development in some of the basic skills needed to participate in a group project. Brent's final report described the lack of self-discipline of some of the participants:

The main area where progress has not been great is instilling the idea of self-discipline in some of the young people. The idea of turning up on time, preparing work at home or dressing appropriately for the sessions is in some cases totally alien.

Brent final report

4.5 Teamwork

Creating artwork often involved teamwork. Creating performances and videos, for example, required the young people to work together:

Developing a film is about developing a team. You see how the young people can work together, and can listen. They do worry about things – they want to improve their technical skills or may want to improve a character. Through the way that they are working, they have developed team spirit, their confidence and the ability to solve problems. You can see how this way of working can enthuse their way of learning, their own personal development and personal skills. These are vital ingredients for any subject that they are going to study at school or college. It will inform their written work, discussion, and debate about different issues.

Lynda, artist, Barking and Dagenham video project

Some learned how to work with people they did not like:

I've also learned how to get along with people that I have been acting with. It was a problem because I didn't really like some of the people. I like some of them now but learned how to work with the others.

Anthony, aged 16, Merton forum theatre tour

Learning to resolve conflict was necessary in several of the projects:

Also we sit down and learn to resolve conflicts. Better than standing and giving a well-rehearsed way of resolving conflict. We used to have a lot of fights. They have learned how to deal with false pride. What comes across is aggression and insecurity.

Malcolm, Workshop Director, Brent workshops

We have had good times and bad times as a group. We worked together as a team, we talked things through and heard what each other had to say.

Lisa, aged 15, Merton forum theatre tour

4.6 Learning for employment

Some of the older participants had specific vocational objectives that sharpened the focus of the creative activities and was a powerful motivator. **Appendix 11** outlines the numbers of participants who achieved accreditation for their work and the numbers of participants who went on to further education or employment. These participants were particularly responsive to the practical knowledge and skills on offer, and were eager to learn. The Lambeth project is a good example. This offered training in digital media, music and printmaking through Photofusion, Raw Material and London Printworks. Three of the participants already had qualifications:

I am unemployed. I live in Lambeth. I've been to college and studied an NVQ Level 1 in catering, a GNVQ Intermediate in Business Studies, an NVQ in Psychology, and City and Guilds Level 1 and 2 in Sound Engineering.

Philip, aged 22, Lambeth workshop

I live in south London and attend Lewisham College where I study sound engineering and the performing arts.

Humphrey, aged 18, Lambeth workshop

I went to Westminster College to study PE and physiology and Vauxhall College for sound engineering. I had 2 years at South Bank University where I studied for a maths degree.

Travis, aged 19, Lambeth workshop

However, previous training had not met their vocational needs:

I have studied music but not many help with marketing and how to sell stuff. I did a business course but it was only the basics. Here you get to put it into practice. I've been learning how to do stuff, particularly stuff I need to know how to do. I want to have an input into how things will be done, how I want it to look.

Travis, aged 19, Lambeth workshop

Some of the participants knew what they needed from the training and how they would benefit:

I've benefited from the different programmes. The main asset so far in my view has been the digital imaging, what to do with them, how to clean them up. We got a lot out of this...The whole programme has been a major benefit because all the aspects intertwine. The course will help with the business because we shall be able to put our ideas in motion. Because we had an idea what we wanted to get out of the programme, we looked at what Creative Connection offered and could see the benefits it provided.

Philip, aged 22, Lambeth workshop

4.7 Professional development

The artists also benefited from learning. Artists worked in collaborative teams to experiment and explore ideas. The professional storytellers in Merton's *Urban Bloodlines* project developed a body of work over a number of months. They were usually employed to perform stories as entertainment: the project developed their skills to perform stories for change. Artists learned a great deal about working with young people:

I found it quite hard with some of the young people of a certain age range. I need to clarify my language. I felt that I was putting them on the spot and they didn't understand me. This group were aged 14-17... I have learned a lot.

Helen, choreographer, Greenwich

For some artists, there was great satisfaction in working with the young people:

Yes, yes – there have been benefits for me. Coming from an urban community and putting back into the community, I can see an extra step in my life where I've changed someone's life. Every time I see the kids like today, they are happy to see me. They keep me on my toes. There are not a lot of role models of my age for youngsters because everyone is too busy.

GI, musician, Greenwich

Merton built in training specifically to prepare the community artists working with the professional storytellers on *Urban Bloodlines*:

We have a number of good storytellers in the borough but some are quite shy people. I wrote a careful letter to all the storytellers about the context for the project and four or five said 'no'. There were positive responses from three who did the training and had the capability to the work.

I arranged a training day where we talked about race crime in the borough, the statistics, the nature of the crimes and the fact that we were targeting young people with these issues. H and Winston took over the training after this input to make sure the storytellers fitted in to our agenda. They were asked to introduce stories about conflict resolution.

Maureen, Merton project co-ordinator

Work-shadowing for a young artist with one of the professional storytellers on *Urban Bloodlines* was an effective training model:

It was good to have had Yusef involved. He is a trainee with Winston. He lives in Neasden and is unemployed. He went on a New Deal scheme. He is getting a fantastic education work-shadowing Winston. Every school that he has been in has been very positive about him. He is younger and more of a brother figure to the children. We need to find people the calibre of H and Winston and pay people to shadow them.

Maureen, Merton project co-ordinator

Other staff also gained professionally. One of the teachers participating in Merton's *Urban Bloodlines* found that Creative Neighbourhoods had shown a significant gap in the school curriculum, which she wanted to redress:

It has been a bit of a shock to me how the children have found it. Some of the children are of high ability. However, they showed little staying power and imagination. That is where literacy is not fulfilling all of their needs. I am going to suggest to the school that, once a month, Key Stage 2 do story writing on a Thursday and Friday where there will be time to look at a plan and write a story to the plan. The children found it difficult to edit and improve. In literacy you can get away with this. They are not going to improve their writing skills unless they have time. If there is a little performance at the end, that is a goal to aim for. **Moira, teacher, Malmesbury primary school, Merton**

5. Out of the hopeless box

The priorities of Creative Neighbourhoods were to engage young people at risk and to combat racism in London. The evaluation looked at how successful the programme was in reaching these groups, and the implications for the young people, their creativity and the management of the projects.

This section of the report shows how each of the projects initially defined 'young people at risk' and if this changed with the experience of running the projects. It also shows how projects that wanted to combat racism believed they would achieve this and if there were changes as the projects progressed.

5.1 Young people at risk

How did each of the projects define 'young people at risk'? Did they successfully engage these groups?

Barking and Dagenham worked initially with an established group of refugees and asylum seekers – unaccompanied young people from Kosovo and Albania who were attending a youth centre. This group joined a wider group of young people for later phases of the project. The wider group was a mixture of youth centre members and young people referred through the Youth Offending programme or the Pupil Referral Unit. The artists found that racism and bullying were common in the two groups.

As the project developed, the staff wanted to make it open to all young people in the borough and extended the concept of 'young people at risk' to include high achievers who had little peer support or chance to access the creative industries, and the local white population who, for reasons of class, underachieve at school compared to other groups.

Brent's project wanted to help young people to break the cycle of disaffection, exclusion and lack of opportunity. The project successfully reached young people living on the Stonebridge estate and surrounding wards, where there were high levels of deprivation and youth unemployment. The project gave training in the performing arts to encourage progression to performing arts careers and to contribute to the personal development of participants, broaden their horizons and break the 'subculture mentality, that the world centres around Harlesden'.

Greenwich's project also successfully engaged young people from some of the most deprived wards in the borough where youth unemployment was high and where there were high levels of crime and racist incidents. However, the project failed to engage young people from Somalia even though there were large numbers living in the areas.

Lambeth wanted to reach young people aged 16-25 from a deprived neighbourhood – the Clapham Park estate – in a training programme to improve employment prospects in the

creative industries. The project struggled to reach people from the target area, even though it was popular with young people from across the borough and responded to their needs and interests. More young people from Clapham Park joined the project after a thorough review of the recruitment strategy and the offer of workshops in a local youth centre.

Merton's *Urban Bloodlines* project was for young people aged 10-13. This is the age immediately before most young offenders in the borough commit their first offences. The project engaged young people from areas where there were high levels of racist crime. The project also engaged young people excluded from school, in liaison with the Pupil Referral Unit.

The Cardboard Citizens forum theatre project reached an older age group, young people aged 14 to 17, at risk of exclusion from school or referred by the Youth Offending Team. The project aimed to increase tolerance and sense of community, and to involve a group usually excluded from arts activities in a high-profile theatre project. The project found it difficult to get referrals from the Youth Offending Team, who were sceptical, partly because of a previous, poorly executed arts project. However, attitudes changed because Creative Neighbourhoods was successful. The partnership hoped to find funds to continue the work:

Iqbal worked hard to get the Youth Offending Team on board the Cardboard Citizens project but they did not deliver. This caused frustration because we wanted young offenders involved. They were dismissive of the project and did not turn up to meetings. Now *Living it Up* is a success, they all want to work with us. All the young people meeting their probation officers are talking about *Living it Up*. Now floods of young people want to be involved. People would not believe it would work. There have been a few well-meaning but disastrous projects in the past. Now we have run this, we have got people on board. Perhaps we had to do a pilot to get people on board?

Maureen, Project Co-ordinator, Merton

Southwark worked in the deprived neighbourhoods of South Bermondsey/North Livesey and Nunhead/Bellenden. The project was for young people who were known to the police, excluded from school, or refusing school. A high proportion of participants were from these groups, and the Silwood group took part in a further project. This group of 12 young people included four who were refusing school, one who was permanently excluded and two who were attending pupil referral units.

London Arts left the concept of 'young people at risk' deliberately undefined, but it was clear that Creative Neighbourhoods used the term in the same way. The young people came from deprived neighbourhoods with high poverty levels, youth unemployment, and youth crime. Some of the younger participants were at risk of becoming offenders because they were excluded from school. Some of the young adults were at risk of unemployment and the projects provided skills training and personal development. Barking and Dagenham began to extend the concept of 'young people at risk' to include a much wider group on the grounds of class and the significant levels of educational under-achievement in schools.

5.2 Combating racism

Four of the Creative Neighbourhoods projects said in their applications that they wanted to address the priority of combating racism.

Barking and Dagenham's application described the large numbers of young people in the area from diverse groups, many whose first language was not English, and the numbers of unaccompanied asylum seekers. There was concern about racial tension in the borough. The project wanted to raise awareness of the issues these young people face, develop a support network for them, increase their skills and career aspirations, challenge social, ethnic and gender stereotypes to encourage equality in the arts, and decrease racist and hostile situations between young people from different groups. The project offered training in film production, sound design and multimedia at a youth centre earmarked for a new media production facility.

The project's self-evaluation report said that it was not possible to know if the project has helped combat racism in the longer-term and made the case for a shift to addressing issues of class rather than race because 'we believe we can continue to combat racism in the borough as it is an issue of education not colour that we must address'.

Greenwich's application noted an influx of asylum seekers, high levels of youth unemployment and incidents of racially-motivated crime. This project said that it would focus specifically on young people from African, Caribbean and South Asian backgrounds. It used digital media and live performance to ask questions about place, identity, image and reality. The young people would learn skills and abilities useful after the project, and the project would celebrate the diversity of Woolwich and Plumstead.

In its self-evaluation report, the project stated that it had been successful in reaching participants from a range of groups. However, the definition of cultural diversity had not been not fully explored at the start of the project. The self-evaluation report said that there was less evidence of cultural influences on arts practice and creativity than might have been expected, but racism and discrimination were discussed at length during the digital arts workshops.

The project was concerned that no Somali young people participated, even though many lived in the area.

Merton's projects aimed to address racism by working with young people in areas where there were high levels of youth crime. Young people committed most racially-motivated crime in the borough, and over 50% were aged 10 to 17. Therefore, *Urban Bloodlines*, a school-based storytelling project, was directed at primary-age children before they became involved in crime. The Cardboard Citizens forum theatre project was directed at the 14-17 age group.

Southwark's project worked in two deprived neighbourhoods with racist tension on certain

estates. It aimed to address racism in young people and to change behaviours and attitudes. This was to be achieved through reclaiming a walkway for young people and the wider community, and enabling young people to make new connections with new places and activities in the borough.

It was not possible for Southwark to meet its aims of addressing racism fully within the timescale of the project. It was not possible to deliver the cross-borough exchanges of work that were originally planned and little work directly explored racism. The project's self-evaluation report said that this was partly because of staff shortages in key agencies and the lack of appropriate community venues.

Not all the projects said that they aimed to combat racism. **Brent** and **Lambeth** ran training projects for older young people at risk. But these projects did help to combat some of the effects of institutional racism, such as higher levels of unemployment amongst Black and Asian groups (see, for example, Parekh (2000), p.194).

5.3 Evaluating impact

One of the complex, and unresolved, questions around this evaluation was how to assess the impact of the projects on young people at risk and the incidence of racism.

The timescales of the evaluation and the projects did not allow individuals to be tracked over time. Moreover, it was difficult to say if a creative project had had an impact on youth crime or racism in an area. Any decrease in youth crime or racism was likely to be the effect of multiple causes. Creative activity was likely to have played only a small part in a range of community activities to address these complex issues.

Can anything be said about the benefits of Creative Neighbourhoods for young people at risk, the implications for levels of youth crime and the impact on racism? There was certainly evidence that the projects gave a voice to marginalised groups of young people. The artworks described their experience of living in the city, expressed their feelings about crime and helped to present themselves and their communities in a positive light. The words of the participants, artists and staff reveal much about the benefits of Creative Neighbourhoods for young people at risk and the implications for racism.

5.4 Diversion from crime

Some participants were young offenders or involved in anti-social behaviour. Some of these young people, and the adults supporting them, said that the project would help keep them out of trouble:

How did I hear about the project? A woman came round to my house...She told me about GCSE at College and about this project, which would keep me out of trouble during the summer.

Michael, aged 14, Barking and Dagenham video project

Some of the victims of crime or anti-social behaviour began to see the young offenders in a new light:

We've been running workshops on graffiti and metalwork. The metalwork has been hugely successful. For example, Alfie has not been in school for 15 months but is fully engaged with the project. He has shown the metalwork dragon that he made to the local businesses in the arches...Alfie has been getting approbation from the local business people who previously were tearing their hair out because he was not in school and usually had a brick in his hand.

Kate, artist, Southwark, Corbett's Passage installation

There is a high incidence of crime by young people excluded from school. The Barking and Dagenham summer project worked with young people excluded from, or not at, school:

I am starting Barking College in September to take my GCSEs and to see whether I want to do anything else later. I have not been to school for two years. I have never done anything like this project before.

Sam, 15, Barking and Dagenham video project

How did I hear about the project? A woman came round to my house because I was being educated at home at the time.

Michael, 14, Barking and Dagenham video project

The Brent project set out to change attitudes and behaviour:

It's all inside of them. They are learning how to bring it out. It is cause and effect. If you walk down the road with a spliff in your mouth and a knife in your hand, people say that is a man with a spliff in his mouth and a knife in his hand. I see them practise that in here. I believe that they did not know that that was wrong. They learn how to respect themselves before they can respect others and the group.

Malcolm, workshop director, Brent

However, tackling the confrontational culture was not easy:

I have learned that I am probably getting a bit old. Basic manners, basic self-belief, basic hope – I take for granted that everyone has these. In my other theatre work, none of my companies would accept these young people. I have not worked before with young people who are ignorant in a pure sense. They are tied up in a subculture, blind, willing to learn. No one gives them a chance. I wasn't ready for that...When a lecturer comes in, they will do everything humanly possible to put that person off. Then they will try to disrupt the workshop. But if the lecturer does not attend, they complain. They like the continuity but don't want to put in the work. It is hard to come to terms with. I see such talent. It is a generational thing. People don't have manners. They don't know not to slam the door in people's faces. They have a confrontational culture. We are breaking this down. **Malcolm, workshop director, Brent**

5.5 Victims of crime

Some of the artworks produced by the young people showed the risks they faced in their everyday lives and that they were victims of crime, not offenders.

Digital Jammin' was a video produced by a group of young people from the Woolwich and Plumstead areas of Greenwich. This showed young people talking about their environment. They described drug abuse: one boy was fearful that his little sister might stab herself on one of the needles lying around. The young people spoke about their fear of 'people killing people', mobile phone theft, the local gang culture and being mugged 'for fun'.

Brent's performance, *Headz High in NW10*, dealt with gun crime:

I wrote one of the plays about college. Two boys fall out over a girl and there is a shooting at a rave. Another play shows that things can change and it is not just about violence.

Cyret, aged 16, Brent workshop

Greenwich's *Safe* project allowed a group of asylum seekers to act out their feelings about mobile phone theft. Merton's *Living it Up* forum theatre project examined peer pressure amongst young people to use drugs.

5.6 Learning from difference

Creative Neighbourhoods formed new social groups, brought young people from different backgrounds together and helped them learn about each other and themselves through working together on a joint creative project. Their neighbourhoods were diverse, or becoming more so. A young man in Barking and Dagenham said that one of the benefits for him had been learning about the different lifestyles of Albanian young people:

What are the benefits of the project? You get to know a lot more people. You get to learn about Albanians and their life style.

Tyrone, aged 15, Barking and Dagenham video project

Some people in Barking and Dagenham were finding it difficult to adjust to the changing profile of the borough. The Creative Neighbourhoods project allowed the young people to explore these issues.

The benefits are teamwork and looking at how their confidence is growing. The project is bringing two cultures together, the local culture and Eastern European. There is a lot of hostility in Barking and Dagenham. We have done a lot of drama work looking at these issues. This project gives the young people a platform on which they can open up on these issues. The project provides a forum.

Lynda, artist, Barking and Dagenham video project

Participants in the Brent and Greenwich projects who were mostly from not-White groups also valued working with young people from different groups:

We've all spoken about race and discussed our cultures.

Cyret, aged 16, Brent workshop

There are all ethnic groups in this project. This is important to me because we can learn about each other.

Donald, aged 19, Greenwich Safe project

The project helped young people to get to know each other and socialise:

The project has got different people to socialise, black and white, and different groups. If it hadn't been for this project, I wouldn't be able to speak to any of these people if I met them on the street because I wouldn't know how they would reply to me or react. I feel I know them a bit better and they know me. The project was better than I expected in respect of good communication within the group and outside the group.

Amadou, aged 16, Greenwich *In a Month* presentation

Learning about difference can feed creativity. One of Greenwich's artists spoke about the value of the young people working with artists who were different from their teachers yet who understood their language. He spoke about the value of making music with different people with different ideas:

They find the tutors here are not like the tutors at school or college. We are open with them. We speak the same language. Kids have a new language totally. Also, they meet different people of their age. Everybody is new to it and expressing different things in the music. So they know how to work with different people musically, and not just one brand of music.

G.I., musician, Greenwich

Living with difference meant learning to work together while agreeing to disagree. An artist said that young people needed to learn how to deal with different values:

Commenting on racism – I think that you if you divide them, racism is going to get bigger unless all learn together to appreciate each other and their ways, and learn to compromise. Sometimes, I go to places and see ten black boys, two Chinese, and another person over there. They are all wearing the same clothes. But it is not the clothes that make you get together. As a tutor or a mentor, you have to break down the leader and get the leader involved with the minority. You say 'This is your family for the next six weeks and I want you all to put in an input, and agree to disagree'.

G.I., musician, Greenwich

5.7 Sharing expertise and understanding

Merton's *Urban Bloodlines* project gave teachers and pupils new ways to deal with racism. The project began with INSET for teachers, and each week-long school-based workshop included time to evaluate and discuss progress. A key aim was to help the teachers to carry on with storytelling after the project.

The school that took part in the pilot project wanted help to deal with the aftermath of the murder of a Tamil parent in a racially-motivated attack. The schools selected for the project were in some of the poorest areas of Merton.

Teachers said that the project had been successful in achieving its objectives. The teachers said 69 of the 245 participants had made a significant breakthrough, improvement in attitude, and/or achievement from their participation in the project. Some of the teachers' comments are set out below:

Child N – has nearly been excluded from school. Project helped him to re-integrate into the school and gain forgiveness for previous bad behaviour.

Child K – real anger-management issues. Very racist, also difficult, mouthy and aggressive. Finds it very difficult to work with others. The week was really good for him, and he enjoyed being part of something. It was a breakthrough that he worked together with others.

Child M – has made a big step forward and really opened up. This child was abandoned with drugs and no passport at Heathrow airport. The authorities do not know her name or even where she is from. She presently lives with foster parents. She copes by not engaging, so it was fantastic that she really engaged with this project.

Child D – displays open racist behaviour, plus the parents also use racist language. The child initially would not participate in the project, but then had a radical change and became very excited about it. His mother attended the performance and personally thanked H. The Head Teacher was delighted with this development.

Teachers' evaluations, Merton *Urban Bloodlines*

One teacher said that the storytellers' approach had been subtle:

The themes were addressed in a subtle way. There was no overt mention of racism or anger management. There doesn't need to be. The stories were taken from different cultures. This is a white working-class area. Only in the last five years has the school reflected a cosmopolitan population. I like the way that it was done so subtly. One of the things that the children have done throughout the week is talk with their parents about where they come from. The children found out that their parents weren't from London and that they had French or German blood, and got the rest of the kids to listen to this. They found out that parents or grandparents came from different parts of the world.

Moira, teacher, Malmesbury primary school, Merton

Examples of the children's stories are set out in **Appendix 15**.

5.8 Victims of discrimination

There were some issues that the Creative Neighbourhoods projects could not resolve. The benefits open to the unaccompanied asylum seekers in Barking and Dagenham's project were constrained by legislation. The young participants were told about vocational opportunities in the local college but could not enrol:

People from different agencies came, such as the Adult College. They learned about the opportunities in the College but in order to enrol, they have to be resident in this country. Not all the participants have leave to remain. Asylum seekers cannot access services such as the vocational courses apart from English language courses.

Bashkim, interpreter, Barking and Dagenham

Rapidly changing legislation prevented a child taking part in the presentation to fellow pupils and parents of Merton's *Urban Bloodlines* pilot project. The deputy head teacher said that this Eritrean pupil, who was an asylum seeker, had been involved in the project but was not present for the performance because she had been 'whipped off to Wolverhampton' the previous evening. She said that the mother was distraught.

The Brent project attempted to help young people deal with racism within the group and institutional racism within the wider society as far as possible. *Headz High in NW10* ridiculed the way history was taught and the attitudes of teachers in school.

This project also showed that other marginalised groups, such as children in care, experienced discrimination:

Within the group, there are two forms of collective colour. One or two white come but don't stay. We do exercises where half don't describe themselves as Black. Within that, there are all kinds of people – Nigerian, Ethiopian, Somali, and Jamaican. Is race based on colour, creed or religion? This is the problem that we have to deal with. We have Black people here from Africa and the Caribbean – all being divisive. We don't have the language of race but it is there. 'The reason I am in the position I am in is because I am Black'. There is a victim syndrome. They feel disenfranchised...Some of the girls chased an Irish girl out because a couple of guys liked her. She came back because she felt that she was Black. The white girls here come out of homes or are with foster parents. They identify with the Black kids.

Malcolm, workshop director, Brent workshops

5.9 Out of the hopeless box

Not all groups were included equally in Creative Neighbourhoods projects. Only 6% of the young people and 3% of the artists were from Asian groups. Further analysis of demographic information from the six projects would be needed to assess this. Detailed information about neighbourhoods was not available from the 2001 Census when this report was written: small area analysis had not yet been completed.

Nevertheless, Creative Neighbourhoods worked with large groups of young people from deprived neighbourhoods, a high proportion of whom were from not-White groups. There were 892 participants by December 2002 – 55% were from Black, Mixed, Asian and Chinese and Other groups (see **Appendix 10**).

The programme also employed significant numbers of artists from not-White groups. Of the 101 artists involved in the projects, 48 were from groups other than White and Unknown categories (see **Appendix 13**).

The projects broadened horizons, introduced the participants to new people and helped them make new friends and discover new skills and interests:

The project helps them come out of the cupboard. Lots of kids have skills. To come on this course opens them up to what they want to be, gives them a step forward and helps them believe in themselves.

G.I., musician, Greenwich

One of the projects helped a young person excluded from school to go back to school:

I've been permanently excluded from school. I joined the project because, in the six week summer holiday, there is nothing to do. The project has helped me get back in to school. Because I could show that I had been attending the project, I am now in Melrose.

Roxanne, Merton Cardboard Citizens forum theatre tour

These projects gave the young participants the opportunity to explore their feelings and give their views about their neighbourhoods. They were given ways to look at their lives and circumstances and to present their communities in a positive light:

The songs and plays are about what is happening in Stonebridge – drugs, guns, young people, brutality and all that whole show. People have a certain view of Stonebridge. When I heard of it, I didn't want to come. When I came here, I saw it in a new light. The performance will show a different side of Stonebridge, things people don't know exist. When we go through the entire show, the songs and poems will send a powerful message and, when they combine, a very effective message.

Ian, aged 22, Brent performing arts workshops

A large local audience of over 1,000 young people, family and friends saw the Brent performances. Similarly, 200 people attended Greenwich's presentation of *In a Month*:

I liked the idea of a final product, and that people would see what we had done, and know that Woolwich is more than a place of vandalism.

Amadou, aged 16, Greenwich *In a Month* presentation

Creative Neighbourhoods gave these young people a voice – an opportunity to present their neighbourhoods in a positive light to themselves and the wider community. One of Lambeth's participants wrote a poem in which he describes himself as a 'no hoper...jumping out of the hopeless box':

I'm a street gazer learning from what happens in life ...
no hoper, you thought I was a no hoper
well this no hoper is jumping out of the hopeless box

Jay, aged 19, extract from *Untitled Words*

Jay's poem is in **Appendix 16**. There was plenty of evidence that the Creative Neighbourhoods projects had begun to help some young people jump out of the 'hopeless box' forged by poverty, discrimination and social exclusion.

6. Partnerships for regeneration

The external evaluation looked at how creative activity contributed to inclusion and regeneration agendas. This section of the report looks briefly at the Government's objectives for regeneration and inclusion and the extent that Creative Neighbourhoods contributed to this. It looks at how the partnerships functioned and how Creative Neighbourhoods has a legacy.

6.1 Regeneration agendas

Four of the projects were part-funded from regeneration sources:

- Brent – SRB, ESF Objective 3
- Greenwich – Neighbourhood Renewal Fund
- Lambeth – New Deal for Communities
- Southwark – Southwark Housing

These different funding programmes had broadly overlapping agendas.

The European Social Fund Objective 3 – funding Brent's performing arts training – specifically aimed to reduce unemployment. Brent was also funded through the Single Regeneration Budget (SRB). This was established in 1994 to bring together a number of programmes from several government departments to simplify and streamline the assistance available for regeneration. The types of bid supported included some or all of the following objectives:

- to improve the employment prospects, education and skills of local people
- to address social exclusion and improve opportunities for the disadvantaged
- to promote sustainable regeneration, improve and protect the environment and infrastructure, including housing
- to support and promote growth in local economies and businesses
- to reduce crime and drug abuse and improve community safety

The New Deal for Communities (NDC) – funding Lambeth's training for Clapham Park estate – sought to tackle multiple deprivation in the most disadvantaged neighbourhoods in the country by giving some of the poorest communities the resources to tackle their own problems. Partnerships were established to address poor job prospects, high levels of crime, educational under-achievement, poor health and problems with housing and the physical environment.

Key characteristics of the NDC were:

- **community involvement** and ownership
- **joined-up** thinking and solutions. Action based on evidence about **what works** and what does not
- **long-term** commitment to deliver change. Communities at the heart of this, in **partnership** with key agencies

Southwark's arts programme was part-funded by the Housing Department. Southwark's Housing Strategy 1998-2005 (Year 5 2002/03 Update) was set within the framework of the Government's Strategy for Neighbourhood Renewal and the borough's Community Strategy. Two of Southwark's own priorities included building stable and inclusive communities and making Southwark a safe place to live and work.

Although two of the projects were not funded directly through Government regeneration initiatives, their work fell within the Government's broad agenda for regeneration. Barking and Dagenham's project was funded in partnership with the local youth services including the Behaviour Improvement Programme. This initiative linked to the national strategy to reduce street crime and was funded by the Department for Education and Skills in August 2002. The Behaviour Improvement Programme focused on 34 local education authorities with the highest combined crime and truancy figures. Merton's project was also part-funded through Merton Partnership against Crime to address the high incidence of youth crime.

6.2 Regeneration and the arts

The six Creative Neighbourhoods projects addressed the above agendas by achieving some, or most, of these outcomes:

- improving the skills levels and personal and professional development of participants, artists and project partners, in some cases leading to further education and employment or continued creative activity
- addressing social exclusion through creative activity with marginalised groups and young people at risk of offending, and offering employment to groups of artists under-represented in the creative industries
- improving the physical environment in the Corbett's Passage project in Southwark, and in all the projects through enhancing the social environment of neighbourhoods through festivals, performances, publications and broadcasts
- working towards improving community safety, through engaging young people at risk of offending or excluded from school

6.3 Necessary partnerships

Creative Neighbourhoods could not have survived without the support of the partnerships. They were necessary to set up each of the projects and for the arts programmes to thrive.

Partners within each of the six projects performed a range of functions covering:

- funding either through grant-aid, or in kind such as staffing or administration
- information about the neighbourhoods and target groups of young people
- help with the recruitment of participants or referrals to the project
- accommodation for the arts programme
- arts services to the participants
- other support to the participants (such as pastoral care, vocational guidance) and complementary training programmes (in, for example, health education)
- the management and co-ordination of projects

6.4 Learning partnerships

The partnerships were complicated to set up and manage. They took time to establish. Each was unique and its members were on a steep learning curve. Some of the lessons from Creative Neighbourhoods partnerships are outlined below.

The partnerships had steering or management groups with representatives of the partners. The partnerships worked best when these people gave time to plan the project together, decide on joint aims and objectives, and decide how the different agendas of the partners could come together. These complex projects needed to be reviewed and monitored regularly. Making decisions was easier when the partners attended meetings.

Obtaining funding was often a problem. The funders' rigid and differing timescales created logistical problems for the lead arts agencies in the partnerships.

Some funding was through new structures. The New Deal for Communities depended on complex levels of community consultation and decision-making by emerging organisations. Timescales to confirm funding were inevitably lengthened, which meant that the projects were sometimes shortened. Enormous stress was placed on the arts organisations that needed to recruit key members of staff and artists but had to wait for final funding decisions.

Were there overly high expectations of partners? One project felt that insufficient information was available about the neighbourhood and profile of young people from a partner. Good information might not have been available before analysis of the latest census at the small area level. Some projects needed help from youth services for recruitment. However, specialist detached staff were not in place to help with this in some local authorities because of the reorganisation of youth services

The partners needed time to build trust before they were fully committed. A Youth Offending Team was reluctant to make referrals to Creative Neighbourhoods until they had been reassured by the success of the project because there had been previous poor arts practice involving young people at risk.

Good communication and effective administration was needed to share resources efficiently. Partners needed time to understand each other's agendas and co-ordinate efforts. Careful and frequent communication about the activities being promoted to a particular target group was important to avoid competition for participants. Similarly, systems had to be put in place that were understood and implemented if venues were being shared.

The projects all involved a number of artists and arts organisations involved in different artforms working together. Although the partnership may have agreed the project's aims and objectives together, they still needed to reconcile different standards in process and product. These types of difficulty were resolved by planning and review time involving the artists before, and during, projects.

The projects were well resourced and able to employ sufficient staff to deal with very needy young people, some with challenging behaviour. One of the partnerships was careful to share expertise between the different staff through preparatory training and on-going evaluation. This helped to set standards and gain the commitment of staff to continue the work with the young people once the project had ended.

The partnerships were realistic about the time needed for management and co-ordination of the work, and specialist posts were put in place if needed.

The six Creative Neighbourhood partnerships were confident that they would continue when the funding was spent, in spite of these difficulties.

6.5 Partnerships' legacies

The artworks produced and the audiences created show the achievements of Creative Neighbourhoods. The artworks helped to improve the local environment. Some provided new information about the cultural resources available to young people. The projects celebrated communities and the talents of their young people. They confronted difficult issues through the artworks and gave a voice to the views of young people on crime, racism and the environment. Artists and professional staff gained new insights into their world and needs.

225 new artworks were created for performance, exhibition, publication or recording, distribution or broadcast. One public artwork was installed (see **Appendix 14**). The total programme generated an audience of 9054, 24% of which was estimated to be new audiences for arts events. The audiences were:

- 1500 in **Barking and Dagenham** – youth centre members, youth officers, Council members and officers, schools and arts organisations
- 1100 in **Brent** – local people, families and friends of the participants. The profile was estimated to be 95% Black and 70% Caribbean. About 50% of the audiences were in the 13-21 age range and 10% younger than 13
- 200 in **Greenwich** – family members and friends of participants, council members, youth workers, social agencies, artists and their friends
- 4000 in **Lambeth** – 300 13-25 year olds for the Country Show, 150 youth club members for an event at Bar Lorca, 3,000 adults for a Town Hall event and 450 13-25 year olds and young professionals in the creative industries for events at Photofusion
- 850 young people aged 10-16 from White, African Caribbean and Asian groups for Cardboard Citizens forum theatre tour in **Merton**, and 1014 school pupils for *Urban Bloodlines* comprising a mix of Caribbean (20%), Irish (15%), African (10%), Asian (15%), White (20%), Chinese (5%), and other groups (15%)
- 390 in **Southwark** – 350 for the *Bruk Out* event: 98% described themselves as Black or Mixed and were estimated to be aged 14-16. 40 attended the Salmon Centre Circus Show made up of friends and family, and youth club members

6.6 Future initiatives

Other permanent new cultural features and new initiatives stimulated by Creative Neighbourhoods included:

- the development of an arts base at the Beacon Youth Centre in **Barking and Dagenham** aiming to employ staff and offer accredited training for the Digitise project
- funding through SRB6 until June 2005 and through ESF Objective 3 until September 2004 to establish a permanent performing arts training programme for the young people from Stonebridge estate and the surrounding neighbourhoods in **Brent**
- SRB funding for *The Art in You* to manage further work on the Barnfield estate, and the possibility of neighbourhood renewal funds for Woolwich Common in **Greenwich**
- Clapham Park NDC offering a three-year grant from 2002 to 2005 to Creative Connection in **Lambeth** depending on the success of the pilot project. Further funding was being sought through SRB6, the Learning Skills Council and charitable foundations
- **Merton's** *Living it Up* performers becoming the core of a fledgling youth theatre initiative. The partnership between the borough's arts team and Merton Partnership Against Crime planned to continue, schools were keen to be involved and a service agreement was being developed with the Pupil Referral Unit around forum theatre work for young people excluded from school
- **Southwark** securing funding through the Housing Department to run a further programme of work and a bid being made to the Government Office for London for Creative Neighbourhoods to manage a programme of arts and events as part of the Area Youth Strategy

7. Conclusions and recommendations

7.1 Creativity and social capital

Creative Neighbourhoods engaged young people usually excluded from mainstream arts activities in an inspiring and innovative range of art projects. These young people were from deprived neighbourhoods. They were at risk because of their circumstances and educational under-achievement. Some were truanting, or excluded, from school. Some were perpetrators or victims of crime. They belonged to marginalised communities. They were sometimes victims of discrimination at school, on the streets and in the work place.

Creative Neighbourhoods started new artworks that had meaning to these young people and their communities. Large audiences were attracted to celebratory events to enjoy the hidden talents of their young people and see their neighbourhoods presented in a positive light.

Creative Neighbourhoods achieved these outcomes because the six projects were democratic. Participants controlled the agenda of the projects to a great extent. There was a striving for equality in the relationships between artists and young people. The projects developed new understandings and skills not only in the young participants but also in the artists and other staff. The projects were inclusive.

Through their democratic approaches, these projects contributed to the development of social capital in deprived neighbourhoods. Creative Neighbourhoods empowered young people who felt that they had a voice that was listened to. They worked with people who they did not know in purposeful creative activity. The six projects helped build new social structures in disadvantaged neighbourhoods and encouraged people to take part in community activities: the public performances arising were all well attended.

Creative Neighbourhoods also put in place two of the necessary conditions to nurture and develop creativity. The programme linked creative individuals with young people – allowing them to share, question and explore ideas in an atmosphere where there was no single right answer. The programme exposed these young participants to a wide variety of disciplines and people at a formative time in their lives.

7.2 Community cohesion

Creative Neighbourhoods also helped put in place some of the conditions to promote cohesive communities. Guidance set out by the Government in its *Community Cohesion Pathfinder Programme November 2002* defined a cohesive community as one where:

- there was a common vision and a sense of belonging for all communities
- the diversity of people's different backgrounds and circumstances were appreciated and positively valued
- those from different backgrounds had similar life opportunities
- strong and positive relationships were being developed between people from different backgrounds in the workplace, in schools and within neighbourhoods

Leaving aside how 'a common vision' might be defined, whose definition would hold sway, and whether 'a common vision' was necessary, or possible, for urban communities, Creative Neighbourhoods contributed to the equality agenda set out in the above definition of a cohesive community.

Creative Neighbourhoods also helped to change perceptions about excluded communities and individuals. The programme gave a voice to excluded and marginalised young people and celebrated their talents. It offered training and support tailored to participants' needs and interests and built participants' self-esteem and confidence. It helped integrate some participants back into the mainstream, such as school, further education or employment.

7.3 The arts and regeneration

Creative Neighbourhoods regeneration funders included the Single Regeneration Budget, New Deal for Communities, Neighbourhood Renewal, the European Social Fund, and a borough housing department. Although there were slight differences in the priorities of each of these funders, there was substantial common ground and a common agenda. Creative Neighbourhoods contributed to this agenda by:

- improving the skills and personal and professional development of participants, artists and project partners – in some cases leading to further education and employment or continued creative activity
- addressing social exclusion by engaging marginalised groups and young people at risk of offending, and offering employment to groups of artists under-represented in the creative industries
- improving the physical environment in Corbett's Passage project in Southwark, and in all the projects through enhancing the social environment of neighbourhoods through festivals, performances, publications and broadcasts
- working towards improving community safety, through engaging young people at risk of offending or excluded from school

7.4 Inclusive arts practice

The evaluation looked at how these outcomes were achieved, and set out the necessary conditions for effective inclusive practice in the arts.

Firstly, Creative Neighbourhoods allowed the projects to be well resourced. High levels of staffing were necessary to deal with often very needy young people with challenging behaviour. Apart from the artists, the projects often had other workers, such as youth workers, present to help support the work. All the projects appointed co-ordinators and sometimes other staff to undertake pastoral care or outreach in communities.

Recruitment required a major effort. Even projects building on earlier work invested a great deal of time and effort in raising the profile of the work locally and making sure that young people knew what was available. The most effective way to recruit difficult-to-reach young people was by word-of-mouth through friends and trusted adults. Some of the projects asked young people who had previously worked with them to help with recruitment.

Creative Neighbourhoods showed how the arts can be a powerful tool for learning. The projects attracted young people of different ages with different reasons for participating and remaining involved. The younger participants valued the opportunity to learn new skills and take responsibility within a project. They valued the opportunity to work with young people that they did not know, and often said that confidence building and the raising of self-esteem was an important benefit for them. The older participants were often clearer about the vocational benefits arising from the creative activity. They valued getting to know artists in their chosen field, and the introduction to their professional networks. There was evidence that older participants were motivated to continue into further education or to obtain employment in the creative industries.

The artists needed a great deal of support to undertake the work. Good practice was seen in those projects that spent time before the project began in planning and preparing the artists, and attempting to address any training needs. There seemed to be an unmet need for a range of flexible training opportunities to allow artists to develop and enhance their skills in working with young people at risk and in addressing issues of racism. The work-shadowing observed in one project seemed a particularly effective method.

Partnership working was crucial both to the inception of each project and to its effective delivery. Good practice was seen where partners were realistic about their aims and agendas and clear about their roles and contribution to the work. Simple administrative procedures and communication systems were in place, and partners were committed to meet regularly (though not, necessarily, frequently) to monitor progress and solve problems. Each partnership was unique, and effective partnerships needed time to build trust and learn to work together. All the partnerships built around Creative Neighbourhoods planned to continue working together.

7.5 Reducing youth crime and racism

One of the complex, and unresolved, questions around this evaluation was how to assess the impact of the projects on young people at risk and the incidence of racism. The timescales of the evaluation, and the projects themselves, did not allow the tracking of individuals over time. This might be possible through self-evaluation by the longer-term projects in Brent and Lambeth. Barking and Dagenham, Greenwich, Merton and Southwark also aimed to build on earlier work, subject to funding, so longitudinal studies to assess the effectiveness of creative activity might be possible across the whole Creative Neighbourhoods programme.

It was not possible to assess whether Creative Neighbourhoods had an impact on youth crime or the incidence of racism in an area. Any decrease in youth crime or incidence of racism was likely to be the effect of a multiple causes. Creative activity was likely to have played only a small part in a wide spectrum of community endeavours to address these complex issues.

Nevertheless, the interviews with participants, artists and project staff reveal the benefits of Creative Neighbourhoods for young people at risk and show how the projects were helping to address issues of racism. There was evidence that the projects gave a voice to marginalised groups of young people. The artworks evocatively described their experience of living in the city, expressed their fear and distaste of crime and offered the opportunity to present themselves and their communities in a positive light.

Some young people were diverted from crime and others explored some of the issues that they confronted as victims of crime.

In some projects, artists and other professional groups supporting the work shared expertise in handling challenging young people and dealing with racism.

Participants, while working collaboratively, learned to deal with conflict and to agree to disagree. They learned from each other and from their differences, and their artworks were enriched by exposure to different ideas and different cultural forms.

7.6 Ambitions for the arts

Creative Neighbourhoods engaged difficult-to-reach young people in the arts, and developed a significant new audience for the arts in some of the most disadvantaged communities in England. The programme helped some young people jump out of the 'hopeless box' forged by poverty, discrimination and social exclusion. Project co-ordinators, artists, support staff and partners worked hard to overcome obstacles and to enrich the lives of the young participants.

Creative Neighbourhoods exemplified aims set out in Arts Council England's *Ambitions for the arts*, published in February 2003.

Creative Neighbourhoods had a transforming effect on young people's lives and provided spaces for them to explore and understand difference. The programme offered employment to artists from many different backgrounds and helped participants at higher-than-average risk of unemployment enter the cultural sector.

Creative Neighbourhoods worked with young people in their neighbourhoods but also demonstrated the power of the arts in school settings. Some young people found their way back in to mainstream education as a result.

Creative Neighbourhoods helped make new partnerships with regeneration agencies, which were sustained beyond the short life of the project. Significant new resources for the arts were directed to some of the poorest communities in England.

7.7 Recommendations

The following recommendations set out the most important lessons learned from Creative Neighbourhoods for Arts Council England, arts organisations and regeneration agencies.

Arts Council England

- consider further strategic funding directed at local authority level to initiate new creative partnerships with regeneration agencies and to lever significant resources for the arts in deprived communities
- ensure that the timescales for funding and project implementation are sufficiently long-term and flexible to allow additional funding to be generated through complex consultative mechanisms at the local level, and to give time for the lengthy processes of staff recruitment and project implementation
- reconsider approaches to racism agendas in the arts and develop programmes which address 'issues of racism' rather than 'combating racism'
- review the selection criteria for funds and consider requiring evidence from applicants that the training needs of partners and artists have been addressed
- develop opportunities for artists to be trained in work with young people at risk and addressing issues of racism, possibly linked to training for related professional groups such as youth workers. Consider imaginative approaches to training involving work-shadowing and build a cohort of experienced artists able to contribute to this
- consider extending the evaluation of Creative Neighbourhoods to enable a longitudinal study of the development and impact of the six partnerships, and the tracking of individuals over time

Arts organisations

- when building partnerships with regeneration agencies, allow sufficient time to plan and prepare with partners, agree realistic aims for the project and allocate roles together. Develop systems to ensure well-attended meetings for reviewing progress and for effective communication
- recruit staff who reflect the communities served by projects, and utilise appropriate artists' networks, such as the initiative for Refugees and the Arts in London. Ensure that staffing levels are sufficient for projects engaging needy young people with challenging behaviour
- implement induction and training for artists and other staff about the profile of the neighbourhood and the skills needed to work with young people at risk and to address issues of racism
- invest time in developing a recruitment strategy for projects, particularly where hard-to-reach groups are targeted, and recognise that the most effective methods are likely to involve time-consuming outreach and word-of-mouth recruitment by friends of potential participants, and referrals by trusted adults
- to be inclusive and to run projects democratically, ensuring that artists build equitable relationships with participants who can control the agenda of the project and are offered a variety of ways of contributing to the work and making their views known
- for Creative Partnerships in London, learn from the lessons of Creative Neighbourhoods, particularly from those projects in partnerships with schools

Regeneration agencies

- recognise the contribution that creative activity can make to regeneration agendas by: building skills, confidence and new networks in deprived communities; engaging marginalised groups and helping integrate them into mainstream activities; enhancing the social and cultural landscape through the production of new artworks which present marginalised communities in a positive light
- develop funding streams that are flexible and long-term enough to allow time for partnerships with creative organisations to build and the lengthy processes of project implementation to proceed at a steady pace
- prioritise staff time to support partnerships with arts organisations through providing information about the target communities and attending regular meetings to monitor progress and help solve problems

Appendix one

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Appendix two

Creative Neighbourhoods: framework for quantitative evaluation

Dimension	Questions	Indicators	Evidence	Comment
Context	What size of area and type is the project aiming to cover? How salient a factor is this in the success of the project?	Recruitment area for the project – estate/neighbourhoods, local authority-wide.	Project applications	
	How does the community profile of each project area compare?	Demographic information about the area including cultural diversity of young people, education attainment levels, school-leaver employment levels. Data about youth crime and racist incidents.	Local authority and Government Office for London data.	
	How do the projects compare in terms of resources allocated to the project?	Staff allocated to the project including artists and youth workers. Numbers of other staff supporting the project. Comparison between projects of the overall budgets and other resources available for the programme. Staff: young people ratio, and per head cost of project	Information about staffing and budgets from project steering group or project co-ordinator.	Will these indicators be comparable between projects?
Project implementation	How do the numbers and profile of young people participating in the projects compare?	Numbers of young participants and their profile – gender, age, group, education. How many of the young people are 'at risk' and how many are perpetrators or victims of crime?	Self-evaluation material collected by projects from registers and participants' profiles.	How accurate will information about participation be? Will it be possible to gather information about participants' profile?

Dimension	Questions	Indicators	Evidence	Comment
Project implementation continued	Did the projects differ in levels of commitment shown by the young people?	What proportion / how many of the young people sustained involvement with the project throughout most of its duration? How many, and what proportion, contributed to the final art product?	Self-evaluation material collected by projects from registers of attendance.	Necessary to agree with projects the level of commitment expected. Will this be comparable between projects?
Project outcomes	If the project offered training and accreditation, is there a correlation between the formality of training and the levels of commitment shown by young people to the project?	Numbers, and proportion, of young people participating in training, and achieving training outcomes and accreditation.	Self-evaluation material collected by projects.	How do projects assess the achievement of training outcomes? Are their measures/methods comparable?
	Is there evidence that the project paved the way to further education or employment for the participants?	Numbers of young people enrolling on further education courses or entering employment.	Self-evaluation material collected towards the end of projects.	
	To what extent did the project build new audiences for the arts?	Numbers and outline profile of audiences for final art products.	Self-evaluation material collected at final events/ launches/ performances.	
	To what extent did the project reduce youth crime and racism?	Comparison of youth crime and racist incidents statistics with baseline information.	Local authority and Government Office for London data.	Difficult to demonstrate. Changes probably the result of a multiplicity of causes other than the project.

Appendix three

Creative Neighbourhoods: framework for qualitative evaluation

Dimension	Questions	Indicators	Evidence
Context	Who were the project partners, did they differ significantly between projects, and how effective were the partnership arrangements and inter-agency working?	How partners were involved in planning, the steering group, reviewing progress and sorting problems. Understanding by partners of strengths and weaknesses of partnership arrangements and inter-agency working.	Notes of steering group meetings. Observation of steering group meeting by external evaluator. Interviews by external evaluator with at least two partners or focus group.
	Did the staff and the artists have the appropriate skills, expertise and support to carry out the project? Were there differences between projects in this respect?	Skills, experience and training of staff and artists. Nature of supportive framework, self-evaluation processes, and opportunities for top-up training.	Project application information and CVs of other staff. Self-evaluation processes being implemented and action arising. Interviews with selected artists and staff by external evaluator.
Project implementation	What was the quality of the participative processes by which young people were engaged in the projects? Did these processes differ between projects?	How democratically the projects were organised? Was there equality between the participants, staff, and artists? Who controlled the agenda of the project?	Analysis of self-evaluation material by projects. The main focus of qualitative interviews by external evaluator with participants and others.

Dimension	Questions	Indicators	Evidence
Project outcomes	What were the learning outcomes for participants?	Art skills acquisition and achieving, or contributing to, an artwork. Transferable skills and personal development such as confidence building, communication skills, teamwork, planning, self-assessment. Able to explore issues of personal identity and develop and share values.	Self-evaluation material. Interviews with selected participants by external evaluator.
	How were the participants to be supported beyond the lifetime of the project?	Access to new networks. Access to support, information and advice. Motivated to continue further training. Able to gain employment.	Self-evaluation material. Interviews with selected participants by external evaluator.
	What were the learning outcomes for artists and staff?	Art form development. Improved understanding and expertise in working with young people. Enhanced confidence in dealing with young people at risk and issues of racism.	Self-evaluation material. Interviews with selected participants by external evaluator.
	How important was the quality of the final art product to the success of the project?	Views of participants, artists, staff, partners and audience.	Self-evaluation material. Interviews with selected participants by external evaluator.
	Has the project affected policies, practice and funding decisions of project partners?	Views of partners about success. The perceptions of project partners about the impact on youth crime and racism. Plans to extend or replicate project.	Self-evaluation material. Interviews with selected participants by external evaluator.

Appendix four

Creative Neighbourhoods: final summary form for quantitative information

Project information	
Local authority area	
Name of person who completed this form	
Telephone no. and email address	

Information about participants (Please complete where applicable to your project)			
Total number involved in project			
Number retained throughout project			
Number involved in final event/product			
Number participating in training			
Number achieving accreditation			
Number progressing to further education			
Number actively seeking employment as a result of project			
Number indicating that they are considering further education or employment			
Other: please note down any other benefits to participants and note the numbers involved, eg Number of participants who have expressed that they wish to continue involvement with the arts?			
Age and gender of participants			
Age	Number of 12-16	Number of 17-19	Number of 20-25
Female			
Male			

What were the ethnic groups of the participants? (Please indicate numbers as far as you are able).
--

White	
British	
Irish	
Any other White background, please write in	
Asian or Asian British	
Indian	
Pakistani	
Bangladeshi	
Any other Asian background, please write in	

Black or Black British	
Caribbean	
African	
Any other Black background, please write in	
Mixed	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed background, please write in	
Chinese or other ethnic group	
Chinese	
Any other group, please write in	

Information about artists	
Total number of artists employed	

Artforms – How many artists were employed in the following artforms? Please allocate each artist to one main artform only.					
Carnival		Film, video		New media, digital	
Circus		Literature		Opera, music theatre	
Crafts		Live art, Interdisciplinary		Theatre, mime, puppetry	
Dance		Multi-art form		Visual arts	
Festivals		Music			

What were the ethnic groups of the artists?
--

White	
British	
Irish	
Any other White background, please write in	
Asian or Asian British	
Indian	
Pakistani	
Bangladeshi	
Any other Asian background, please write in	

Black or Black British	
Caribbean	
African	
Any other Black background, please write in	
Mixed	
White and Black Caribbean	
White and Black African	
White and Asian	
Any other Mixed background, please write in	
Chinese or other ethnic group	
Chinese	
Any other group, please write in	

New art works – How many new art works were commissioned or created as a result of the Creative Neighbourhoods project?			
For performance		For publication or recording	
For exhibition		For distribution or broadcast	
Other (please give details)			

Profile of audiences	
Audience profile(s) by, for example age, sex, ethnic group, disability as appropriate. Please give a judgement rather than exact figures. For example, Youth centre members, 14-16 age-range, Somali families etc would do as descriptions.	Number
If known, number of audience members who are 'new audiences' ie not attended arts events in past two years	

Appendix five

Creative Neighbourhoods: external evaluation visits and interviews

Local authority	Steering group/Board/Operational meeting	Project visits	Evaluation interviews		
			Participants	Artists	Staff
Barking and Dagenham	7.5.02	19.5.02 Beacon Youth Centre	2		
		'Whose London' project	3	1	2
		7.8.02 Beacon Youth Centre video project			
Brent	14.4.02	11.6.02 workshop	2	1	
		3.7.02 workshop		1	
		12.7.02 performance			
Lambeth	28.6.02	5.8.02 at 6.00pm Knights Youth Centre taster workshop	4		
		11.9.02 training at London Printworks			
Greenwich	26.3.02	7.6.02 Independent Photography	3		
		26.6.02 GYPT Safe project	2	1	
		15.10.02 Dance workshop at Tramshed	2	1	1
		21.10.02 Rehearsal workshops			
		24.10.02 In a Month presentation			
		13.11.02 Artists' meeting			
		9.12.02 Project co-ordinator interview			

Local authority	Steering group/Board/Operational meeting	Project visits	Evaluation interviews		
			Participants	Artists	Staff
Merton	29.5.02	29.5.02 Urban Bloodlines			1
	17.5.02	17.6.02 Cardboard Citizens	1		1
		11.7.02 Cardboard Citizens	7	2	
		24.7. 02 Cardboard Citizens			
		13.8.02 Cardboard Citizens Rehearsal phase at Vestry Hall			
		10.9.02 Teachers' inset			
		27.9.02 Cardboard Citizens tour to Bishopsford School			
Southwark	30.5.02	27.8.02 Corbett's Passage installation	4	2	3
		13.12.02 Performance at Salmon Youth Centre			

Appendix six

Creative Neighbourhoods: budget profile of projects

Barking and Dagenham			
Expenditure	£	Income	£
Artist/professional fees	40,823	Arts services	15,000
Equipment	16,582	Behaviour Improvement Programme	8,500
Publicity/promotion	5,350	Youth Support and Development Services	23,000
Admin/ overheads/ staffing/ venue fit-out	32,245	London Arts	40,000
		In kind –admin/venue costs	8,500
Total	95,000	Total	95,000

Brent			
Expenditure	£	Income	£
Wages and salaries	58,069	London Arts	40,000
Tutors/production staff fees	38,840	London borough of Brent	10,320
Collaborations with arts organisations	1,508	SRB Round 6	37,200
Marketing materials	3,199	ESF 2001	60,758
Direct course/production costs	19,652		
Administration/overheads	13,750		
Total	135,018	Total	148,278

Greenwich			
Expenditure	£	Income	£
In a Day projects	15,277	Neighbourhood Renewal	52,000
Marketing	8,165	London Arts	40,000
Running costs	5,225		
Evaluation	5,000		
Co-ordination	22,000		
Consultation	1,400		
In a Month wages	19,005		
In a Month production	12,800		
Contingency	2,800		
Total	91,672	Total	92,000

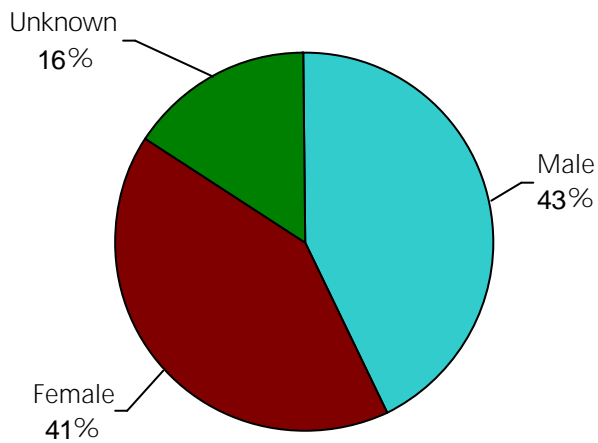
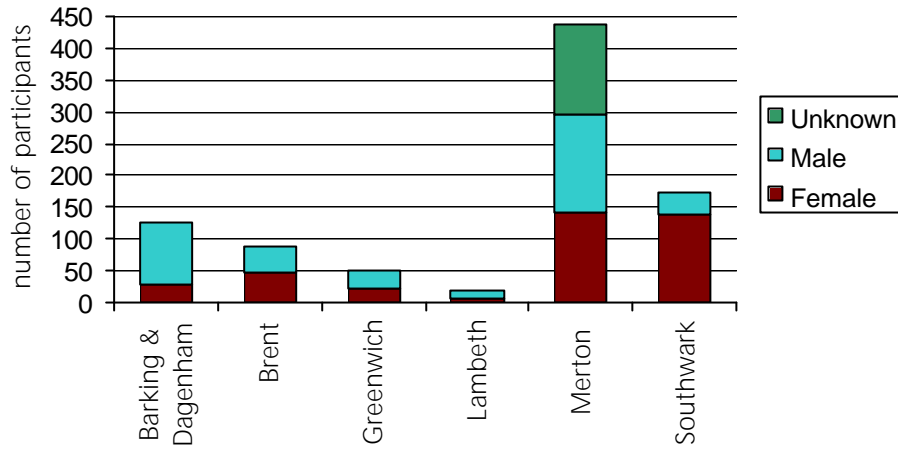
Lambeth			
Expenditure	£	Income	£
Project and event costs	22,248	London Arts	40,000
Materials and equipment	5,526	Clapham Park NDC	50,261
Marketing, documentation, website	8,310		
Accreditation	1,128		
Project manager	6,842		
Child care and travel	2,417		
Project management overheads	41,582		
Contingency	2,208		
Total	90,261	Total	90,261

Merton			
Expenditure	£	Income	£
Urban Bloodlines		Merton Partnership Against Crime	25,000
Professional storytellers research, INSET, workshops	21,500	London Arts	40,000
Documentation	3,500		
Community storytellers' fees	700		
Travel expenses for storytellers	200		
Total	25,900		
Cardboard Citizens			
Fees and wages	20,306		
Production and touring costs	5,477		
Participants' expenses	2,406		
Publicity	1,585		
Management and administration	4,853		
Total	34,627	Total	65,000

Southwark			
Expenditure until May 2003	£	Income	£
Salaries	27,228	Southwark Housing Community Safety	50,000
Artist/ professional fees	24,952	Southwark Housing JSI (Abbeyfield & Lynton Rd)	15,000
Equipment and materials	48,905	London Arts	40,000
Marketing materials	3,400		
Admin/overheads/staffing / venue fit-out	1,500		
Total	105,985	Total	105,000

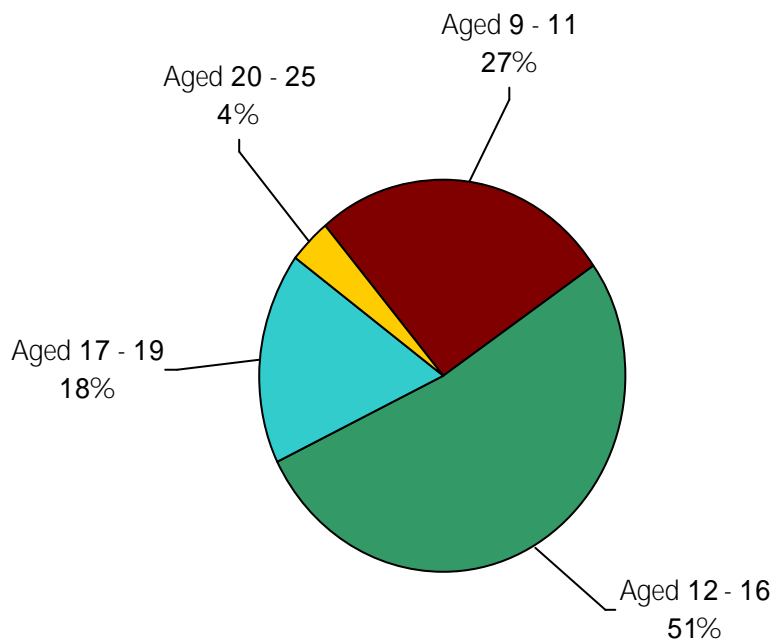
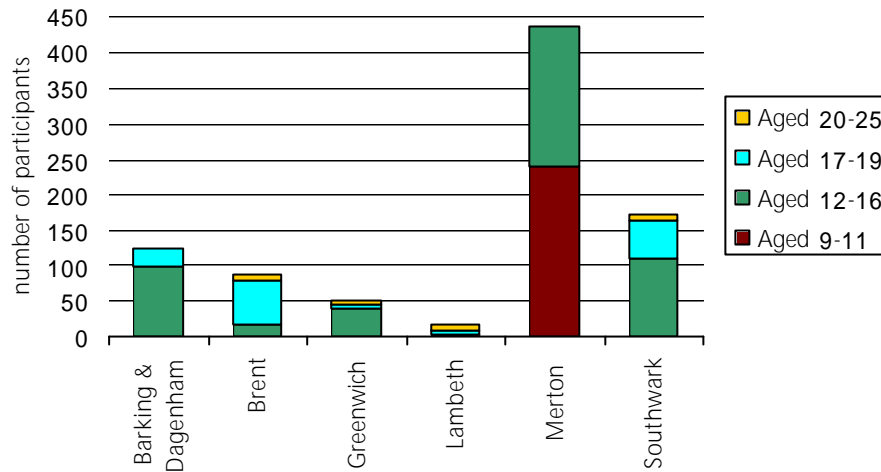
Appendix seven

Creative Neighbourhoods: participants' gender



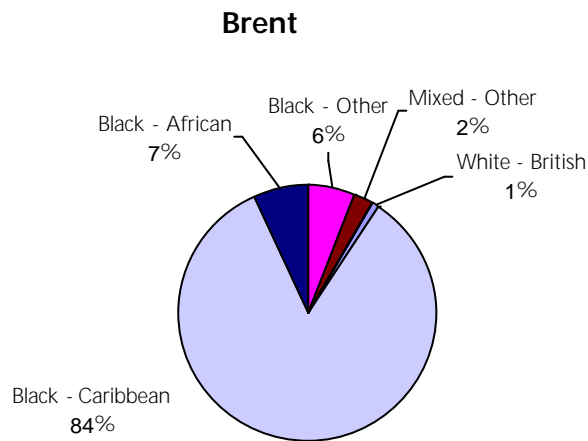
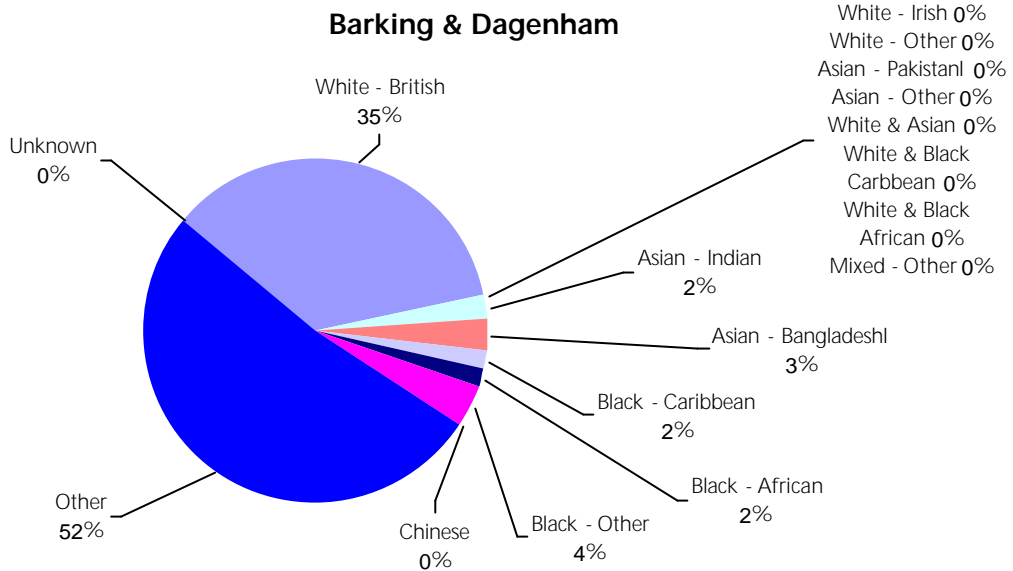
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Creative Neighbourhoods: participants' age ranges by local authority

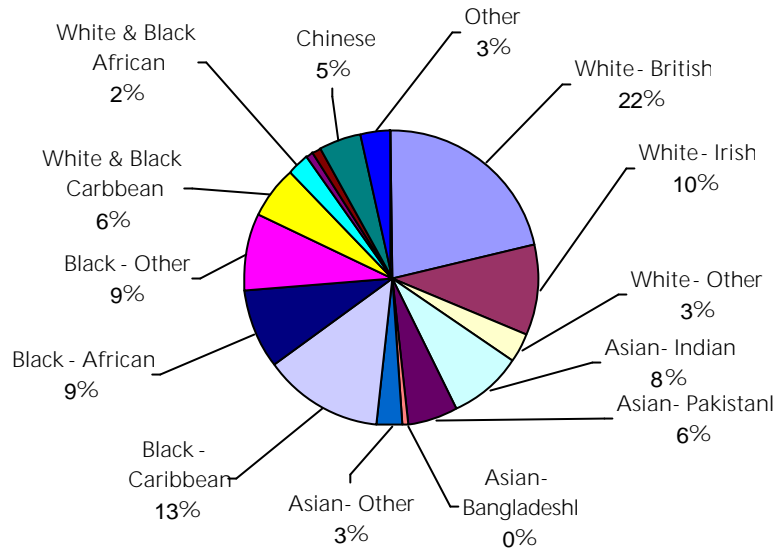


Appendix nine

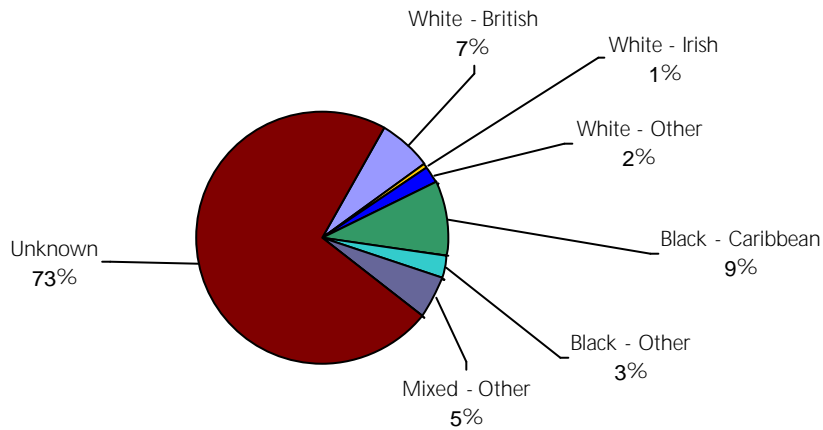
Creative Neighbourhoods: ethnic groups by local authority



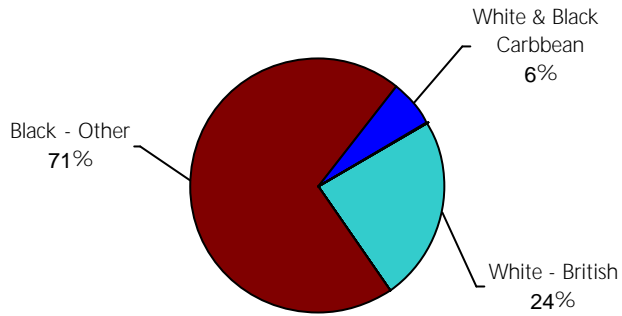
Merton Urban Bloodlines projec



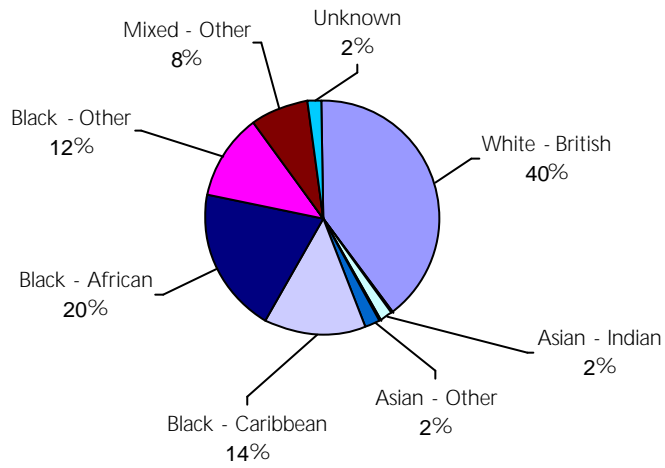
Merton Cardboard Citizens project



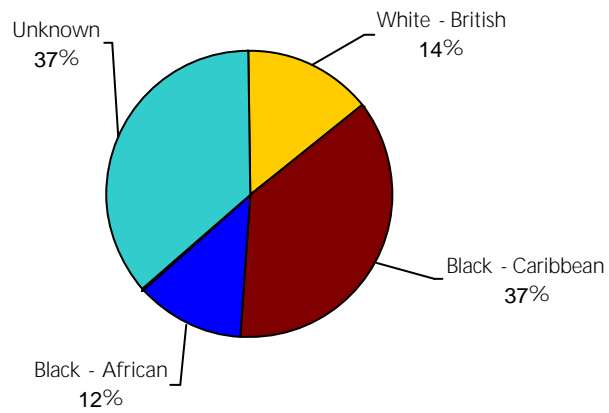
Lambeth



Greenwich

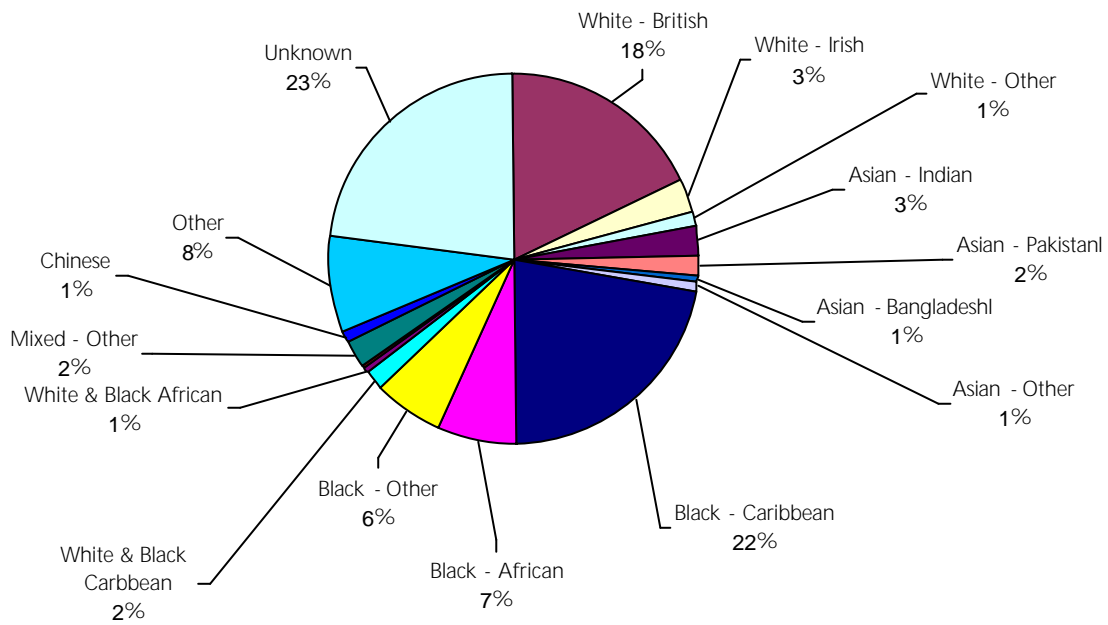
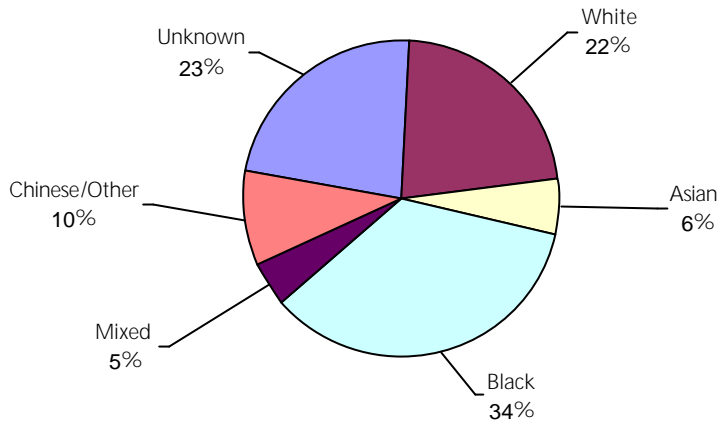


Southwark



Appendix 10

Creative Neighbourhoods whole programme: ethnic groups



Appendix 11

Creative Neighbourhoods: retention and progression routes

Creative Neighbourhoods participants' retention

London Borough	Project	Total participants involved in project	Number retained in project	Percentage retained in project	Number in final event/product	Percentage in final event/product
Barking & Dagenham		127	53	42	53	42
Brent		87	57	66	35	40
Greenwich		50	39	78	35	70
Lambeth		17	13	76	0	0
Merton	Urban Bloodlines	245	240	98	237	97
Merton	Cardboard Citizens	192	25	13	7	4
Southwark		174	160	92	160	92
Creative Neighbourhoods Total		892	587	66	527	59

Creative Neighbourhoods participants' progression routes (actual numbers)

London Borough	Project	Total Involved in Project	Number participating in training	Number achieving accreditation	Number progressing to Further Education	Number seeking employment	Number considering Further Education
Barking & Dagenham		127	53	-	-	-	-
Brent		87	87	-	18	12	20
Greenwich		50	39	38	-	-	-
Lambeth		17	17	-	-	3	3
Merton	Urban Bloodlines	245	27	-	-	3	3
Merton	Cardboard Citizens	192	-	-	1	-	1
Southwark		174	17	3	-	-	-
Creative Neighbourhoods Total		892	240	41	19	18	27

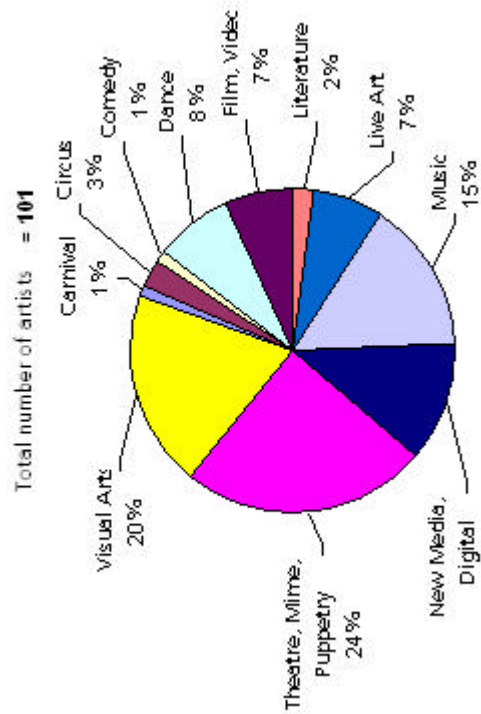
Creative Neighbourhoods participants' progression routes (percentage)

London Borough	Project	Percentage participating in training	Percentage achieving accreditation	Percentage progressing to Further Education	Percentage seeking employment	Percentage considering Further Education
Barking & Dagenham		42	-	-	-	-
Brent		100	-	21	14	23
Greenwich		78	76	-	-	-
Lambeth		100	-	-	18	18
Merton	Urban Bloodlines	11	-	-	1	1
Merton	Cardboard Citizens	-	-	1	-	1
Southwark		10	2	-	-	-
Creative Neighbourhoods Total		27	5	2	2	3

Appendix 12

Creative Neighbourhoods: artists and art forms

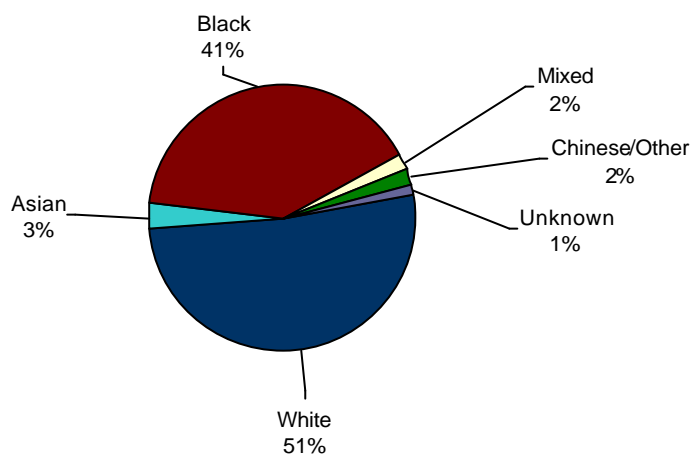
London Borough	Project Name	Number of Artists	Carnival	Circus	Comedy	Dance	Film, Video	Literature	Live Art	Music	New Media, Digital	Theatre, Mime, Puppetry	Visual Arts
Barking & Dagenham		9	0	0	0	0	3	1	0	1	4	0	0
Brent		19	1	0	0	4	0	1	1	5	0	6	1
Greenwich		21	0	0	0	3	2	0	1	3	4	8	0
Lambeth		9	0	0	0	0	1	0	0	3	2	0	3
Merton	Urban Bloodlines	6	0	0	0	0	0	0	5	0	1	0	0
	Cardboard Citizens	9	0	0	0	0	0	0	0	1	0	7	1
	Total	15	0	0	0	0	0	0	5	1	1	7	1
Southwark		28	0	3	1	1	1	0	0	2	1	4	15
Total		101	1	3	1	8	7	2	7	15	12	25	20



Appendix 13

Creative Neighbourhoods: artists' ethnic groups

London Borough	Project	White	Asian	Black	Mixed	Chinese/ Other	Unknown	Total
Barking & Dagenham		3	2	4	0	0	0	9
Brent		1	1	17	0	0	0	19
Greenwich		14	0	7	0	0	0	21
Lambeth		5	0	3	1	0	0	9
Merton	Urban Bloodlines	2	0	2	0	1	1	6
Merton	Cardboard Citizens	7	0	2	0	0	0	9
	Total	9	0	4	0	1	1	15
Southwark		20	0	6	1	1	0	28
Total		52	3	41	2	2	1	101



Appendix 14

Creative Neighbourhoods: new art works and audiences

London Borough	Project	Performance	Exhibition	Publication or Recording	Distribution or Broadcast	Creative Writing	Public Art
Barking & Dagenham		0	3	3	3	0	0
Brent		8	0	2	1	0	0
Greenwich		1	1	0	1	0	0
Lambeth		0	50	4	0	0	0
Merton	Urban Bloodlines	47	0	0	47	45	0
Merton	Cardboard Citizens	1	0	0	0	0	0
	Total	48	0	0	47	45	0
Southwark		2	2	3	1	0	1
Creative Neighbourhoods total		59	56	12	53	45	1

Creative Neighbourhoods audience numbers

London Borough	Project	Total number in audience	Number new audience members	Percentage new audience members
Barking & Dagenham		1500	1200	80
Brent		1100	350	32
Greenwich		200	100	50
Lambeth		4000	0	0
Merton	Urban Bloodlines	1014	300	30
Merton	Cardboard Citizens	850	0	0
	Total	1864	300	16
Southwark		390	260	67
Creative Neighbourhood total		9054	2210	24

Appendix 15

Urban Bloodlines: examples of children's stories

Benedict Primary School story: The Chase

In the town of Hollywood lived a white European man named Dan. Dan was known as a troublemaker. He disliked people for many reasons: for their colour, for the way they spoke, the clothes that they wore, even the food they ate. Dan only liked traditional food like bangers and mash

In a street called Benedict lived Sam, a man from the Caribbean. Sam was usually an honest man, but when people annoyed him about his colour, he could become very nasty. One day Sam was walking down the same road as Dan. Dan nudged Sam, and Sam said, "Watch where you're going" "No, go back to your own country," said Dan. Sam was getting mad and replied, "You better take that back" Dan looked and said, "No way, you ace of spades".

Sam snapped a stick off the nearest tree and chased Dan through the park and into a graveyard. As they were running through the graveyard, a ghost appeared from behind a headstone, and asked them, "Why are you running so fast?" Dan and Sam froze on the spot. The ghost asked again, "Why are you running so fast through my cemetery?"

Dan told the ghost that he was running from the man chasing him with a stick. Sam told the ghost that Dan had told him to go back to his own country and called him an ace of spades. The ghost said, "Stop your bickering, respect each other, make peace. I was once like you Dan. I learned that making fun of other people can be hurtful and painful. It led to my death. Being dead means that you can do fewer things than when you were alive." "I think he is right," said Sam to Dan, "Let's be friends."

Dan and Sam became good friends from that day. They introduced their friends to each other and they too became good friends. The town of Hollywood became a peaceful place once again.

Cranmer Primary School: The naughty squirrel

In the sunny forest, Mr. Eagle was making his honey nut recipe. Meanwhile, Mr. Squirrel in the next tree smelt the delicious scent of Mr Eagle's honey nut recipe so he scattered down swiftly. As soon as Mr. Eagle swooped through the forest to wait for his nuts to cool down, Mr. Squirrel ran into his home and quickly grabbed some of the nuts. He ran out because he could hear Mr. Eagle coming! He ran to his little next in the next tree. Mr. Eagle went home into his kitchen and then found some of his nuts were missing.

The next day Mr. Eagle was on a mission to find who might have taken his nuts, so he swooped up into the air. He saw Squirrel creeping into his home with a sack and saw him taking his nuts. He swooped down and tried to catch Mr. Squirrel, but he was fast enough to hid behind a tree. Mr. Eagle chased him through the forest and trees. They came to a sudden halt

And there in front of them was Miss Compromise, the lioness. She shouted "STOP!!!" "Why are you running through the forest Mr. Squirrel?" Mr. Squirrel told Miss Compromise about Mr. Eagle's nuts and about how he knew he wouldn't share them with him. Then Miss Compromise asked Mr. Eagle why he was chasing him too.

Miss Compromise then had an idea and said "maybe we can come to an agreement and get squirrel to collect some nuts for you Mr. Eagle." Miss Compromise then said to Eagle, "you could give your honey nut recipe to Mr. Squirrel and he can bake it in his syrup. Then you have both worked together and you will both get the reward of eating the nuts, right?" "Right" they said. And from that day to this, they have kept on doing that and are best of friends.

Appendix 16

Untitled Words by Jay Vethamony

I'm a street gazer learning from what happens in life as soon as I took off my blazer, now I can go forth and shine like a glow worm being sighted by people in the river, people's lack of faith, flabbergasted and shocked by the talent which I deliver, no hoper, you thought I was a no hoper well this no hoper is jumping out of the hopeless box carrying on the progression since the days of the slavery locks which is still live in some spots. Breaking free what does it mean to be free in the middle of the ocean where nobody can see, so much people have no choice but to be a different kind of Free, constantly stuck in poverty and their bellies blowing up and the lack of food showing on their bones as their growing up, not to be helped. Many strugglers are screaming help while the government is putting Rolexes on the shelf, showing great wealth. It's a slap in the face and a kick in the teeth as they look down on us as we beef and beef, setting a bad example for the young of the street. Catching up with stranger faces, appreciating other religions and races, to be a wise man and love the land wherever your path takes you in these many places. Invisible footprints in-bedded 4ever In the streets as new experiences come into play to occupy my mind in a spiritual way. From Ireland to Sri Lanka stay clear of the wanker because they wanna take you under, just like the sea weed caught on the anker, pulling you down, deep deep into the grime making you do some time, life ain't a tape so you can't press rewind. Good things come and go and when life its gone, coming back in a different form in nature or spirit. I'm a narrator for the streets dictating my visions and thoughts, verbally expressing because life's 2 short, waking up each day hearing the blues and Z's hunting some 1 down for a mistake which they made. These are just some of the actions that I see as a street gazer, and I've come a little way since the day I took off my Tennison blazer.

Arts Council England, London
2 Pear Tree Court
London EC1R 0DS
Phone: 020 7608 6100
Fax: 020 7608 4100
Textphone: 020 7608 4101

Arts Council England
www.artscouncil.org.uk
Phone: 0870 300 6200
Textphone 020 7973 6564
Charity registration no 1036733

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