

Youth Arts Mapping

A study undertaken by Kernow Education Arts
Partnership on behalf of Cornwall Arts
Partnership

Final Report July 2006



Contents

Introduction	3
The Methodology	5
Description of Findings	
The Context	8
Consultations with Young People	10
Consultation with the Arts Sector	17
Progression	26
Mapping & Listings	33
Case Studies	
Young People's Arts Award	34
Wreckers	34
Project x-1	35
DSK8	35
Carn to Cove	36
Explore	36
Media Lab	37
Arts Ambassadors	39
Calstock Festival	39
Key Issues	41
The Way Forward	48
The Reports	
Report 1- Questionnaire Analysis	51
Report 2- Extended Schools Report	54
Report 3- The Map	74
Listings attached as separate excel sheet	
The Appendices	
Appendix 1- List of Consultees	75
Appendix 2- Example Questionnaire	77
Appendix 3- OYAP Consultation Report download separately from www.keap.org.uk	

Introduction

Like prospecting, the deeper you dig into the Youth Arts scene in Cornwall the greater the number of precious minerals there are that twinkle at you in the darkness. And like a seam of copper these arts activities are hidden, discreet and no-one knows about them except the small number of people who are involved. Mention briefly the North Hill theatre group who tour the moorland villages three times a year; the Torpoint youth group who have made a documentary film to support their campaign for a skatepark; the 200 young people in Camborne doing regular contemporary dance workshops in half term in a space donated by the local night club; the young people drawn from Penzance to Bude who are running the 2 day young peoples' Film Festival; the young people who are organising gigs in a village hall for young bands in order to raise money to travel to NASA.

At the same time this is a very positive time for Youth Arts with Youth Matters highlighting 'Places to go and things to do' and bringing with it financial support, with the DCMS nationally and Creative Partnerships locally exploring the potential of Cultural Offer or Cultural Entitlement, with the dawn of Extended Services and the potential for a broader more holistic education for young people and families. This is also a time when professional groups working with young people are making efforts to break down the barriers that have divided them and open up a dialogue for greater collaboration. In this case education, youth service, NHS, police, social services and the arts and cultural sector. There is also general agreement that the voice of young people needs to be heard and listened to and that young people need to be able to take on leadership roles in their community.

There are key themes that have emerged throughout this brief study which need to be addressed:

Information: This is the basic need to show what is available for young people to access and also the more in depth need to explore how they can inform what is available, and therefore make informed decisions, and find opportunities for funding to encourage young entrepreneurs and also people working with young people.

Facilities: Do we need more spaces or can we make more creative use of what is available but make them more fit for purpose?

Rurality & Transport: Most activities are centred on towns, what is the plan for the villages? Radical creative thinking is needed around transportation.

Co-ordination, vision: This needs to be owned and communicated. At the moment there is a lot of great activity being organised by energetic and committed individuals but it is not being maximised and there is no networking. For this area of work to grow and be more effective it needs championing.

Marketing & Advocacy: Throughout this report we will explore these issues in greater depth and attempt to come up with some solutions. We will also explore the potential for partnerships and celebrate some really exciting or unexpected ones.

The Methodology

Given the tight timescale of the consultation, and the Easter holidays falling in the middle, we decided we had to divide up tasks to maximise our resources and to focus on some key consultations.

Consulting with Young People

We decided to hold two consultation days in two different areas. One at Sterts Theatre, near Liskeard and one at Falmouth Art Gallery – very different spaces but both organisations work consistently with young people and are keen to explore the potential of their facilities. The young people who came were drawn from local schools, a theatre group, and a development organisation working with young people at risk of social exclusion. Other groups expressed a desire to attend but the young people were committed to exams. The age range was 12 – 17. A full list of attendees is in appendix 1.

We were keen that the day should be an experience and that part of it was that the young people involved should experience a creative process which would encourage their thinking when it came to the planning element of the day. So we worked with three artists Lucy Willow, an installation artist; Denzil Monk, a screenwriter and film maker; and Ellie Nash, a performance artist who specialises in aerial work (she rigged the Gallery with lycra for swinging in) – all three are experienced in working with teenagers.

In the morning after introductions and warm up games everyone was engaged in creating and building a comfortable, safe and creative environment in which they felt they could have good ideas using newspaper, masking tape, film and lycra. After a hearty lunch, sitting, lying or swinging in the space they had created, small groups worked up ideal projects they would like to be involved in, where they would like these to take place, who they would like to be involved and when they would like them to happen.

Both days were extremely stimulating for all involved and produced some very interesting results. The popularity of the aerial lycra has resulted in the artist setting up a summer programme for young people.

Restormel Youth Forum

Following an introduction from Susie Tinn, project co-ordinator Voice and Influence, we were able to spend some time with the members of the Restormel Youth Forum in St Blazey. As the current proposal is for the District Youth Fora to make decisions on how the Youth Opportunities Fund is spent in Cornwall, it was felt to be important to consult with one of these groups. They were at that time unaware of the opportunity in front of them.

Carefree

We met with a group from Carefree and Voice for Us in Pool who are groups of looked after young people. One of them is a voluntary group run by a foster carer and the other is run by Philip Waters who is the county co-ordinator for looked after children and this group are consulted by the County Council on policy. Carefree meet mainly for social reasons, they organise a 2 week activity programme in the summer holidays and run sessions on life skills. Both groups have recently made a digital animation for the launch of the Children's Directorate at Eden.

The Questionnaire

We realised that we would not be able to talk to a huge cross section of young people individually, so we devised a questionnaire regarding the things that young people like doing in the arts, what they would like to do and the barriers that are stopping them. Also if they don't participate what would make them give something a try.

We sent out questionnaires to 8 schools, one in each District (2 in Restormel & Kerrier) and asked for them to be completed by year 9 students. Most of these were done in tutor time but others during English, Art or Music lessons (a full list of the schools consulted is in Report 1 and an example questionnaire in appendix 2). This has resulted in over 537 completed forms. One school did not get the forms back to us in time for them to be analysed.

Consultation with the Arts Sector

We held a gathering at The Blue Bar in Porthtowan and 20 representatives from the Arts sector and Youth Service discussed the existing provision of Arts Activities for young people. This was a very useful forum which has informed this mapping and also was a useful meeting place for people working closely with young people to discuss the issues they face (a full list of attendees is in appendix 1)

Strategic Organisations

With support from ACESW key organisations in the Arts infrastructure have been meeting together to see how they could work better together to support youth arts in Cornwall. They are KEAP, Creative Partnerships, CYMAZ (Cornwall Youth Music Action Zone), The Works and Hall for Cornwall. This is an on-going process.

Youth Matters: Making it Work

We attended this conference in Taunton with keynote speaker Felicity Winter from DfES who has led on the Youth Opportunities Fund and the Youth Capital Fund.

Extended Schools

We have consulted with the co-ordinators from all the extended school clusters.

Individuals

We have also met with key individuals engaged in working with young people and who would be interested in greater access to the arts.

Youth Service

We have met with Chris Marsh and Chris Twigg and received details of Arts activities in a number of youth centres.

Mapping and Listings Exercise

We commissioned CAM to undertake a preliminary mapping of arts activities available to young people in Cornwall. The sources for this were Yellow Pages, internet and Google, CAM partners, Cornwall County Library Service database. Following this, KEAP gathered information from other organisations, conversations, and freelance practitioners. We were also grateful to receive information from other mapping exercises that were being undertaken at the time such as the Youth Theatre mapping by The Works, and the SE Cornwall Cultural offer report by Sarah Pym.

KEAP then collated all this information into district and art form, and put it onto a map using Photoshop to show geographical spread of activity.

Description of Findings

The Context Nationally

With the publication of Every Child Matters and Youth Matters the Government has placed the support for young people at the heart of every local authority. Their vision for youth is “...services integrated around young people’s needs helping all teenagers achieve the five Every Child Matters outcomes to the greatest possible extent” Local authorities will need to ensure that young people have access to a wide range of positive activities; each local authority will need to develop a local offer around ‘things to do, places to go and people to talk to’. There will be a requirement to consult with young people on these plans, to produce information locally and to consult with partners on who is best placed to deliver the plans. The duty of the local authority has been extended to include all young people from 13-19.

The consultation response to Youth Matters was the largest ever public response. The 3 barriers to participation cited by young people were access to opportunities, transport, and rurality.

To support the changes in infrastructure and encourage youth participation in decision making the government has introduced the Youth Opportunities Fund and the Youth Capital Fund which are separate from the Local Area Agreement. This gives the local authority the opportunity to test approaches and embed this practice. It also allows for the service provider to be more responsive to the needs of young people and encourage greater responsiveness. There is a strong focus on disadvantage. Cornwall has an allocation of £256,000 Youth Opportunities Fund and £477,000 Youth Capital Fund over two years.

This is seen as a two year transition period which will feed into the comprehensive spending review when the Treasury will review the services for young people. The challenges are genuine strategic change, to raise the profile of young people’s services within the local authority, to support the workforce through change, to widen the engagement of schools and youth offending teams and the commissioning of services.

The youth opportunities card is being piloted over the next two years and will be rolled out in 2008 if successful.

Youth Matters has been developed through the DfEs but Gordon Brown is also said to be very positive about supporting young people and recently released extra funding nationally in the form of £2m for a competition to recognise the achievement of young people, £6m to support disadvantaged young people’s engagement with new media and £2m to support football clubs. He has also worked a deal with the banking industry to re-invest unclaimed assets in young people.

Regional developments

Arts Council England, South West is reviewing its investment in the light of Every Child Matters and Youth Matters.

ACESW has also commissioned two regional mapping exercises: Arts and Youth Offending and Youth Dance. Both of these will be completed after this study but will be able to feed in long term. Efforts are also being made by ACE to get a definitive list of festivals in the region.

Creative Partnerships are managing the regional development of the Young People's Arts Awards which is giving young people the chance to get accreditation for their arts activity. It is proving extremely popular in schools and other youth settings. Interestingly, Wiltshire Youth Arts Partnership are taking the lead in Wiltshire.

Project Kino/What Next? is a regional partnership between Creative Partnerships South West (Cornwall, Plymouth, Bristol and Forest of Dean) and South West Screen which currently receives funding through the DfES to explore the creative potential of digital media across the region and young people led activity. They are working with Hi8tus, a national digital media development organisation who are about to appoint a media professional to develop media production activity with young people; mainly 16+ or those who have been failed by mainstream education and training in Cornwall. This is part of Hi8tus Project's £6.5m Inclusion Through Media programme (ITM) running from 2005 – 2007 and will be developed in partnership with Creative Partnerships Cornwall and Cornwall Film. The aim is to explore the possibility of establishing Hi8us Cornwall as part of the Hi8us network.

In Cornwall

"I think what is truly unique about Cornwall- and it's something we never must lose – is the spirit of partnership. There really is no limit to what we can achieve together"

Geoff Aver, former director Cornwall LEA.

Creative Partnerships is exploring the potential and opportunities around the DCMS notion of Cultural Offer or Cultural Entitlement. This is currently being focussed on South East and North Cornwall and as well as activity, this could influence the infrastructure that supports this work.

CAM Marketing are exploring the potential for Cornwall to be nominated as the first European Region of Culture in 2010. To date they have begun an extensive campaign of consultation which has included workshops across Cornwall, including some targeted at young people and also the launch of their interactive website www.cornwallculture.com.

The celebrations to bid farewell to the Local Education Authority and to launch the new Children's Directorate have been very rich in showcasing the

extraordinary abilities of young people and the arts as medium not only for achieving success but also for expressing joy! They also showcased the possibilities for fusion of art forms in order to express the message in the best possible way. The Arts sector needs to capitalise on this success to build the opportunities for and with young people.

Extended schools although in their early stages, offer potential for a rich and rounded education which can involve parents, other adults and giving young people more time to explore the areas they are keen on.

By 2008 there will be an Integrated Youth Support Service which will include the Youth Service, Connexions, teenage pregnancy unit, youth offending teams, and the teams related to young people and drugs and alcohol. They will also have responsibility for fulfilling the 'Places to Go, Things to Do and People to Talk To' section in Youth Matters.

Consultation with Young People

The Questionnaire Findings

The questionnaire was targeted at a random selection of Year 9 young people in a geographical spread across Cornwall. A graphic analysis of the results can be found in Report 1.

1. Looking at the Arts activities that young people are engaged with, music far outstrips other art forms in terms of participation, especially if music and singing are combined. This has to be due to the wealth of opportunity for progression through the Music Service, Brass Bands, CYMAZ, and choirs as well as individual instrumental tuition and the number of rock bands. It would be interesting to compare this to engagement with GCSE music.

Drama is also quite well represented as there are Youth Theatres dotted across the county (I suspect if we had done the questionnaire in Liskeard, St Ives or Truro these numbers would have been higher). The Works are undertaking a study now in these youth theatres looking at the provision and the progression routes, how they link, the CPD for the directors, the diversity, what platforms are available.

There is also a lively amateur dramatic scene especially in rural areas. In a county study of learning undertaken by young people with the support of the Youth Service, Drama was the favourite subject studied at school, followed by Art, followed by English.

Dance is also well attended – again there are a lot of private ballet and dance schools and the profile of contemporary dance has been raised by the activities of The Works and Cornwall Youth Dance Company. The Works are currently looking at the provision of youth dance groups across school in a similar way to Devon where there is a tiered model consisting of school

dance, district –based companies and then a county dance group which is an auditioned group.

However, the other art forms which have little infrastructural support are much less attended. There is a lot of one-off support for other art forms, which is often inspirational, but it is inconsistent or may be linked to community arts and so happens once a year, for example banner making for Mazey Day, lantern making for City of Lights.

2. Joyfully, most young people are engaged in arts activities because they are fun or because they make them happy or because of friendships. At the same time learning new skills is important. A significant number were doing it because they thought it would help them get a job which is why accreditation such as the Young People's Arts Awards is so important; and it retains the fun element!

3. Of those who don't join in arts activities only 35% really didn't want to or didn't feel it was for them. The other 65% seemed to be blocked by barriers such as time, homework, fear, transport or money.

4. And yet there was willingness to have a go and overwhelmingly the young people wanted taster sessions in school time (this was also borne out in the consultations). I suspect this would be borne out for those not in school except that school would have to be replaced by somewhere where they feel safe and able to experiment. They wanted to work with their peers and they wanted to break down barriers between sport and the arts.

Schools have a key role to play here in finding room in the curriculum for young people to try out things they may do out of school or as part of the extended schools so that young people can have a say in what is on offer.

6/7. School is overwhelmingly the place where young people are engaged in arts activities. The Hall for Cornwall and the Youth Service also feature largely. Several of the recent studies are showing that young people find it very hard to access public buildings, so even though they may have heard of them they don't necessarily feel they are the place for them. Again geography has a part to play. There is a large advocacy job to be done.

8. Again young people were very keen that information about opportunities be disseminated through school. This is something that the Arts sector and schools should look at jointly and how we can maximise this; currently most people would say that is it hard to get information into schools and disseminated to the right people.

Young people were also keen to have access to information through a range of services. They need to know it is out there.

9. There was also a very strong lobby for weekly activities, a regular input as well as opportunities in the holidays.

10. As for who inspires you, friends and celebrities came out very strongly. The influence of the famous endorsing activity is very important e.g. Jamie Oliver and 15, JK Rowling and the reading phenomenon with Harry Potter.

There are a lot of threads here which can be drawn together into a plan.

The Consultation Days

“One of the most interesting things for me was hearing what people thought Art is. Most people were really open and expressed deep felt convictions. I think the consultation days worked really well and that the young people had a fun time whilst exploring important ideas...Actually creating something physical whilst talking, writing, drawing blue skies kept the process grounded ... the whole experience felt quite magical – planting seeds for the future.”
Denzil Monk, film maker

“I have to say that I really enjoyed the experience and the young people who came from Trelya haven't stopped talking about it ...it's become a bit of an urban myth already! It is really important that young people who are on the edge of things get included in these activities as it has such a positive impact.”
Lucy Willow, artist

When discussing 'what is Art' very few people mentioned art forms but were much broader and made statements such as:

- The chance to express who you are
- Work with other people
- Finding the story
- Can't be wrong
- Brings together lots of spirituality that is involved in different art mediums
- Something that has a story behind it which can be reproduced in art or dance
- The chance to do something or be someone you would not normally do or be.
- All down to interpretation

At Sterts Theatre the groups came up with ideas which were very much based around residencies which combined art and sport and also the opportunity to show the work to an audience in innovative ways. This group of young people were already actively engaged in arts activities and so were ready to push the opportunities and the art form further. They felt confident to leap off into unknown areas. Below are the ideas they came up with.

The Musical

Exploring music, multi-media, projections, to be performed in random places with interventions and interactions with the public. The participants would be drawn from different places and they would get together to work intensively for a week to keep it fresh.

Camp

A two week camp of art and outdoor sports e.g. painting, photography, drama, abseiling and canoe. There would be a film or documentary made during the week about the camp. After 2 years these workshops would take place elsewhere, particularly in less advantaged areas and the participants would become peer mentors in the new camp.

Carnival

Different schools combine to create carnival floats which could be toured and be a celebration of young people and their achievements. Create own event rather than join in with an existing one.

Experiment

Experiment with theatre genre, challenging audiences, performance art – either through residential or weekly ‘shock Thursday’. Would need to be a small group with a mentor.

In Falmouth, although the residential idea also came up, a lot of the young people were very keen on a centre, a place where they would feel relaxed but could also access activities. This was a more mixed group and some were quite young so it was harder for them to explore ideas- they probably needed a bit more time and not such open ended questions.

Summer School

A four week summer school of Arts and trampoline including performance, music, film and parachute. The students felt happy about committing themselves to this length of time. It should be easily accessible but not residential. The following year the students could act as mentors and also achieve the Arts Award at the end.

The Outdoor Place

An outdoor space for young people in Falmouth with lots of activities going on that you can visit on a regular basis. A place to chill out in, a place for local bands to play.

The Arts Centre

Multiplex with cinema, theatre, art room. Lots of opportunities all the time aimed at everyone not just young people.

Activities

Lots of free activities aimed at young people – music workshops, making films – could happen in existing spaces.

Multi-purpose space

Music making and skateboarding – somewhere young people could hang out, regular spot for local bands.

Cornwall's first comic company

Young people would get involved through a campaign in school assemblies, they would then be auditioned and interviewed. We would need the support of writers and illustrators. Could become a small enterprise, a rival to Alan Sugar!

We discussed how young people could find out about these opportunities and the suggestions were:

Through school – leaflets and posters, someone coming into school to talk, or taking over drama lesson, taster sessions, encourage the reticent or shy to come with a friend, open days.

Advertise through www.myspace.com

Using newspapers and radio

“Whilst the young people were indicating that through the school teachers is a good way for most to access information, the other information feeding through was that teachers often then targeted specific young people and effectively screened others not known to them. One solution I liked was a text messaging service ...” Ellie Nash, performance artist

Restormel Youth Forum

Most of the young people were actively involved in arts activities on a regular basis either playing in a classical music ensemble, a brass band, dancing or had enjoyed drama workshops in the past (Make a Play in 3 days). They flagged up that there is nowhere for young writers to meet (2 of them had been on the Eden/LEA Gifted and talented summer school in year 6 but had nowhere to follow this up). They were interested in what support the Library Service could give to setting up a book club. One boy, who described himself as liking sport but would like to learn a musical instrument, didn't know how to go about it and would like taster sessions. It was generally agreed that instrumental lessons were expensive in school. They would like to know more about community arts opportunities.

When we mentioned the Youth Opportunities Fund they said they would like workshop sessions, taster sessions and opportunities to Go and See in order to widen their horizons, if they were going to have a decision-making role in how it is spent.

Susie Tinn, the youth worker who manages this group also expressed ideas about what is missing:

Information on what is out there

How do young people and youth workers access this information

Would like to know in advance about activities e.g. community arts activities, so that they can join in or refer people

Youth Cornwall website

More cinema opportunities

She is very interested in working with Carn to Cove in developing young audiences

She also co-ordinates the UK Youth Parliament. Local Democracy week is in October and she would like to work with arts practitioners running workshops about having your say – Music? Songwriting? Poetry?

Carefree

This group access very little arts activity outside of school. Their attitude to the arts was very coloured by their teachers i.e. where they got on well it was very positive, where they didn't the subject was written off. However, they are a very active group who love their residency at the outward bound centre and would be open to try out new things. A lot of them said they like writing. They subsequently came to meet Jacqueline Wilson, the children's laureate, at Eden which they enjoyed immensely. Their Co-ordinator and KEAP will be exploring opportunities for them to work with practitioners in the Autumn Term, to support a bid to the Youth Opportunities Fund.

Creative Partnerships - Creative Dinner at Sterts Theatre

A group of young people, artists, teachers, parents and representatives from the Arts sector met to discuss cultural opportunities as part of the CP cultural offer research in SE Cornwall.

What high-quality activity is already happening?

- Calstock Festival
- Port Eliot Lit Festival
- Barrow Fest bands
- Youth Newsletter
- Carnglaze Caverns
- Colliford Lake Beast Burning
- Mount Hawke Skate Park
- Theatre Groups & after school drama clubs
- Sterts Access Company
- Creative Kids Arts in Education Company
- Drama at Callington School
- About Face Theatre Company
- Sterts

What would you like the opportunity to do?

- Skatepark in Torpoint
- Skatepark in every village
- Work with photographers
- Work alongside artists and commission artists
- Rock School
- Platforms for bands and emerging artists
- Calstock to be a platform for emerging artists and bands

What are the gaps & barriers?

- Transport - why can't students have free or ½ price travel
- Funding – money is there but young people don't know about it.
- Indifference
- Creativity is intimidating
- Lack of sense of community due to isolation
- Bad press – negative attitude towards teenagers
- Young people are responding to adult agendas
- Lack of facilities due to misunderstanding of intentioned use
- Not knowing what's going on
- Lack of co-ordination – lots going on but often clashes

What needs to happen?

- More non-alcoholic cafes
- Theatre is well-represented but music needs to be better promoted.
- Develop Carnglaze Caverns
- Money needs to be co-ordinated
- More book clubs
- Meditation groups
- Use schools as resources – change perceptions of young people by caretakers
- More good police and youth workers
- More opportunities for young people from different schools to work together
- Provision for parents/families to understand what creative things young people can be involved in.
- Provision for parents to understand what creative means for their children.
- More venues that are young people friendly- this doesn't necessarily need much money.
- Chance to “spark” ideas with others
- Book clubs – single sex
- Film clubs
- Public art – get people involved in it
- Artists employed locally to support young people
- Work with venues/village halls to encourage them to take young people
- Gigs & clubs organized by young people
- Find ways of activities taking place in villages – not all centred on small towns.

How do we do it?

- msn messaging for talking/swapping ideas

- Money to pay young arts representatives
- Raise awareness
- Better transport – reliable, affordable, more of it.
- Communication
- Energy
- Work with parents/families/guardians
- Creative cafes
- Young people need to be able to see what's happening with the money and know where it's going. Have a say in how it is spent.
- Schools as venues for out of hours activities
- Encourage young entrepreneurs

Consultation with the Arts Sector

Everyone present was engaged with developing and delivering programmes of work with and for young people. The issues they raised were very consistent with the issues the young people had highlighted.

Venues

Stagekids work with over 160 young people in and around Liskeard. They have problems with both rehearsal and performance space. Sterts Theatre is a wonderful venue but is very weather dependent and the backstage facilities are very poor and they have out-grown the rehearsal space. It is very expensive to book rehearsal space in a school and there is little flexibility – towards a production they would need a space for a whole week. They need CCC to be flexible and understand that the Arts can fit into Family Services as providers so that when old schools or other public building change use they can be used for youth arts e.g. the old Liskeard primary school. It may be that the latest school building programme could offer an opportunity to look at these buildings strategically in terms of arts provision.

There is a real need for rehearsal and performance space for young bands which are not in pubs. Bodmin Community College offers space on a Saturday night – do other schools do this?

Amanda Pickering gave the example of Goldsithney which built a brand new village hall but young people were not allowed to use it. So they got together and worked with Amanda to run a campaign, including making a film which made their case – they now use the Hall on a regular basis. How many other village halls are not being used by young people because of misunderstandings and prejudices?

Amanda is also co-ordinating the Music Factory, a potential music facility for the Penzance area. This is a partnership between CYMAZ, Humphry Davy specialist music college, Youth Service, YMCA, schools, Terry Lello CC, Trelya and Penwith District Council. They have acquired an old school in the

centre of Penzance and are currently running workshops with 50 young musicians.

Livewire in Saltash is a Youth Service Centre which has specialised in music. It is a rehearsal and performance venue with a recording studio and works with about 80-90 young people a night who are from Saltash but also travel from St Austell and North Devon because of the facilities. Livewire owns the building which is an asset they could build on as they may be prepared to move if they had the opportunity to expand their facilities.

CYMAZ has quite deliberately not based itself in one place and works in venues across Cornwall, particularly in disadvantaged areas and also in developing spaces e.g. Nanpean which is a Space for Sports and the Arts. Here they run weekly rock sessions for beginners and intermediate young musicians. Very few people come from Nanpean itself but rather from the surrounding villages. If they are keen they will get there somehow. The space is ideal as the sessions are loud but the neighbours are few.

The Acorn in Penzance has limited resources but would like to be seen as a resource for young people, not specifically for schools. It hosts Kernow Voice and the Music Industry Weekend for CYMAZ, it supports young people in promoting and provides a platform for performers on Cabaret nights, it also hosts schools and colleges annual shows. Students like the fact that it is a proper venue with technicians, they learn to respect the venue and the neighbours!

Young people do need their own space where they can bring in families on their terms.

Venues as barriers

Theatres and galleries are in the main inaccessible to young people; they don't understand that they are public buildings.

Hall for Cornwall described how transport was not the only barrier to access; one of perception can be greater. They have been working with a group from the Trelander estate in Truro who live only 5 minutes walk from the Hall but had never been inside as they did not think they were good enough. After a ten week project the young people are much more confident in accessing the opportunities at the Hall. HfC is now more interested in targeting groups with their outreach work who do not normally use the theatre, rather than just pushing for ever higher audience figures.

ProjectBase having been undertaking some consultation with young people around art galleries (described below) called Art Ambassadors. One of the biggest surprises for the young people was when they went to Tate, St Ives and were told that this is a public collection which belongs to everyone. They queried why they appeared not to have a say in how it is used. One of the groups is studying GCSE Art but none of them had ever been to the Tate.

Attik Dance has just had to stop running community dance classes at the Liskerrat Centre in Liskeard because the floor is in such a bad condition. This is doubly sad as they really like the building because it has a very good atmosphere with artist studios, and because it is a youth centre the young people can stay all evening after their dance class. It is more social. Other young people have been able to watch the class before committing to joining in. They are moving to the school where this won't be the case but there is a sprung floor.

Transport

Although once young people are enthused, many will invoke every strategy to travel to the venue, distances are undoubtedly a barrier to access. It is very hard for a young person to be self sufficient as public transport is sporadic and expensive and cycling is rarely an option on busy roads.

It has long been the cry that transport is an issue and it needs radical, lateral thinking.

- A bandwagon going out to villages - CYMAZ will possibly be piloting a mobile recording studio.
- Lobby supermarkets – they have buses which are not used in the evenings.
- Minibuses for All – run by Age Concern with volunteer drivers. Could train others.
- Sports College partnerships have minibuses.

Partnerships and Sustainability

The Neighbourhood Police, Connecting Communities Camborne had already trained as sports leaders but wanted to extend into Dance, so they approached The Works. Tim Vigus at the Corn Exchange, the night club in Camborne, offered free space. Young people were targeted through school and the Police networks (these were the most effective) and dance activities arranged for the half term – 200 young people turned up!

They now run dance classes every half term led by dance practitioners – initially they were just learning moves but now are working more creatively. The Corn Exchange is offering a permanent space on the third floor for this activity. The group has also been to see a dance performance at HfC; a coach was laid on but the young people found the price of the ticket.

Music and Dance Education (MADE) set up Lizard Youth Dance with ACE Blue Sky money. This has now run out so they have to charge young people for the classes. They have successfully made the link with Mullion School through their performing arts college status.

They also set up similar groups in Helston, Camborne, Pool and Redruth which were funded by Grants for the Arts and the work showcased at HfC.

They are now trying to negotiate sustainability with Kerrier District Council and the Youth Service but are finding this very difficult to negotiate; they need support. It is a rich opportunity but it is very hard for a small organisation to pull the partnership together.

Quality

The issue of quality was debated. It was agreed that the quality of the artists/practitioners is crucial. But it was also debated the issue of quality and excellence versus massed participation. CYMAZ made the decision that Kernow Voice should be a quality experience rather than cater for massed numbers. It was a battle at first with the funders but it has worked and now it is being hailed as a model of good practice in the country.

There can sometimes be clash with the Youth Service over this question of quality over participation. It was suggested that there be more joint training with arts workers and youth workers so that they begin to share the same language and values. Youth Work is changing with the work being more targeted, with accreditation and a focus on the individual using different tools and media.

The Cornwall Young People's Film Festival is an annual event which is managed by young people – schools from Mullion, Newquay & Bude, Carrick Youth Forum, Trelya and many of the young people engaged in this are being accredited through the Young People's Arts Awards. There was an incredible atmosphere at last years event and provided a platform for young film makers (over 80 short films were shown). Creative Partnerships have been very active in supporting this event and the young arts leaders.

Media is a new art form and there is a great surge in interest but there is a lack of organisational support except for the film festival. It is very splintered. There are developments now with Hi8us making an appointment in Cornwall and also Awen an emerging organisation which runs media projects with young people.

Information

We need one website which has a listing of everything that is going on, would also be an anti-clash diary with links to Region of Culture.

Amanda Pickering is creating a Penwith Music website.

Extended services have a booklet with all the opportunities available in the holidays.

The Connexions Help booklet is very well distributed, could we have a page in that?

We would need to raise public awareness through a high profile event – should this be a new one or build on existing ones?

The Specialist Arts colleges need to play a greater and wider role developing in school and out of school links e.g. a group of girls who have formed a singing group in the Nancherrow Centre didn't realise this could be used as part of their GCSE Music, and the teacher didn't know that they were engaged in this activity which could have been accredited. There needed to be more bridges built between the formal education sector and the out of school.

Other thoughts

We should not only be thinking about provision but we need to evolve from what is important in young people's lives e.g. the young people in Torpoint wanted a skatepark so they used the arts, in this case documentary film making, as a tool to get what they want.

The Gallery visits too have been a catalyst for wider discussions.

National touring companies when they visit Cornwall usually have an education programme, this is nearly always targeted at schools, there should be wider opportunities for out of school groups.

It was suggested several times during the study that young people should be paid in the same way that young sport leaders are.

With all this focus on youth arts there needs to be a marketing strategy to ensure that the work gets out.

The County Wide Strategic Arts Organisations

The Works: Dance and Theatre Cornwall

theatre and dance development agency

The Works is the development agency for dance and theatre in Cornwall, committed to working in partnership with artists, companies, venues, cultural development organisations, educational establishments and community groups to develop a vibrant performing arts ecology in Cornwall.

It will take on specific work with young people when that work furthers the aims of the organisation. They are currently undertaking a study into Youth Theatre in Cornwall and would like to create a strategy by the end of October. They will be looking at issues of CPD, fundraising, platforms, information for parents.

CYMAZ

CYMAZ provides out of school music workshops for young people who might not otherwise have access. Our mission is to enhance the personal, social and musical development of young people through music making. CYMAZ is

a registered charity which uses trained community musicians to work with disengaged and disaffected young people aged 0 -19.

DfES is currently seeking greater synergy between the Music Services and YMAZs. The Standards Funds are being devolved from the local authority to schools, this could pose a threat to the Music Service unless schools can be persuaded to cluster and pool funding for instrumental learning. CYMAZ and the Cornwall Music Service have always worked well together and are seen as a model of good practice.

With Richard Lander re-locating to a new school there is the possibility of the the Music Service moving into the Art Block which is a new building. This is not confirmed yet as the lease could only be for 2 years. However, it could become a very useful resource with admin, storage and rehearsal space. This could be a really interesting opportunity to begin a process of creating hubs of youth arts excellence – a focus for activity which could then reach out to other areas – e.g. Sterts Theatre, Liskeard, Old Richard Lander School, Truro and KidzRus in St Ives which would then for example make the links out to Penryn, Livewire, Nancherrow in St Just, youth centres, children centres, Spaces for Sport and the Arts.

KEAP is the strategic organisation for arts in education with a strong brief for information, training, guidance and brokerage and quality assurance. Most our work to date has been in the formal education system

There could be opportunities for funding through Convergence, Big Lottery, Local Area Agreement if the vision was clear and the partnerships were in place.

Cultural Partners – CYMAZ, The Works, KEAP, Hall for Cornwall, Creative Partnerships. We all have in common an interest and belief in the powerful combination of the arts, young people and participation. There is a structural option for federation – Cornwall Youth Arts Partnership (?) with a focus on 13-19 year olds. We could federate for this area of work but would still continue to do other work as per our individual remits. This would provide a strong focus for the work and would provide a single point of reference for other sectors and put us in a strong position to pitch for commissions on behalf of the sector. We could sit on the Youth Work Partnership. ACESW has committed some of consultant Katie Venner's time to work with the group to work on what that federation could be and to find joint understanding. This development work will form part of a bid to the Arts Council's Thrive programme which is looking at innovation in infrastructure and provision. The team have made this statement:

A number of pan-Cornwall organisations (CYMAZ, The Works, Creative Partnerships, Creative Kernow, KEAP, Hall for Cornwall) engaged with the development and delivery of youth arts have identified a number of challenges and opportunities facing participation in the arts for young people. They have

formed an Action Group for an initial period of one year to develop jointly help ambitions for the work, and a plan of action to realise those ambitions.

Cornwall Early Intervention Team

This is an NHS group who work with young people at risk of psychosis. This is a fairly new initiative which used to take on clients through GP referral but now parents can refer their children. They are just embarking on partnerships with arts practitioners, for example, CYMAZ will be working one to one with a musician and a young person with the aim of integrating them into a larger group when they have regained their confidence.

As this work is within the NHS it is hard for them to raise money and so partnerships are crucial. Cornwall Arts for Health has sourced the funding for a group of these young people to work with Effervescence Theatre Co on an intensive two week programme of making theatre. The Early Intervention Team will organise transport and offer support and guidance to the young people.

The team are keen to make these links with the Arts Sector but find it difficult to know where to go for information. However, they are very willing and open to suggestions.

The Youth Service

The Youth Service starts from the needs of young people and uses tools to enable them to get where they want to. This could range from a desire to get fit, to meet more friends, to increase self esteem, to get access to the village hall once a week from which they are currently barred. Often sport and arts are the very tools they use. An example of this is the young people in Torpoint who have nowhere to go of an evening and would like to get a skatepark. They have formed an action group with their youth worker and with support from Creative Partnerships have worked with a film maker to make a film about why they need this skatepark; this is then an advocacy tool for their case.

The Youth Service is less interested in art for arts sake but rather as a tool as stated above but they do also need to be able to signpost young people to activities such as theatre groups once their interest is raised. At the moment they do not have the tools to do this.

It was felt that it would be of great advantage to hold some joint training sessions between youth workers and arts workers so that they were able to understand each others work better and the potential for collaboration.

The Youth Service has an information strand which is often linked to support in a crisis. But they do now have this added element of 'Places to Go, Things to do'. Is this a service which could be commissioned from the arts sector?

They were very much in favour of the Arts Sector getting involved in the training of the youth panels who will be responsible for the Youth Opportunities Fund, to support them in thinking creatively. This will need to happen fairly soon as half of this year's allocation needs to be spent by the end of September.

They very much favoured the idea of a countywide Youth Arts worker and also the idea of Youth Arts hubs which then animated an area around them through outreach but also provided a focus in that area. Each hub would also ideally have a Youth Arts worker employed to work from their base. As mentioned earlier the three hubs could be Sterts Theatre, Richard Lander in Truro, KidzRus in St Ives.

Current activity and issues in Youth Centres

Penwith & Kerrier

Wide range of activities some delivered in partnership with arts organisations in particular Music and Dance Education much of which is accredited and they are adopting the YPAA.

At the moment I am having discussions with local district Arts Officers about looking at a policy, strategy and implementation of the Arts within the Kerrier and Penwith districts. Other agencies and partners are also being included in the initial dialogue. This is in its absolute infancy at the moment – but I feel it is the way forward if we are to have a comprehensive and co-ordinated approach to the arts for young people.

My thoughts are that this should be at county level and we should have a dedicated Youth Arts Thematic Development worker to mirror what we are doing at district level all over the county. Karen Butler , senior youth worker

Torpoint Youth Project

What young people have said they want:

More theatre trips including trips to London West End Shows

Singing workshops including song writing

Music workshops

More graffiti workshops

Dance to include hip hop, breakdance, regeneration dance

film making

IT work shops producing newsletters etc

banner making work shops including batik silk screening

Art residencies involving some of the above

Showcase of events with the young people's work being on display

Photography

Looe/Liskeard

There is not a lot going on out of school arts wise in Looe/Liskeard. We have an ongoing mosaic project in LYP which has been put on hold due to staff shortage, this was around bullying issues but will need jumpstarting. We also have a young man very into CAD who is doing some stuff around a logo design for the club. There is also the possibility of the Young Roots project that will happen should we get the funding. The young people were involved in the CAM campaign around Cornwall as an area of culture, this was working with Antony Waller on a sort of 'talking heads' video idea and once they got started it really took off, working with someone who had great skills with young people was an advantage.

I think supporting arts provision for young people could be made easier if we found a way of describing it that did not take it into a sort of specialised world - art should be about creativity and not rubbish if its not up to exhibition standard. I think it should also be relateable to young people, graffiti is a great example, not vandalism but art!!! We also need access to 'experts', people with arts ideas and young people skills but perhaps young 'challenging' people skills and not just the young people who have an advantage of a supportive and creative home life, a sort of 'art for all' approach. As for consultation events, why events why not just get people into the venues or sessions and ask the young people why art is so inaccessible for them. Annie Railton.

Restormel

The projects that are going on or just completed are - Freestyle in Newquay & 4ways have used a graffiti artist, 4ways has recently had a person in to do clay modelling. CYMAZ is run at both centres. In the recent past 4ways has done a calendar with their young parents group. Newquay Detached have used a young photographer to do some of the work for the passing through magazine. There is talk of the Detached doing a film over quite a few months on what young people do and think about Newquay - still in thought stage!

K2 Saltash

Have been trying to source breakdancers and graffiti artists for a while, will start breakdancing with the lads and graffiti as a part of our summer programme.

Always have a variety of arts/craft material, glass painting, mask making, current craze stuff e.g. scoobies, silk wristbands etc. frequently used by all age range, papier mache male/female models in EOS etc.

We visit the Theatre Royal and Barbican Theatre as a part of the programme for presentations directly related to "issues" or for entertainment.

Music facilities

Difficult to source specialists. Have employed in the past following

specialists all of whom are expensive and difficult to keep on as a part of the core programme: circus skills, breakdancers, female street dancers, gymnast, drama workshops

Miss the modern drama companies visiting local area and opportunity to take groups.

Barriers - project able to afford and sustain specialists, or subsidize commercial provision ie Theatre Royal.

As always, it's a question of money!!

Key messages

The difficulty of sourcing of practitioners and sustaining their engagement in the programme.

The need for strategic intervention with district and county councils

The need to make the arts and culture more accessible to young people in terms of opportunity and the way it is described.

Extended Schools

The full report is available in the Report section (Report 2) of this study. However, the key findings are that each extended schools network is different and each is approaching the extended services in a different way. Only one has arts representation on its panel (Caradon), in the other clusters there is a notable absence. The Co-ordinators are very keen to have more information as to how they can access arts provision and also to receive copies of this study. There is an advocacy role and information support needed for these clusters.

Progression

Melissa Glover, Bev Lin School of Dancing, Redruth

This is a private ballet school where the young people work towards the Royal Academy exams in Ballet and the Imperial Society exams in Modern and Tap. In addition to the exams the young dancers are involved in several performances during the year e.g. Royal Cornwall Show, the Gorsedd, a local amateur dramatic group and their own showcase performance.

Melissa is Chair of a dance schools network of 6 schools which share workshops for young people and have shared a performance. They don't share CPD for the teachers. That is done on an individual basis e.g. Melissa is attending a 2 week course in Chichester in the summer.

They used to engage with Dance Agency/The Works and enjoyed working with visiting dance companies. She also remembers them running one day

courses especially for dance teachers. She felt that she did less with The Works now as she is so engaged with her own work.

They do quite a lot of signposting of young people especially those who are looking to take dance to a professional level. They have signposted people to Cornwall Youth Dance Company (CYDC), especially boys, and really admire what they do. However, she feels that it is better suited to those who come to dance later rather than those who have been through the discipline of a ballet tradition from a young age.

Joce Giles, The Works: Dance & Theatre Cornwall

Admitted that The Works had done less with the Ballet Schools of late, would like to run the enhancement days again. He is also working closely with Duchy Ballet and supporting the opportunities they give to young dancers.

CYDC draws young people from ballet schools, from schools and from dance projects. The focus has been very much on contemporary dance but they will be introducing more ballet as many young people are looking to dance as a career and the Dance Colleges do require the ballet skills. The young people will also be doing the YPAA.

It is an interesting time for dance with Youth Dance England creating opportunities and infrastructure, running in parallel with the private Dance Schools.

Progression Case Studies of individuals working in the creative industries

Simon Harvey

co-director o-region

o-region is a group which includes a theatre company, Rough Cuts film screenings and a lit mag for young people. Simon's main influence was school, Richard Lander, and friends; he did not engage out of school. However he was very influenced by Kneehigh. His friend Carl Grose was part of the *Antigone* project (RSC, Mike Shepherd and Nick Darke) where 2 young people from each school in Cornwall was invited to be part of an ensemble working on a play on the theme of Antigone with a director and a playwright. The result was *Hell's Mouth*. Carl also found a mentor in Nick Darke. Truro College and Cornwall Youth Theatre both put on his plays, with Simon in them. They both went off to Dartington and founded Grinning Gargoyle Theatre Co.

Simon now performs, directs and is a cultural entrepreneur in Cornwall.

Denzil Monk

Scriptwriter and film maker

Denzil's main influence was amateur dramatics. He joined a company called Phoenix Theatre and started acting at about 5 years old. The company would put on plays at the Acorn and the Minack. His father was also in the company and his granddad had acted at the Minack as well.

His love of theatre was not made use of in school. At Hayle School in year 7, there was some drama provision, but the teacher left and there was no replacement to teach drama. Denzil does remember going to the Theatre Royal in Plymouth to see *Chess*, and was very impressed with huge rotating stage- rather different from the Minack stage!

At Penwith College, Denzil took Theatres Studies A level and played the lead in a play. He failed miserably, mainly because he handed in a play instead of coursework. He says that actually, his teacher was fantastic because he was more interested in people making great theatre than passing exams.

After sixth form, Denzil went to Rose Bruford College of Speech and Drama in Kent and was admitted on the strength of his portfolio. At end of first year, he had written a play outside of the course called the Green Man, and produced and directed it for the St Ives September Festival in 1994.

Denzil dropped out of College after the first year. The film making side came out when a friend wanted him to write a screen play. Denzil got mentoring from a guy in a production company about how to write a screen play as opposed to theatre writing; this he says this was much more useful than the year at college.

Denzil has now formed a community interest company called Arwen Productions with Barbara Santi and Nick Harpley. Their reasons for forming this company were that they were all doing lots of single projects and wanted to build a reputation and profile; to raise the level of the work; to give them more control over projects they want to run, instead of relying on other organisations to bank roll; they can write bids themselves. There are easier routes into the sector as a production company rather than as an individual.

Denzil is also a young people's Arts Award advisor and moderator. He says if the Arts Awards had been around when he was younger, he would have been doing one!

Tom Barnecut

Visual Artist

Tom was always interested in art and always made stuff as a kid. He did lots of work with Kneehigh, including a summer school, and bursary places with them. He was also pro active about going to see shows.

In school, his creative side was supported, but mostly through drama provision in curriculum time, and after school drama clubs. He took Art GCSE, the International Baccalaureate with Art as a higher module at Truro College and then applied to Wimbledon to do Fine Art Sculpture. Tom spent one year in London, which although he disliked, did influence him as he put on several shows in contemporary spaces. Tom returned to Cornwall and completed his second and third years at Falmouth College of Art.

Tom's particular interest is contemporary art and doesn't feel real contemporary art happens in Cornwall. When asked how he became engaged with it, he said, 'It found me.'

Tom summarises his main influences as Kneehigh, and other cultural events such as Mazey Day, Golowan, Mousehole Lights. It was also about being around the type of people who make that type of work and think that way, and having the opportunity to work with artists such as David Kemp.

His family were always very supportive, and he made plenty of connections through them, both when growing up, and now including curatorial work with Newlyn Art Gallery, and work with the Tate.

Tom Harding

VJ and digital media

Tom father is a blacksmith so from an early age he was interested in blacksmithing and would make ornamental pokers and spirals which people would buy from an 8 year old boy! He also loved drawing sun sets. Also, he was interested in programming, and tried to programme the computer to create visuals. And gradually as computers got better, he got better.

Tom didn't do much creative stuff in school- he says there is much more available now. He did like art, but he couldn't choose to do art and music at GCSE so followed music.

He got a job as graphic designer, a skill he'd taught himself and picked up bits in school, and also supported his old school newspaper. But he realised this wasn't what he wanted to do with his life, so decided to go back to college and took up Spanish, Photography and Maths.

At the same time, he started running an event at a night club in Penzance, supplying the music. Tom's musical influences had also included use of visuals: Peter Gabriel's 'Sledgehammer' with video and animation mixes, Jean Michel Jarre's lasers projections onto Pyramids and a video by the Orb (2 people who do ambient techno stuff), Adventures Beyond the Ultra World.

Tom and a friend then set up their own night in a club in Penzance and to make it different, put some visuals in and the end product was music with a big screen with live visuals. The nightclub managers loved it and it took off.

Tom really enjoyed VJing and creating animations, media and photography. So he looked for a course that would involve all this, got a place in Bradford on the Electronic Imaging and Media Communications course, a perfect blend of graphic design, film making, web design and in depth technical info.

Tom returned to Cornwall to set up his own business but couldn't find enough work, so took a position with Bloomberg TV, and did 3 years working in London as tech director and running a 3 camera forum studio.

Tom managed to save enough to live for 6 months, and set up again in Cornwall. He became involved with Creative Partnerships as a practitioner and got introduced to lots of other practitioners in Cornwall including film and music which he then worked with. The networks that CP set up in Cornwall developed into friendships and collaborations.

Tom now has more work than he can manage and feels his style is now getting closer to where he wants it to be.

Sally Williams

c-scape dance company

Sally's parents were PE teachers so she was always surrounded by movement- trampolining, gymnastics etc. They took her to see professional dance from when she was a small child. Sally particularly remembers being blown away by Phoenix Dance Theatre.

Sally had private ballet and tap lessons and absolutely hated them, and stopped at age 10. *'I used to scream!'* She also did lots of gymnastics out of school but very little provision in primary school apart from BBC 'Lets Dance' tapes.

Secondary school, Bodmin College, was a big change. The Dance teacher was really great and got lots of professional companies in. A workshop with Transitions Dance Co. was when Sally decided that she wanted to be a professional dancer, train at the Laban Centre and join Transitions.

At age 13, Sally auditioned for CYDC. They work with professional choreographers and artists which was amazing at that age. In 1992-93 there were spectacular older dancers who she really looked up to and who have gone on to make great careers. CYDC was an amazing experience, and if you are gifted as a child, schools find it difficult to cater for this, so really lucky to have CYDC.

Sally trained at the Laban Centre in SE London and always thought she would have to stay in London to make dance. She was accepted to Transitions Dance Co, but instead decided to go to New Zealand and did lots of dance there also. She returned from NZ, and in that time Antony Waller had taken over Dance Agency and there was loads going on, he had upped the anti.

Sally met Helen Tiplady again, they had danced together at CYDC, and decided to do some workshops with a few other dancers and formed a group.

A big opportunity came up when Dance Makers funding became available for professional development and Antony pointed them in right direction.

Sally choreographed a piece for Dancers United festival at the Barbican, Plymouth and the group performed as c-scape dance company in April 2003 which went really well and they had loads of great feedback. They then went onto the Polperro Festival which was their first big event as a company.

After these events, work in performing and dance education came piling in and c-scape dance company is the most exciting young dance company in Cornwall.

National examples of progression

Below are two national examples of progression; one is based on networks and focuses on young people at risk whereas the other is building based and focuses on music from early years through to Higher Education, community music and practitioner development in the north east region.

Oxford Youth Arts Partnership

E: admin@oyap.org.uk

T: 01235 522230

The Oxford Youth Arts Partnership (OYAP) has been working since 1998 to raise funds and establish new and innovative creative projects for young people to participate in, enjoy themselves, develop their skills, confidence and self esteem, and to access further arts and training opportunities.

OYAP work primarily with young people at risk, young offenders, and those in the Looked After Children system.

Their success is through the partnerships, networks and collaborations they have including PAN and ENYAN. They have a fantastic board drawn from youth service, CYPFS, Thames Valley Partnership, and people who work on the ground. They are also the YPAA centre for Oxfordshire.

There are several ongoing projects including 'Reaching the Parts' a music technology project. This project was formed to create a music technology facility aimed at reaching the young people at risk in Oxfordshire. With computers, samplers, sound modules and DJ equipment, and the recording facility to make CDs of their own work, young people produce their own music with expert professional guidance and facilitation. RTP now has an

outstanding track record of working within a wide variety of settings and with a large range of partner organisations with excellent results

'I would go as far as to say it possibly saved one student from temporary exclusion'.

Secure children's homes, isolated village halls, disability units, young offenders institutions, PRUs, youth clubs as well as young people in the looked after system have all benefited. RTP also provides Open College Network accredited programmes that it specifically developed for its courses.

One of the settings for RTP has been Huntercombe Young Offenders Institute, however, they find it difficult to keep contact with the young people as most are not from Oxfordshire and after they have left the institute, they are not allowed to contact them.

OYAP also run a week long residential every year with the Youth Offending Service and CYPFS directorate. Based on themes chosen by the young people, the projects incorporate elements of theatre, music, art, movement, colour and light. Here there is more success with continued involvement as many young people come back each year.

'I would have been causing trouble in Banbury somewhere if I hadn't been able to come to this...I've had a better summer for coming here'

In November 2005, OYAP undertook a consultation with young people for ACE SE around the arts, how young people view the Arts Council, and which might act as a model of good practice around how ACE SE can consult with young people. The full report can be downloaded from the KEAP website at www.keap.org.uk/programmes_network/youth_arts_mapping.html and the methodology and comments from the young people make interesting reading.

The Sage Gateshead

The Sage Gateshead is a new home for music and musical discovery, bringing about a widespread and long-term enrichment of the musical life of the North of England. The inclusive approach enables all performance, learning and participation programmes to be constantly inspired and supported by each other.

The Sage Gateshead is a unique £70 million centre for live music designed by Norman Foster on a landmark waterfront site, consisting of two acoustically outstanding performance spaces of acoustic excellence, Northern Rock Foundation Hall for rehearsal performance, a twenty-five room Music Education Centre, ExploreMusic (a music information resource centre in the Joan and Margaret Halbert Space), The Barbour Room (a sunny entertainment room), plus studios, bars, a café and a brasserie.

The Sage Gateshead is pioneering a fresh approach to musical discovery that enables everyone to become involved in, stimulated and excited by music - no

matter what their age or ability. The eight strategic programmes are: Early Years, Work with Schools, Vocal and Instrumental Learning, Practitioner Development, Community Music, Further and Higher Education, Resources, and Music in the Workplace.

www.thesagegateshead.org

Mapping and Listings

This exercise is one that is never ending and we cannot hope to have gathered information on everything that is happening across Cornwall. However, we have followed every route of information and therefore hope that the picture shown is informative.

What we have not been able to show on the map is the organisations who deliver county wide. There are some activities we know about in specific localities (such as MaDE and Lizard Youth theatre) which have been mapped, otherwise this information is only in the Listings spreadsheet. Similarly, although the Youth Service is listed as a County Wide organisation, we have only shown the Youth Centres who provide arts activities as listed in the Centres and Projects brochure from the Youth Service.

The Map in Report 3 shows an interesting if not surprising spread of activity. There is less activity on the north coast and in North and SE Cornwall and most activity happens around the towns. St Austell, Truro and Penzance have the largest clusters of activity.

With respect to art form, there is little visual arts provision outside Penwith, and this probably stems from the local festivals such as Golowan and La Frowda. Literature, poetry and writing is almost non-existent, with Ottakers and the legacy of the Indian King arts centre providing a small amount.

The spread of other arts activities is fairly even with music activities being readily available, mostly due to groups and orchestras run by the Music Service.

Case Studies

Young People's Arts Awards

"The Arts Award offers Arts Council England a new way of working with young people. It enables us to celebrate individual development through the arts and help young people explore personal pathways in the arts world. It also creates new opportunities for us to work in partnership with the education and youth sector to demonstrate the impact of the arts on young people."

Report The Young People's Arts Award pilot

Some of the findings in the pilot showed that of the young people who completed the award

- 4 in 5 tried out something new
- 4 in 5 agreed that taking part had improved their practice
- 4 in 5 said their knowledge of the arts had increased
- half went to more arts events
- 9 in 10 young people agreed that their ability to work with others had improved considerably
- 4 in 5 young people said that their self-confidence had improved considerably
- 3 in 5 young people agreed that their ability to take a leading role had improved considerably
-

In Cornwall the Award is being managed by Creative Partnerships so we have a real opportunity to embed this into arts practice with young people. It is proving extremely popular.

Wreckers

This is an example of an interesting partnership which is currently possible because of individual energies. It should be possible to replicate this work in other areas where the partnerships need more support. Duchy Opera is staging a new production of the rarely performed 'Wreckers' by Ethel Smythe which is set in Cornwall. The story behind this opera is the Cornish luring ships onto the rocks with lamps in order to pillage the cargo. Many feel this is a misrepresentation of history and the Cornish saved far more lives than they endangered. So linked to the production is an education programme which is being developed by young people. The partnership includes Carrick Youth Forum, Youth Service, CYMAZ, Duchy Opera and cultural entrepreneur Will Coleman. They have raised £24,000 through the Young Roots Awards. Work has begun on the project which will encompass film, music and a strong sense of place.

Project x-1

While the larger problems of the cities attract most attention, it should not be forgotten that rural deprivation and social exclusion exist as well, and may blight the life chances of young people in small towns and isolated villages. Effective strategies and good service provision are needed in rural, as well as in urban areas.

Rosie Meek Children, crime and the community: social deprivation and rural youth crime

North Cornwall Arts and Effervescence Theatre set out to explore best practice in working in the arts with young people excluded from school in Camelford.

Education Out of School Camelford is a pupil referral unit with approximately 30 children and young people attending from villages across the whole district who are either temporarily or permanently excluded from education in School for behavioural or medical reasons.

North Cornwall Arts and Effervescence Theatre were involved in the project because of a shared interest in supporting young people in creative and cultural activities to develop personal and social growth. It is NCA's belief that the arts cultivate knowledge and self-expression bringing enrichment and enjoyment to people's lives. NCA decided to pilot the project in order to gather the information needed to develop a good model of practice with regard to working with young people and arts intervention, especially in non-school settings.

Project description North Cornwall Arts

The project set out to work with 5 young women to create film about being in care; this was the subject the young people chose to address. This has now been screened to an invited audience. The project is currently being evaluated externally and North Cornwall Arts hope to publish a best practice document for working with young people in this way.

DSK8

This was a partnership between Mount Hawke Skate Park, CYMAZ and Creative Partnerships which resulted in a celebration of the skate boarders through film, music and live choreographed action. It also allowed for a cross over between the musicians and the skate boarders. It involved the young people working with musicians, film makers and a theatre director. Estelle Morris, then Minister for the Arts came to visit the Park and was totally bowled over by the project.

Recently the Royal Cornwall Museum has undertaken a multi-media celebration of 'the Board' with young people at the Tuckingmill Bowl and surfers working with photographers. The work produced is now in the museum alongside archive photos of surfers and skateboarders.

Carn to Cove

Carn to Cove is the highly successful rural touring scheme for Cornwall. Although this is centrally managed, it is the village groups who decide from a menu what they will programme in their village hall and they are responsible for the local marketing and publicity and running the evening event. The majority of their audiences are likely to be forty plus or young children and families. Very few will be in the 13-19 age group.

At present, very few young people have any engagement with the programming nor have experience of being an audience.

The performance poet Lemm Sissay had been booked to perform at The Tolmen Centre in Constantine; a venue which has really built up an audience for contemporary theatre. The Director of Carn to Cove invited a group of young people from the Beacon estate in Falmouth to come to the evening. The detached youth worker provided a mini bus. The group met the poet before the performance and he was delighted that they had come to the show. His performance was very charismatic and his experiences related quite closely to those of the young people. However, the group have no experience of being an audience in a public venue and were unable to stay quiet for the duration of the performance and hence became disruptive to the audience who had paid to attend. The venue felt it may be unable to repeat the experiment as it could alienate its existing audience.

However, this seems to be really important work but needs another solution which is probably a more interactive one. In this case the young people could have worked with Lemm Sissay on a practical session and then the invited audience could have shared some of their work. The work would then need to be followed up, as a one off event just leaves people with a wonderful memory but not yet empowered to take things further. It could then grow in the medium that interests the young people or support them in an issue that is central to their thinking or needs.

This is where the partnerships need to grow with the Youth Service, with local writers, with Carn to Cove. This may need brokering.

Explore

This is a Creative Partnerships project. The Explore project aims to assist young people to explore cultural opportunities in their area, with a specific focus on live performance, showing cultural differences, developing links and dialogue with schools, venues and performance companies, as well as supporting and developing emerging Cornish companies.

This ongoing project involves two schools, three professional performing companies, and The Works - the dance and theatre development agency for Cornwall. The companies are working with groups from within each of the

schools (Sir John Hunt in Plymouth and Budehaven in Bude) to develop and explore the student's experience including theatre, dance and the arts, both in their locality and further afield.

Both schools have identified the benefits of culture and the arts to their schools and communities and part of the project has become about developing a 'creative company' within each of the schools which is accessible and beneficial to the other students and local community.

The project gives the students the opportunity work alongside three creative companies (Rogue Theatre, C-Scape Dance Company and Bedlam Theatre Company), exploring all aspects of producing work and managing a company including research, marketing, fund-raising, performing and directing.

The groups within the schools are being developed with a long term vision in mind. "We are exploring ways that the current team can leave a legacy and support the development of the 'company' after they have left the school," said Rogue Theatre's Angelina Boscarelli.

"We are working to establish a core team within the groups who can manage the company and build relationships with artists, supportive organisations and sponsors. The group from Sir John Hunt are trying to set up a bank account for their company, Kickstart, which will allow them to apply for grants and sponsorship to support training opportunities (specifically a sport/dance residency in Barcelona).

"We have also taking the group from Sir John Hunt on a 'Go-see' trip to Bristol at the end of March, and are planning trips to The Egg children's theatre, The Tobacco Factory, Bristol Old Vic, The Imax Cinema, The Arnolfini and the Science and Art Museum."

This is an interesting model for introducing young people to promotion and what is possible in promoting.

The Media Lab

Young film makers across six counties connected at The Media Lab - an exciting digital media residency in Plymouth from May 8-9 - thanks to the organisation and dedication of two 15 year old pupils from Plympton's Ridgeway School.

Martin Herd and Luke McCoy worked closely with Creative Partnerships South West and South West Screen to stage the conference for 30 young directors, camera people and scriptwriters from across the region.

Youngsters from Bristol, Somerset, Wiltshire, Dorset, Devon and Cornwall descended on Plymouth's Holiday Inn for two days of discussions, screenings, networking and more.

The event's format was moulded by the participants as they went along. Focuses included distribution, fundraising, sharing skills and expertise, connecting with commissioners such as Channel 4 and BBC, and defining ways forward from this point.

Exciting new work was also created during the residency and screened alongside participants' other work including home-made special effects movies, a horror trailer, comic shorts and animation. Inspiring workshops - from VJ-ing ('video jockeying'), animation, editing and mobile technology - helped to develop skills and ideas as well as linking young people with each other in an active, creative manner.

Digital media discussions at the Media Lab were kick-started by Talkaoke - the 'multimedia doughnut of chat'. Talkaoke works by seating a 'provocateur' in the centre of an illuminated circular table, passing a microphone to talkers seated round the table. The resulting amplified conversation is simultaneously filmed and projected, allowing for maximum public engagement.

A Big Brother-style video booth allowed Media Lab participants to give some private reflection on the event, and on issues arising from the two days. A video 'chain-story' was created where participants filmed a minute of action or intrigue before passing the camera onto another, eventually making a short 'consequences' style film screened at the end of the Media Lab.

Cass Dennis of Creative Partnerships said: *'I think it's been really fantastic. There's been lots of energy and loads of ideas have been generated, with young people making connections and realising the importance of supporting each other.'*

This event is a major step towards young people becoming involved in digital media production and policy, ensuring they are an active part of development and not just recipients.'

'I think it's been a good event because I've already had an offer to show my film at Bridgwater Film Festival.' Liz Cann, 17

'I thoroughly enjoyed doing the event, and I'd love to do it again,' says Luke, who is hoping for a permanent base for this work. *'It's nice to meet up with other people to share interests. We now want to be able to set up in a Media Lab building where you can drop in and out.'*

A website was launched at the event, www.media-lab.co.uk, offering online space for young film-makers to continue their discussions, and view and upload films and shorts.

Arts Ambassadors

ProjectBase (formerly St Ives International) was established in 1996 to devise, develop and deliver multi-site visual arts exhibitions and projects working in partnership with other arts providers in Cornwall. The partners are Tate, St Ives, Newlyn Art Gallery and University College Falmouth.

ProjectBase worked with two secondary schools, a further education college and detached youth workers in Kerrier and Restormel Districts to create opportunity for open dialogue with young people. This dialogue took different forms with each group in order to facilitate the sharing of ideas, thoughts, views, opinions, knowledge and experiences of the visual arts in Cornwall. ProjectBase interacted with these young people through discussion in the class room, on the street, at Tate St Ives and the Barbara Hepworth Museum and at a lecture given by Thai Artist Surasi Kusolwong at University College Falmouth.

The Art Ambassadors action research created an open dialogue with 42 young people and discovered information about what they already understand, want, need and require from galleries and public art projects. It provided the opportunity for ProjectBase to develop meaningful partnerships with a varied cross section of young people from two districts who currently receive little outreach support from visual arts organisations. ProjectBase have also been able to promote the active involvement of young people in decision making for future events and public programmes, and develop partnerships with the organisations that have supported the young people to engage on this project. The research undertaken has enabled them to engage with young people and reach a stage where it is possible for many of them to become Art Ambassadors and begin to set up forums for visual arts, within their district, and in order to continue this work and collaborate on future programming. Project Base has gained important information about how the young people would like this to develop. Two of the young people have now made plans to do work experience with Project Base in June and several others are interested in this. All of the groups we have been working with have made plans to continue the development of the Art Ambassadors scheme with ProjectBase.

Projectbase are currently bidding to enquire to develop a 'critical cluster' for the arts and young people in Cornwall and the South West. Creative Partnerships and KEAP are also partners in this bid.

Calstock Festival

Calstock Festival is a community led and resourced festival which is now well established in the village. Many have felt that it is extremely hard for young people to access. So a small group have got together to find out how young people would like to get involved. A group of young people designed the consultation and on a single day had over 200 responses to their

questionnaires (sweets on offer did help the process!). These now need to be processed and they also took the responders emails so that they can contact them when it comes to planning. This is all feeding in to an application to 'Reaching Communities' in the Big Lottery, which will explore how the creative industries support local regeneration.

"It is hoped that the festival will become a platform for new and emerging artists and musicians"

Jo Tyler, artist and co-ordinator

This process could become a model that other communities could adopt.

Key Issues

Vision and Co-ordination

We have illustrated here there are some wonderful examples of Youth Arts activity in Cornwall, of organisations and individuals forging partnerships to create exciting and imaginative opportunities for and with young people.

As an example, Creative Partnerships is exploring the potential of young people led activity especially in the medium of film and digital arts. This is raising expectations and opportunities which would have been unheard of ten years ago. However, Creative Partnerships as a government research programme is unlikely to be funded in Cornwall after 2008 and yet their legacy needs to be sustained and the learning disseminated to a wider audience.

This is also an era of opportunity with the Youth Opportunities Fund and the requirements of Youth Matters and the Local Area Agreement on 'Places to Go and Things to Do'.

If the Arts and Cultural sectors are to respond to this effectively then there needs to be greater focus and clarity around youth arts provision. Small steps are already being made by the strategic arts organisations which work with young people namely KEAP, CP, The Works, CYMAZ and Hall for Cornwall. There could well be other groups which should be brought into this partnership e.g. Cornwall Arts in Health, project kino/what next, high8tus (digital media). These organisations are to begin a process of exploring common ground and the possibilities of a loose federation around Youth Arts. It could also be responsible for ensuring greater provision in those areas where there is little such as writing, art, crafts, media etc.

It would then be possible for these or one of these organisations to employ a **Youth Arts Development worker** to develop the strategic focus and raise the profile of the work, encourage partnerships, liaise between the sectors, raise funding, be a catalyst for projects, sustain the information bank and co-ordinate opportunities. The person would be based in this partnership but would be part of a wider steering group which could include the county and district representatives and the youth service. The post could be funded through the Cornwall Arts Partnership along with the Arts Council. The mapping exercise has highlighted so many issues that they need focussed attention. The councils, youth service and arts organisations are currently working to capacity or are working only in one area without the broader overview. But with partnership working and a focussed post, even if only time limited, so much could be achieved.

Creative Partnerships have made a strategic decision to focus their work on North and SE Cornwall until the end of their programme. They have been exploring the cultural offer in SE Cornwall and have now come up with a plan to support development which responds to the rural nature of the area, to the need for practitioner development and to support and respond to local

energies. Their plan is to employ a small part time team of community development worker/agitators who can respond to local interests and opportunities and build networks, they would work with group of young people who are keen to make things happen. This would be linked to a programme of practitioner development to train and mentor them in working with young people as equal partners. This programme would be co-ordinated by a cp team member. The aim would also be to work in partnership with existing providers such as the youth service, Sterts, Live wires, extended schools, young people out of school. Initially this programme would be supported by CP. It is hoped that this programme will begin autumn 2006.

The Youth Arts development worker would then be able to support and set up similar developments in other areas at the same time retaining a strategic overview. If this was not a post then one of the organisations would need funding to undertake this work as their current capacity would prohibit this development. It would also mean a major shift in priorities; this could of course come about during the review of the Cultural Partners.

Information & Quality Assurance

This Mapping exercise has proven that there is a lot of creative arts activity in Cornwall but that it is unlikely to be on your doorstep, it may not actually be what you want to do and it is not easy to find out what is out there. At present there is no one place where this information is held nor where there is quality control. KEAP currently has a database of artists who work in education who are CRB checked and whose work is known. To fulfil the greater needs of information provision KEAP would need to have a much higher profile throughout the Children & Young People's Directorate. Within the new partnership KEAP could fulfil this role.

Recommendation from Sarah Pym, Cultural Offer in SE Cornwall paper, June 2006:

Practitioner development

Need for rationalising of practitioner list. Systems in place but need strengthening and enforcing. Issues are advocacy, quality, entry points, awareness and progression routes.

Suggest Phase 1

Working partnership formed – The Works, Cymaz, C.P, Creative Skills, led by KEAP to oversee partnership “approved list”. Suggest practitioners are required to register and fulfil local criteria set by partnership group e.g. CRB check, public liability insurance. Keep simple and low key. Potential for compulsory and non-compulsory training. Partnership advises bodies commissioning services e.g. Extended Schools, Youth service, Local Authorities.

Phase 2

Progression routes for emerging practitioners developed. Partnership widened to include Youth Service, LA's and Extended Schools. Mentoring/Shadowing schemes set up for emerging artists. See www.artscape.org.uk

A lot of the above is in place but it is the joining up, the tightening up and better understanding across the different sectors that needs to be in place.

Information

The Listing and electronic Map in Report 3 that this mapping exercise has provided is a step on the route. It will undoubtedly be out of date the day we deliver the final draft. However, it does provide a framework and one which can be updated on a regular basis.

Who needs to know what youth arts activity there is?

- Young people
- Parents/carers
- Professionals who work with young people – youth workers, health workers, youth offending teams, teachers, extended schools co-ordinators, artists and arts organisations

The first two groups will mainly need information about what is available that they can access. The latter group may well need to know who works with young people so that they can shape a project or programme of work around the needs of the young people. However, young people too may fall into this category as they begin to take a greater role in planning through the Youth Opportunities Fund.

So a central information bank needs to be held and maintained. This could be within the Creativity Unit in the County Council, it could be an extension of KEAP's information role, it could be part of a youth arts partnership or each District could take responsibility for information in their area.

It had been suggested that we link up with Connexions and look for a listing in their 'Help' booklet but this is being replaced by a website service directory which will be managed by the Family Information Service and will be zoned into 4 areas – children, young people, parents & carers and practitioners. The URL will be www.cornwall.gov.uk/cypsdirectory and will be launched at the Royal Cornwall Show in June 2006.

Connexions would be delighted to host this information. However, it does need to be managed in terms of up-dating, quality assurance, developmental opportunities, an understanding of the potential and supporting that, even this if website were the host. It is also unlikely that young people would access this website unless it is embedded in their consciousness that it is a useful place to go.

Once it is decided where the information is to be held, there needs to be a big marketing campaign so that everyone knows where to look. Schools will play a crucial role here and there needs to be joined up thinking between all the information providers to ensure that the signposting is efficient and effective, that is to say arts sector, youth service – Cornwall Share, Connexions, Children and Young People’s Services, schools.

There also needs a clever use of new media to alert young people to the resource so that is useful.

Any decisions about where information is held should reference the piece of work being undertaken by Zannah Doan, a freelance arts consultant, for the Cultural Hub in Bournemouth and Poole. She has been asked to:

Conduct a feasibility study on the best course of action to ensure children and young people in Bournemouth & Poole have popular information and guidance routes to information to guide their studies or career in cultural fields or that they are signposted to cultural activities.

Her interim findings are that in terms of higher educational courses and career opportunities there are some good websites in existence e.g. connexions, aimhigher (due in August), library service, Media Lab and resources for what’s on in local papers. There is less information about participatory opportunities, particularly on a longer term. Her plan is to develop a website with and for young people which is a gateway to all the other information that is already available but links it all in one place. But that this website needs to be linked to greater shared understanding between the cultural sector and young people and that the latter need to know about and want to access this website.

It seems that at this stage there are three options:

- The mapping of cultural opportunities for young people is hosted by the Cornwall Young People Services Directory and the information is managed by KEAP.
- We explore the development of directory website such as www.musicalroutes.co.uk which is interested in extending its provision. This at the moment is limited to musical opportunities.
- We explore the development of a gateway website which then links to other well developed sites as mentioned above but becomes a brand name to young people and those who work with them.

Facilities

There are 16 Youth Service youth centres in Cornwall, some of which are buzzing centres for arts activities especially music, such as Livewire in Saltash and Nancherrow in St Just. There are other centres of youth activity such as KidzRus in St Ives which has bought its own building, the old Treyew

infant school in Truro has become a centre for percussion rehearsals. There are others with potential such as Sterts Theatre which already hosts large scale youth productions in its amphitheatre but has terrible backstage facilities and tiny rehearsal space – it needs investment to realise its potential. Another is Penryn Rugby Clubhouse which is becoming a youth centre as part of the town's regeneration, and the Liskerrat Centre which cannot be used for dance as the floor would injure the participants (since this report has begun people are looking into creative solutions for this). And there are buildings which are under-used such as village halls, the Spaces for Sport and the Arts and schools generally out of hours.

As with the activity it is sporadic. One idea that has been discussed between CYMAZ, the Works and KEAP is to try and create a web of youth cultural hubs across Cornwall which could be a real focus for activity both mainstream provision and experimental which would really raise the profile of what is possible. This could be for example Sterts, The Old Richard Lander School in Truro and KidzRus in St Ives as a starting point. The hubs would then grow or the existing hubs would take on webs of outreach work, much of which would be centred on villages.

One creative solution to the lack of facilities for young writers would be to explore 826 Valencia St in San Francisco (www.826valencia.org). This is fronted by a shop selling pirate stuff – maps, treasure chest, eye patches etc and at the back is a space for creative writing which runs classes for schools and also for groups out of school and has become a hub for young writers. The classes are all run by professional writers. The commercial activity supports the educational work.

Other opportunities which need to be explored and exploited are the Festivals which are a perfect forum for young people's work. Port Eliot Lit fest for example, are keen to host an apprenticeship scheme for young people which could include stage management, technicals and programming as well as being a platform for young people's work. There is a move to run a Youth Arts Festival as part of next year's festival. City of Lights could run a young apprentice scheme for young makers and stage managers and make greater links with young people out of school, Golowan Festival the same, and Du Maurier could emulate the Cornwall Film Festival and encourage young programmers.

Rurality & Transport

Rurality is both Cornwall's strength and its weakness. Activity tends to be clustered around the towns but as none of them are very large a lot of the population are unable to access these activities, especially where the family has no car. Most children who go to Mullion School on the Lizard go to school by bus. It was impossible to run after school clubs as no-one could stay on. So they devised a programme of after school clubs in the village where the students lived. A model of good practice, you would think. However, the programme was funded by NOF and when the funding went so did the clubs.

Extended schools could offer a new solution, especially where there are good facilities but not everyone wants to return to the school building out of hours.

There is also a strong tradition in villages of making things happen for example the Tolmen Centre in Constantine, the North Hill touring community theatre group, film sessions in Downderry, the lantern parade in Ponsanooth, the village hall committees and Carn to Cove. This is an energy and resource which any infrastructure needs to respect and cultivate.

CYMAZ is going to pilot a mobile recording studio.

There could be a plan for the mobile libraries to become more interactive. The Library Services' Wonderful Words Festival is sending out poets and artists with a mobile library and will be parking it in playgrounds and car parks to encourage a creative interaction with the public.

Transport needs to be grasped with both hands. It is true that motivated young people will make sure they get where they want to be. Others will be put off by the smallest hurdle. If we want to encourage access to everyone, especially those who do not join in, then some will need help with transportation whether this is through free bus passes, encouraging more independent buses which will pick up clusters of people for specific reason e.g. Wheels 2 (a county wide bespoke transport service) and make sure that everyone knows this is available. Or building transport provision into a project or programme on a case by case basis.

Marketing & Advocacy

If Youth Arts in Cornwall is to generate the impact it has the potential to do, it needs to be backed by a co-ordinated and strategic marketing and advocacy plan. The most effective advocacy will undoubtedly be by young people. One suggestion is:

Cultural Connectors

Ambassadors - Young people function as pyramid ambassadors and information conduits. Accredited through arts awards and earning points towards chosen goals i.e. tickets, venue hire, recording studio time, training with established artist.

Young People's Cultural Partnership

Young People paid to act as decision makers for Youth Opportunities Fund and to identify and pursue creative opportunities and opportunities for the youth agenda to be driven forward. Also to be kept and keep others informed of new initiatives. Resourced with administrative support and training.

This proposition to be tested with young people.

Sarah Pym, Cultural Offer

There also need to be well marketed platforms for young people's work either new ones like The Saltram experience 2007 or building on existing ones such the Young People's Film festival, tipofyourtongue and Port Eliot Lit Fest.

Extended schools (it is abundantly clear that the co-ordinators do not know who to talk to), the Youth Opportunities fund, the youth service, practitioners and young people all need to be aware of the potential of the sector to deliver high quality which not only allows for personal expression and skills development but also a medium for the development and expression of ideas and a tool for communication.

It needs to be clear the role of the Cornwall Arts Partnership – is it to play an active or strategic role and how does it link into the strategic arts providers?

This all needs to be co-ordinated with energy and an understanding of the sector.

The Way Forward

In the light of the current planning cycle where everything is aiming for 2008 and the Comprehensive Spending Review, this plan will reflect that as well and therefore will date from now to March 2008. However, there does need to be provision for long term plans and a vision for the potential of Youth Arts in Cornwall which can give a focus to those engaged in this line of work.

Immediate Issues July 06 – March 07

This report highlights a number of issues which need to be addressed both in the immediate future and the long term. There are many professional organisations and individuals in Cornwall working with young people, creating opportunities for creative expression and exploration in the arts, whether it's arts for arts sake or for other social, health or even political issues. However, the strategic influence is negligible; if the issues in the report are to be addressed they need someone or an organisation or a partnership of organisations to focus on them.

To this end it is recommended that either the Cornwall Arts Partnership supports the development of a Youth Arts Development worker post. It is suggested that this post sits within the loose federation of arts organisations who are currently looking at provision and infrastructure for Youth Arts in Cornwall. At the same time there is a steering group which is made up from members of the Cornwall Arts Partnership, to include the youth service and other services which use the arts or could potentially do so, such as education out of school, early intervention team, arts for health, looked after young people, young people at risk of offending, youth opportunities fund panels.

Alternatively the Partnership could focus on the issues and commission an organisation or group of organisations to undertake the work. This organisation would still report back to the steering group but the Partnership would then not need to employ someone to undertake the work. The other advantage would be that the organisation/s would then be positioned strategically to really understand the sector and influence its future development.

Information Resource – A decision needs to be made as to how this information is to be made available. It is recommended that KEAP manages and develops this resource. Linked to housing is the raising of its profile and so KEAP's profile so that it is widely known within the youth sector where to go for information. There could be a campaign linked to the re-launch of the KEAP website in September 06.

This marketing would need to be in partnership with the Cornwall Arts Partnership and CAM Marketing and lead to the development of a marketing and advocacy strategy. Autumn 06

We also recommend an event where the findings of this study can be shared to wider audience, along with other studies (Arts and Youth Offending, Youth Theatre mapping). Autumn 06

Training of Youth Panels – this is a fairly immediate need, KEAP can be the contact with the youth service for sector support in this work. Building support as needed. August/September

Joint training youth service and arts sector Spring 07

Representation on Extended School Steering Groups – apart from Caradon where Sarah Pym is on the steering group, there is no arts or creative & cultural industry representation, although CYMAZ is negotiating project work with the North Cornwall Extended schools. At this stage KEAP and Creative Partnerships are probably best placed to support this representation. From September

Creative Partnerships development of Cultural Offer programme in SE Cornwall. From September 06

Exploration of partnerships The strategic pan Cornwall arts organisations to explore the potential of a loose federation around Youth Arts strategy and provision as well as employment of a Youth Arts Worker with support from consultant Katie Venner and ACESW as part of the Thrive programme.

This study has revealed the potential of partnerships but there does need to be further explorations e.g. Cornwall Youth Work Partnership, Early Intervention. CYMAZ has done excellent work in developing projects with some of these groups; the loose federation needs to be building strategic partnerships. This is work that can begin now but will be taken on by the Youth Arts Development Officer/or the commissioned work.

Employment or commissioning? All in place by Jan 07

March 2007 – 08

Youth Arts Festival Summer 07 at Port Eliot Lit Fest with Creative Partnerships, The Works, KEAP, Schools, Youth Service, The Barbican Theatre

Focus on spaces and hubs

- Decide on locations of hubs
- Source investment in partnership with venues, youth service and ACESW
- Employment of Youth Arts workers to be based at hubs and initially develop potential on site but also build up strategy for outreach.
- Work with CCC on facility development
- Reflect on CP model in SE Cornwall – could this be replicated in other areas

Developing newly formed partnerships.

Loose federation in motion

Engaged fully with extended schools

Begin to address transport issues

Continued development of information resource

Advocacy/marketing

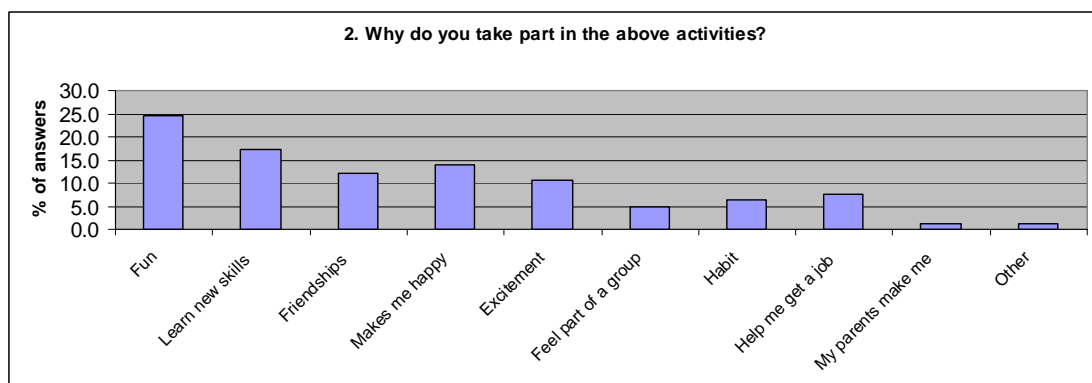
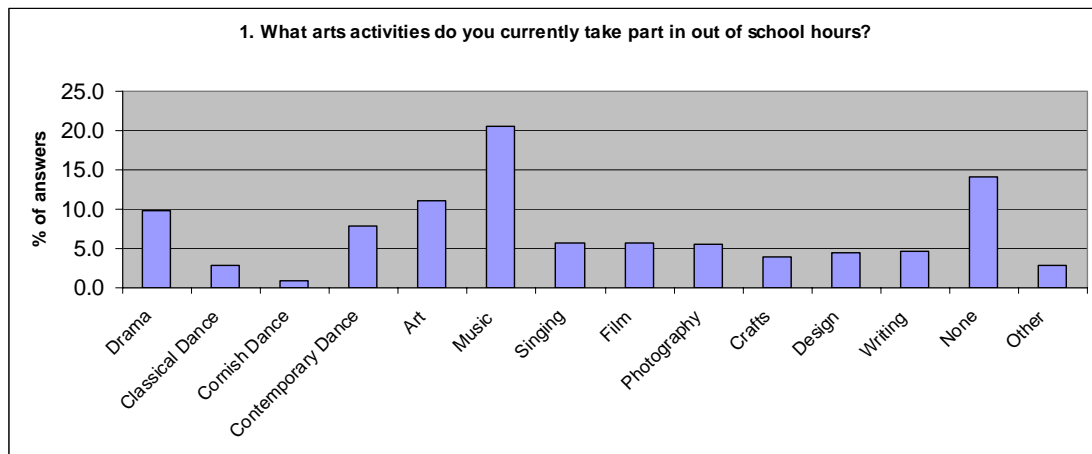
Training of practitioners to work in out of school settings

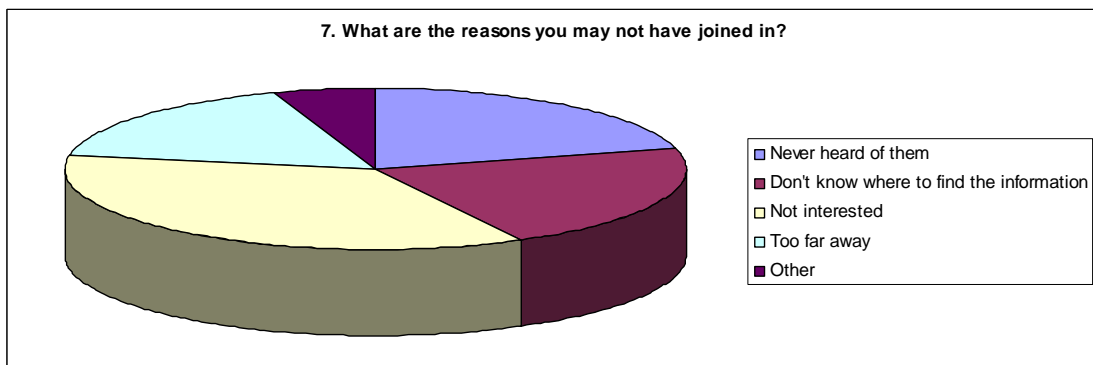
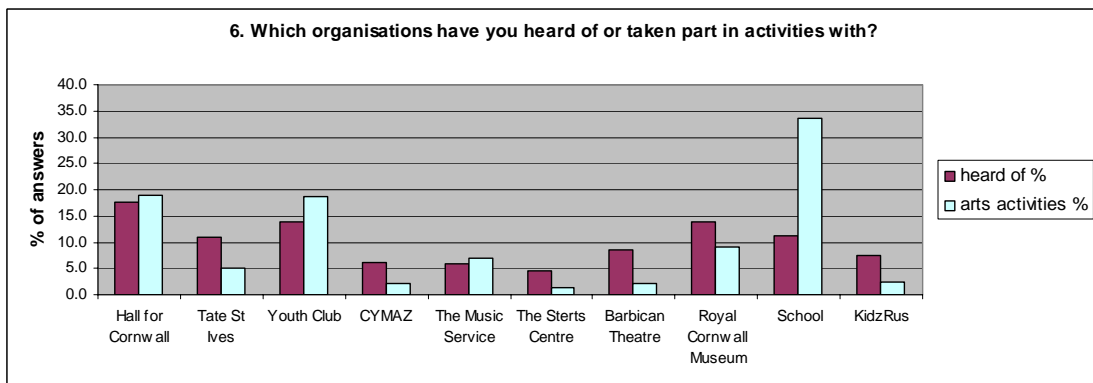
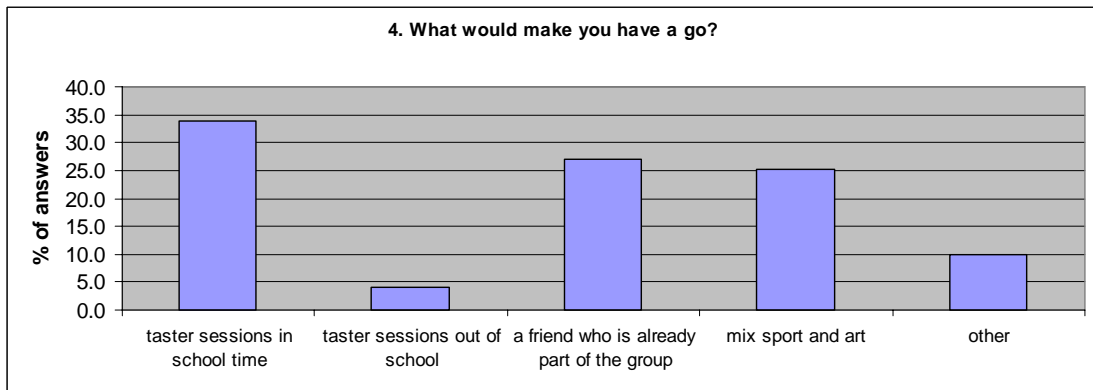
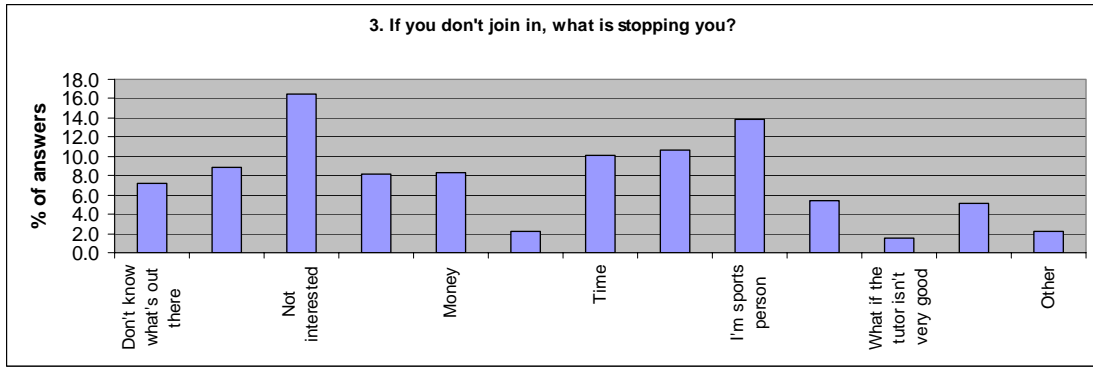
Report 1

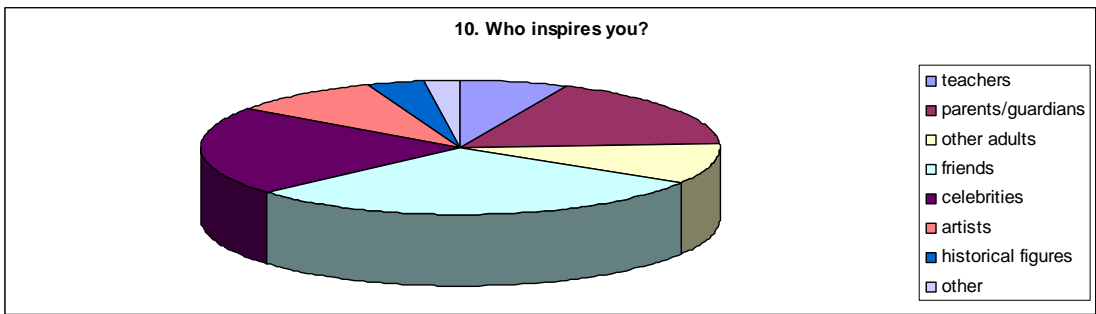
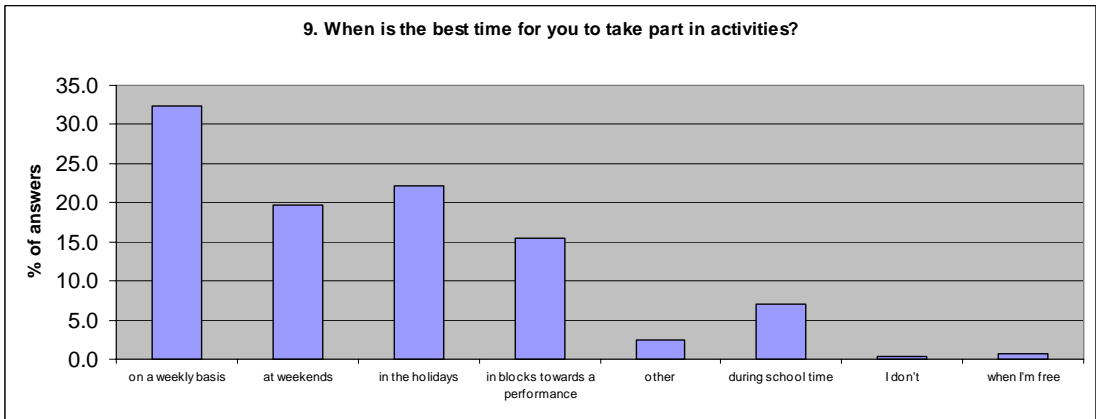
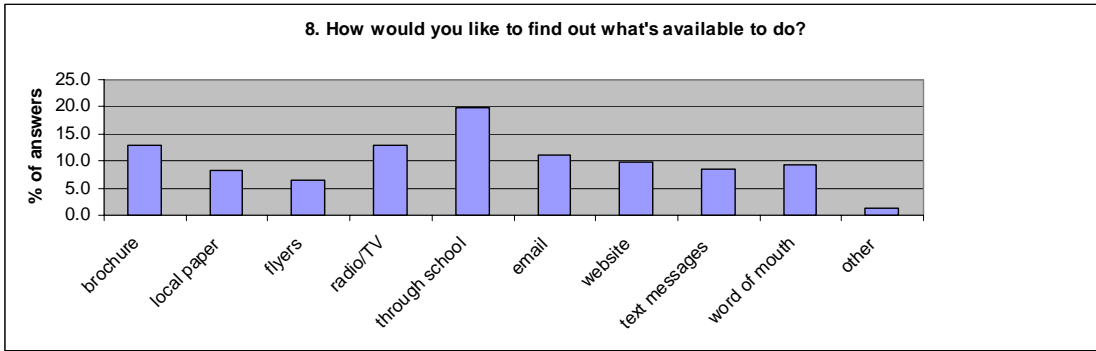
Graphic Analysis of Questionnaires

Total number of questionnaires received: 537

Schools consulted: Bodmin College
Hayle Community School
Mullion School
Newquay Tretherras School
Penryn College
Poltair Community School & Sports College
The Roseland Community School







Report 2

YOUTH ARTS MAPPING – EXTENDED SCHOOLS STUDY

Conducted May 2006 by:

Tamzyn Smith Creative Partnerships

Charlie Riley Cornwall Arts Marketing

Contacts:

Charlie Riley
CAM
The Old Grammar School
West Park,
Redruth
TR1 2AY

01209 215583
charlie@cam-marketing.co.uk

Tamzyn Smith
Creative Partnerships
21B Pydar Street
Truro
TR15 3AJ

01872 275187
tasmith@cornwall.gov.uk

INTRODUCTION

Tamzyn Smith & Charlie Riley have conducted an audit of the Extended Schools Co-ordinators in Cornwall to ascertain what arts provisions and links there are for children ages 11-18 within the Extended Schools Network.

CORE OFFER:

Many schools are already seeing the benefits of offering extended services. Based on their experience the Government have set out a core offer of services that they would like all schools to offer access to by 2010:

High quality childcare provided on the school site or through other local providers, with supervised transport arrangements where appropriate, available 8am — 6pm all year round.

Varied menu of activities to be on offer, including homework clubs and study support, sport, music tuition, dance and drama, arts and crafts, special interest clubs such as chess and volunteering, business and enterprise activities.

Parenting support including information sessions for parents at key transition points, parenting programmes run with the support of other children's services and family learning sessions to allow children to learn with their parents.

Swift and easy referral to a wide range of specialist support services such as speech therapy, child and adolescent mental health services, family support services, intensive behavior support, and (for young people) sexual health services. Some may be delivered on school sites.

Providing wider community access to **ICT, sports and arts facilities** and **adult learning**.

GENERAL FEEDBACK FROM CONSULTANCY

Following the audit, this is currently what's available at the time of the initial research conducted. It needs to be clear that the audits are continually undergoing changes and as we are approaching the end of the academic year, activities etc. will be different from September.

It's also essential to bear in mind that each co-ordinator worked differently. Although they meet once a month, there was no formula / standard method to accrue the required information. There is also no cohesive presentation of the information found.

Some co-ordinators were newly appointed and we were unable to visit one of the areas as no-one was yet in place. Where possible we have stated the backgrounds of the people we spoke with as this seems to have some bearing on the information gathered.

Each co-ordinator admitted that they had produced a plan that was inconclusive to meet the timelines set. Each co-ordinator is working on the next plan which should be more representational, comprehensive etc.

Funding and staffing were common barriers that were consistently referred to.

These are the questions we worked towards in our meetings:

- For each network to share their plans and audit of provision with us
- What partners/ partnerships are they working with from the Creative Sector?
- What is the aspiration and vision for extended schools in each of the areas (particular themes)?
- How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...
- What would the networks ideally like from the creative and cultural sector?

PENWITH

Katherine Alexander, Mounts bay, Penzance 3rd May 2006

A regular newsletter has been started and has been well received. It demonstrates contributions from Penwith Sports Partnership, the Parenting Fund, Specialist Community Public Health Nurses, West Cornwall Community Network, Trelya (Youth Group), Devon & Cornwall Constabulary, Link into Learning, Family Learning, Sure Start, Community Regeneration Team, Connexions, the Pirates Learning Zone and all the schools in Penwith (Primary & Secondary) – and their involved networks which include: Healthy Schools, Specialist Schools Status – more of which can be found on their website.

They also have a website: www.infopenwith.com

For each network to share their plans and audit of provision with us

See Appendix 1 for full details

From this audit we've extracted that the following arts activities are being offered by the network:

- ICT
- Music
- Art

From additional research collected & conducted by the co-ordinator, it's clear that young people feel that there need to be more activities available to young people in Cornwall generally. The response shown below came number 1 as the most critical need for young people. The Q&As below are taken from a survey conducted at a Rock Concert in St Piran's Hall in September 2005.

	Male	Female	Total	
Number of young people interviewed	36	31	67	Age range 12 - 18 years
Number living in Forum area	30	21	51	All lived in West Penwith area 76% of total sample live in Forum area

Answers to what the young people liked least about living here.

1. Not enough to do for young people	16	18	34	(51% of the total surveyed)
--------------------------------------	----	----	----	-----------------------------

Clubs or Activities which the young people would like to see happening in their area

1. Youth Club	27	19	46 (67% of total surveyed)
2. Skateboarding	7	0	7 (10% of total surveyed)
3. Sports	5	2	7 (10% of total surveyed)
4. Drama/film-making	3	3	6 (9% of total surveyed)
5. Music/band	3	3	6 (9% of total surveyed)
6. Youth Forum	0	1	1
6. Homework/study club	1	0	1

Career aspirations

1. Sports	5	0	5
2. Professional	5	10	15 (22% of total surveyed)
3. Working with animals	0	0	0
4. Farming	0	0	0
5. Fishing	0	0	0
6. Tourism/service sector	1	2	3
7. Engineering or skilled trade	9	0	9 (13% of total surveyed)
8. Music, entertainment, media	10	10	20 (30% of total surveyed)
9. Business or retail	2	0	2
10. Transport	2	0	2
11. Arts & Craft, design	1	3	4
12. Science and technology	1	2	3
13. Armed services	1	1	2
14. Other	1	1	2

What partners/ partnerships are they working with from the Creative Sector?

As far as we are aware, the network has not established any formal networks with the creative sector organisations although there has been some work with individual practitioners. It is clear that there is an aspiration that the extended schools would like to work with the Creative / Cultural sectors but are unsure of how to broker this relationship.

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

None in particular were made clear

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

It would be useful to make clear how people can get in contact with the sector as well as providing the co-ordinator with the Youth Mapping final report

What would the networks ideally like from the creative and cultural sector?

Contact and further knowledge of what the sector provides and what's available and ways to engage

RESTORMEL

Restormel is split into two areas: St Austell / Newquay

ST AUSTELL

Claudia Hope, Fowey Community College, 8th May 2006

Claudia was newly in post but due to the fact she had an arts background she had more knowledge of the cultural and creative sector organisations although she expressed her need to have a much more in depth understanding. Claudia also expressed the fact that she would like to re-conduct the audit to inform the next action plan for 2006-2007.

For each network to share their plans and audit of provision with us

See Appendix 2 for full details

As with Penwith they are working with many partners including Family Learning, Link into Learning, Specialist Schools, SureStart and Children's Fund. From the audit it's unclear to know whether arts activities are used in current activities provided, for example, Doubletrees provide a parenting workshop in relation to specific areas eg behavioural management. However from the audit we have extracted that the following arts activities include:

- Writing
- Drama
- Music
- ICT

What partners/ partnerships are they working with from the Creative Sector?

- Bournemouth Symphony Orchestra
- Creative Partnerships through work done with Brannel School
- CYMAZ
- KEAP – heard of, not worked with

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

Claudia recognised the relevance and potential of working with the Creative & Cultural sector and wants to work with greater collaboration and partnership.

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

A copy of full report and a better understanding of what provisions are out there.

What would the networks ideally like from the creative and cultural sector?

Communication & contact

NEWQUAY

Lynne Dart, Newquay Treviglas, 10th May 2006

Lynne was formally the Assistant Head at Treviglas School, a science teacher and also a Community Consultant. She is currently looking into conducting another audit on families and out-of-hours learning looking at the various needs & wants. They have recently appointed an Out Of Hours Activities Officer. Like the other Co-ordinators, Newquay's Extended Schools are working with a number of partners including: Family Learning, Effective Learning Centre, Connexions, Police, Social Services, UFA, Children & family Services, Behaviour Support Service etc.

For each network to share their plans and audit of provision with us

See Appendix 3 for full details

From the audit we have extracted that the following arts activities available are:

- Writing / storytelling
- Literacy
- Various art clubs
- Dance
- Photography
- Circus Skills
- ICT
- Library activities
- Drama
- Music
- Languages

What partners/ partnerships are they working with from the Creative Sector?

- CYMAZ – future plans outlined in the Action Plan

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

'To coordinate and extend study support activities across clusters of schools within the network'

'To develop multi-agency working across the network in order to provide easy access to specialist support services for schools and families'

'To provide parental / community use of facilities within strategic areas of the network'

(above quotes taken from the Action Plan)

The Action Plan does refer to Creative Partnerships for links to supply artists.

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

As with all the Extended Schools Co-ordinators the need for more tangible links is required. A final copy of the Youth Arts Mapping consultation would be welcomed.

What would the networks ideally like from the creative and cultural sector?

- Communication & contact.
- Support and training for parents to encourage sustainability
- A consultative process with the children

CARRICK

Carrick is divided into 2 areas: Truro & Rosleand / Falmouth & Penryn

TRURO & ROSELAND

Debbie Killingback, Penair School, 9th May 2006

Debbie Killingback comes from a teaching background and has conducted a comprehensive audit of provision. The schools in her area work with a number of partners including the usual suspects: Family Learning (Morwenna Vernon's name continually cropped up in the different meetings), Family Information Services, Connexions, Various Children's Centres, Police, Cornwall Sports Partnerships, Family Health, individual sports partnerships.

From the audit it's clear that parents returning a questionnaire would like more provisions for their children, with sports being the highest, followed by music and drama, art & crafts and computing. Most children participating in extra-curricular activities are predominantly involved with sporting activities. Pupils were also asked similar questions and the most wanted activities were drama and computing (See *appendix 4, 'Current provision & needs'*).

For each network to share their plans and audit of provision with us

See Appendix 4 for full details

These are the activities currently on offer:

- Art
- Music
- Library
- ICT
- Drama
- Language
- Dance
- Literacy
- Gardening (?)
- History
- Newspaper club
- Debating society
- Crafts

What partners/ partnerships are they working with from the Creative Sector?

- Artists in residence for City of Lights
- CYMAZ
- Mount Hawke Skate Park
- National Trust – guardianship scheme

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

To work with other schools on creative / cultural activities – joint ventures. From the Plan provided Cultural and Creative activities are not included whereas sports feature heavily along with community and social skills.

Also want childminding and schools to work together more so that they're not so separate.

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

Would like to engage more so this is a good initial introduction. A final copy of the Youth Arts Mapping consultation would be welcomed.

What would the networks ideally like from the creative and cultural sector?

- Communication & contact.
- Consultation with the children

FALMOUTH & PENRYN

Sally Randle, Falmouth Primary School, 9th May 2006

Sally comes from a sports background. She's hoping to put together a more comprehensive action plan in the next six months which will outline the next three years. Like the other areas, partnerships have been set up with Activas, Connexions, Youth Service, police, Social Services, Family Services etc. Sally is keen to get the infrastructures right and is investigating the roles of other agencies and organisations. The project is still in its early stages with Sally not having been in post for too long, it's therefore very much in the development stages.

For each network to share their plans and audit of provision with us

See appendix 5 for full details

These are the activities currently on offer:

- Orchestra / music
- Art
- Languages
- History
- Dance
- Drama
- Handwriting
- Film

What partners/ partnerships are they working with from the Creative Sector?

There appear to be no arts connections

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

- Would like a partnership with Falmouth College for arts provision
- Study support – Sally views this as a key area to develop. In what formats is to be decided in the new, comprehensive Action Plan
- Holiday programmes
- Childcare
- Activity sessions

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

As with all the Extended Schools, information provided will help with future planning etc. Sally would like to meet with Creative Partnerships and would like to have contacts and organisation details for the Creative & Cultural sector

What would the networks ideally like from the creative and cultural sector?

In an 'Ideal World', Sally has requested that the Creative / Cultural sector organise a conference with artists, and the various organisations to talk through: who we are, what we do, who does what, how to contact us, artists to work with, how to source artists, the kind of projects that have been done, can be done and how to achieve them, funding support / opportunities, what the cultural / creative sector currently have in place for young people, links and how to forge them etc. Sally also raised the contentious question that she'd like addressed, 'What is Art?'

NORTH CORNWALL

Steph Blake, Camelford Primary School, 15th May 2006

Steph is a retired primary head teacher who still teaches on a part time basis. She's very connected to the area and therefore has a good understanding of the networks in place and the needs that North Cornwall presents especially in terms of geography. Like all the other extended co-ordinators, North Cornwall works with many partners including: Family Information Service, Youth service, Police, North Cornwall District Council, Cornwall Sports Partnership, Library service, Surestart, Family learning etc. North Cornwall is divided into 4 sub-networks: Bodmin, Camelford, Launceston & Wadebridge.

For each network to share their plans and audit of provision with us

See Appendix 6 for full details

Cultural and creative activities include:

- Family Music workshops
- Proposed partnership project with CYMAZ

So far, this is the only information provided.

What partners/ partnerships are they working with from the Creative Sector?

- CYMAZ
- Effervescent Theatre Company
- North Cornwall Arts
- M-Mad (A multimedia company run by Krystyna Zdan-Michajlowicz)

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

- Dealing with rural isolation – as part of the audit exercise, Sally Lewis from Rural transport has been looking at creative solutions to the transport problem.
- Want support in working as a network – to share learning, ways of engagement, making connections, building shared values and a support network (there is a perception that organisations and initiatives come and go)

and people are afraid that this will happen again with the Extended Schools, “It’s just another initiative that will go away”.

- Clear messaging – not necessarily a database of provision as word of mouth is very powerful but needs to be co-ordinated and promoted properly. Steph suggested that the relevance and opportunity of Extended Schools was promoted at conferences and network meetings (eg. CAPH and CASH) where headteachers will listen and pick up information.

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

Steph was keen that the process of the Extended Schools had great potential and that there should be support and openness to taking risks and making mistakes to ensure an innovative approach to the opportunity, which she felt the sector could add support to the process in delivering this.

What would the networks ideally like from the creative and cultural sector?

- Developing skills from the sector eg music, drama, film.
- The sector could get involved and support through meaningful activity, working through tension and fears with all partners including teachers and youth workers.
- Permission to explore the Extended Schools agenda through the values outlined in the ‘Excellence & Enjoyment’.
- To help and enable children’s voices within their communities
- Contacts and details

KERRIER

Izzy Maitland, Helston School, 17th May 2006

We were originally booked in to see Gerald Symons (the Extended Schools Co-ordinator) but after a brief talk with him it appears that Izzy Maitland is the person conducting the research and co-ordinating the plans and activities etc. Izzy had invited a couple of colleagues to the meeting: Liz Dickinson, the Arts teacher and Lesley Billingham, the photography teacher (unfortunately Lesley had to leave due to the fact we'd been detained by Gerald Symons). One of the issues that became apparent from this meeting was that whilst the art department and various other creative departments were keen to promote after school activities and extended learning etc, all the facilities, rooms were taken up by commercial adult education classes. Another issue identified was that some schools don't even have a hall or space they could use for activities so they would like to investigate the possibility of investing in 3 or so dedicated spaces in the local area for the different schools to share. Izzy also raised the point that sports leaders were paid and could this model be applied to the arts leaders?

Links with organisations are similar to all the other schools and include:

The main ones identified were:

- SKILL
- FCA
- Truro College
- Kerrier 6th Form partnership
- Family Learning

For each network to share their plans and audit of provision with us

See Appendix 7 for full details

Cultural and creative activities identified from the Audit are:

- Creative Writing
- Dance
- Music
- ICT
- Drama
- Film
- Art
- Textiles

What partners/ partnerships are they working with from the Creative Sector?

(we are awaiting further information)

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

The following information is taken directly from a document given to us at the meeting in response to the questions we sent in advance

- **SKILL** - links to artists who would extend the processes and skills learnt in the SB curriculum.
- **FCA** – Links with the Art school to increase students' awareness of further education and lifelong learning. Also FCA students working with groups of HCC students (and in SKILL schools) to inspire both our students with new & exciting projects – you can be an artist at any age and our students in KS3 follow a thinking skill led art curriculum that enables them to produce personal work in the summer term, so working with young artists would only strengthen their belief in themselves and their creativity. This would not only be in Art but also in other creative disciplines if possible.
- Funding for more permanent work in and around the school and community.
- Joint projects with schools and practitioners.

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement...

A central resource of what's going on, with a search engine of resources – providers, gallery links, artists, organisations etc. Somewhere one could post requests for links, possible opportunities, projects and others could respond.

What would the networks ideally like from the creative and cultural sector?

- Funding and resources
- Work experience for students
- Facilitators details – who to work with, contact details
- Details and contacts of organisations and who does what etc

- Work together with the creative & cultural sectors

CARADON

Sarah Pym (via email 12June 2006)

What partners/ partnerships are they working with?

- Cornwall Youth Service
- Cornwall Family Services
- Saltash, Looe, Torpoint, Liskeard & Callington Schools
- Extended Schools co-ordinators from each of those areas
- North & East Cornwall PCT
- Caradon District Council (Leisure)
- Creative Partnerships
- Cornwall Outdoors & Delaware Outdoor Education Centre
- Cornwall Children's Fund
- Adult Education
- NCH
- Social Services

What is the aspiration and vision for extended schools in each of the areas (particular themes)?

These were the original themes of the five areas:-

- Be healthy – Liskeard Cluster
- Stay Safe – Torpoint Cluster
- Enjoy and achieve – Looe Cluster
- Make a positive contribution – Saltash cluster
- Achieve economic well-being – Callington cluster
-

These have now been turned into a network action plan for 2005/6. The action plan addresses the CORE OFFER through three action points:

1. Study Support (developing places to go and things to do for all children young people and their families) an extensive programme of summer holiday activities in

39 venues across the district including music, theatre and sport as well as family fun days.

2. Swift and easy access to specialist services

Maintain TicTac throughout the summer holidays. Extend Caradon's Housing Youth Project and Share

3. Joining up existing services and provision across the wide, diverse geographical area of South East Cornwall

Holding a "joining up" conference 21st June 2006 which aims to develop a shared ethos and commitment to the future.

How could the mapping work support them - particular feedback we could give to the Cornwall Arts Partnership; a guide of provision, partners, organisations etc; ways of engagement... What would the networks ideally like from the creative and cultural sector?

The mapping work and the cultural sector could engage with and support extended services by:-

- Identifying existing activity that could be linked in to extended services
- Increasing the number of partners
- Increasing the number and range of provider to include all art-forms
- Raising the profile of arts as worthwhile extended services activity
- Using arts activity as action research to gauge opinions from young people and their families about future activity
- Identifying young "cultural connectors" to be planners, managers and evaluators of activity
- Supporting young emerging arts practitioners to shadow and then deliver activity
- Advising extended services on quality of arts practitioners
- Supporting the delivery of Arts Awards throughout extended services

This concludes the presentation of the findings from the various meetings we held.
Below are some recommendations that became clear from the consultation process:

Recommendations

To create a clear pathways for accessibility to the cultural and creative sectors. This involves clear lists, contact details and liaison. It was suggested that each extended School Network had a representative from the Creative & Cultural sector especially these organisations involved in participatory arts.

Consultation direct with the children

Final Youth Mapping Report to be supplied to each Extended Schools Co-Ordinator

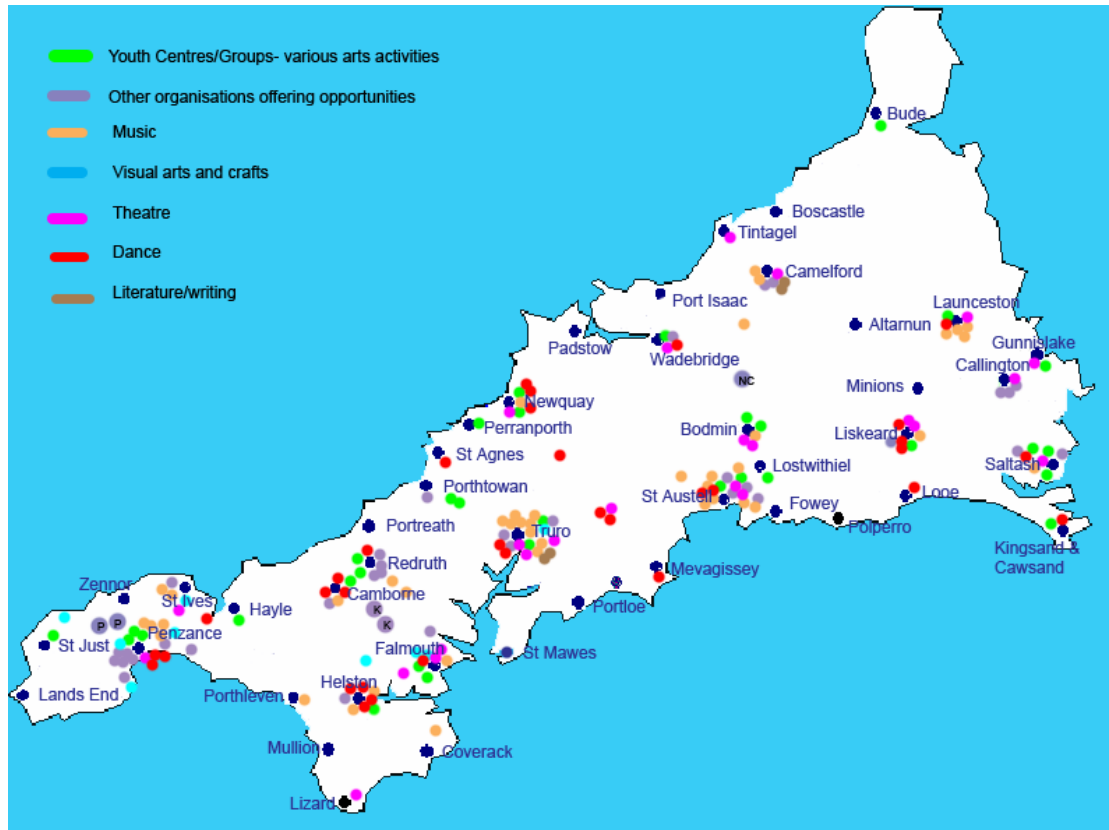
There was a clear expression for a need for some kind of communication tool...

CONTACT DETAILS:

Extended School Area	Co-ordinator	School based at	Email	Tel. no
PENWITH	Katherine Alexander	Mounts Bay	kalexander@mounts-bay.cornwall.sch.uk	
RESTORMEL St Austell	Claudia Hope	Fowey Comm. College	chope@fowey-comm-coll.cornwall.sch.uk	01726 833484
RESTORMEL Newquay	Lynne Dart	Newquay Treviglas	dar@treviglas.cornwall.sch.uk	
CARRICK Truro & Roseland	Debbie Killingback	Penair	dkillingback@penair.cornwall.sch.uk	
CARRICK Falmouth & Penryn	Sally Randle	Falmouth Primary	srandle@falmouthprimary.cornwall.sch.uk	07968 515 628
NORTH CORNWALL	Steph Blake	Camelford Primary	steph-blake@hotmail.co.uk	
KERRIER	Izzy Maitland	Helston College	imaitland@helston.cornwall.sch.uk	07968 516765
CARADON	Sarah Pym		Sarahlouisepym@aol.com	

Map showing youth arts provision across Cornwall

Full listings in excel sheet 'Report 3- Youth Mapping Listings'. If missing please contact Helen Reynolds at KEAP on hreynolds@cornwall.gov.uk or 01872 275187 for a copy.



APPENDIX 1

Consultees interviewed by AH

John Appleton	Head of Youth Service
Sarah Pym	CP - cultural offer Caradon
Jonathan Lewsey	Director Sterts
Jo Tyler	artist, extended services, Calstock fest
Andrew Hawkins	Director Stage Kids
Tim Smithies	Carn to Cove
Chris Warner	Director CYMAZ
Dot Peryer	Director The Works
Susie Tinn	Project Co-ord, Voice & Influence
Joyce Alders	Early Intervention Team
Heidi Stephenson	Apples & Snakes
Georgina Kennedy	ProjectBase
Tim Brinkman	Hall for Cornwall
CP	Creative Dinner Sterts
Philip West	Co-ordinator Looked After Children 13-18
Chris Marsh	Senior Youth Worker
Chris Twigg	Senior Youth Worker
Mari Eggins	Carefree
Zannah Doan	freelance arts consultant

Young People's Consultations

Delegates	Restormel youth Forum
Joseph Head	Stage Kids
Paul Kolberg	Stage Kids
Andrew Hawkin	Stage Kids
Ashley Davey	Stage Kids
Rebekah Gillespie	Stage Kids
James Garden	Stage Kids
Thomas Remnant	Stage Kids
Frankie Lees	Stage Kids
Heather Farrow	Liskeard School
Jonanthan Prinn	Liskeard School
Samanatha Elmer	Liskeard School
Dominique Kelsey	Liskeard School
Helen Tunbridge	Liskeard School
Elize Kellman	Stage Kids
Abigail Ward	Stage Kids
Oscar Martin	Falmouth School
Alexander Malthy	Falmouth School
Asher Baker	Falmouth School

Gemma Psaiice	Falmouth School
Jackson Rossiter	Falmouth School
Chloe Redfern	Trelya
Dionne Haffenden	Trelya
Mitchell Spiller	Trelya
Rosa Thorpe	Mullion School
Charlotte Wilson	Mullion School
Katherine Hipkiss	Mullion School
Sohpie Whittaker	Mullion School
Fiona Ballard	Penryn School
Connie Crosby	Penryn School
Jodie Merrifield	Falmouth School
Fraya H-Nodder	Falmouth School
Zoe Taylor	Falmouth School
Alicia Winton	Falmouth School
Lauren Cole	Falmouth School
Joe Durkin	Falmouth School
	Carefree/voice for us groups

Sector Consultations

Chris Marsh	Senior Youth Worker
Joce Giles	The Works
Georgina Kennedy	Project Base
Chris Morgan	Music and Dance Educaiton
Pat Hickman	Music and Dance Educaiton
Toni Kirk	Acorn
Amanda Pickering	The Music Factory
Sally Robbins	Attik Dance
Lesley Ann	Newlyn Art Gallery
Isobel King	CYMAZ and HfC
Anna Coombs	HfC
Denzil Monk	Arwen Productions

Team

Amanda Harris	KEAP
Helen Reynolds	KEAP
Tamzyn Smith	Creative Partnerships
Charlie Riley	CAM Marketing
Nicolette Miles	CAM Marketing
Paula Winzar	CAM Marketing
Denzil Monk	film maker and scriptwriter
Lucy Willow	installation artist
Ellie Nash	performance artist
Sarah Pym	freelance consultant for CP

Cornwall Youth Arts Mapping – Questionnaire for Schools

Ever fancied making a film? Playing in a band? Creating a piece of theatre? Working with a painter in the summer holidays? Singing in a choir? Making big carnival images? Dancing on the beach? Writing plays?

Cornwall is awash with opportunities for young people to participate in arts activities. However, do you know how to find out what is available? Are they the things you really want to do? What is stopping you from joining in?

KEAP (Kernow Education Arts Partnership) has been asked by the County and District Councils to undertake a study of the opportunities for young people in the Arts and also to find out what you would like.

We would be grateful if you could spend a few minutes completing this form and returning it to your tutor/teacher. All replies are confidential.

Name of school..... Your age.....



1. What arts activities do you currently take part in out of schools hours?

Please tick as many as you need to

<input type="checkbox"/> Drama	<input type="checkbox"/> Film
<input type="checkbox"/> Classical Dance	<input type="checkbox"/> Photography
<input type="checkbox"/> Cornish dance	<input type="checkbox"/> Crafts
<input type="checkbox"/> Contemporary Dance	<input type="checkbox"/> Design
<input type="checkbox"/> Art	<input type="checkbox"/> Writing

<input type="checkbox"/> Music <input type="checkbox"/> Singing	<input type="checkbox"/> None <input type="checkbox"/> Other
--	---

2. Why do you take part in the above activities?
Please tick as many as you need to

<input type="checkbox"/> Fun <input type="checkbox"/> Learn new skills <input type="checkbox"/> Friendships <input type="checkbox"/> Makes me happy <input type="checkbox"/> Excitement	<input type="checkbox"/> I feel part of a group of like-minded people <input type="checkbox"/> It's a habit, I can't imagine not doing it <input type="checkbox"/> It will help me get a job later on <input type="checkbox"/> My parents make me <input type="checkbox"/> Other.....
---	---

**If you answered questions 1 & 2,
Go to question 5**

3. If you don't join in with arts activities out of school, what is stopping you?
Please tick as many as you need to

<input type="checkbox"/> Don't know what's out there <input type="checkbox"/> Transport <input type="checkbox"/> Not interested <input type="checkbox"/> My friends don't join in <input type="checkbox"/> Money <input type="checkbox"/> How do I know if I'm going to enjoy something if I've	<input type="checkbox"/> Time <input type="checkbox"/> Too much homework <input type="checkbox"/> I'm a sports person, I don't do arts <input type="checkbox"/> I'm not that kind of a person <input type="checkbox"/> What if the tutor isn't very good? <input type="checkbox"/> I'd feel out of place <input type="checkbox"/> Other
--	---

never tried it?
-----------------	-------

4. What would make you have a go?
Please tick as many as you need to

<input type="checkbox"/> taster sessions in school time <input type="checkbox"/> taster sessions out of school time <input type="checkbox"/> a friend who is already part of the group	<input type="checkbox"/> the chance to mix sport and art e.g. r... and skateboarding, football and photography <input type="checkbox"/> Other.....
--	---

**5. In an ideal world, what arts activities would you really like to do?
And when?**

--

6. These organisations all run arts activities for young people.
Which ones have you heard of? (use a x) and which have you taken
parts in arts activities with? (use a ✓)

<input type="checkbox"/> Hall for Cornwall <input type="checkbox"/> Tate St Ives <input type="checkbox"/> Youth Clubs <input type="checkbox"/> CYMAZ (Cornwall Youth Music Action Zone) <input type="checkbox"/> The Music Service	<input type="checkbox"/> The Sterts Centre <input type="checkbox"/> The Barbican Theatre, Plymouth <input type="checkbox"/> Royal Cornwall Museum, Truro <input type="checkbox"/> School <input type="checkbox"/> KidzRus
---	--

7. What are the reasons you may not have joined in?
Please tick as many as you need to

<input type="checkbox"/> Never heard of them <input type="checkbox"/> Don't know where to find out the	<input type="checkbox"/> Not interested <input type="checkbox"/> Too far away <input type="checkbox"/> Other.....
---	---

information	
-------------	--

8. How would you like to find out information?

Please tick as many as you need to

<input type="checkbox"/> Brochure with all listings <input type="checkbox"/> Local paper <input type="checkbox"/> Fliers in public places <input type="checkbox"/> Radio/TV <input type="checkbox"/> Through school	<input type="checkbox"/> Email <input type="checkbox"/> A dedicated website <input type="checkbox"/> Text messages <input type="checkbox"/> Word of mouth <input type="checkbox"/> Other.....
---	---

9. When do you like taking part in things?

Please tick as many as you need to

<input type="checkbox"/> On a weekly basis after school <input type="checkbox"/> At weekends <input type="checkbox"/> In the holidays	<input type="checkbox"/> In blocks working towards something e.g. a performance <input type="checkbox"/> Other.....
---	--

10. Who inspires you?

Please tick as many as you need to

<input type="checkbox"/> Teachers <input type="checkbox"/> Parents/guardians <input type="checkbox"/> Other adults <input type="checkbox"/> Friends	<input type="checkbox"/> Celebrities <input type="checkbox"/> Artists <input type="checkbox"/> Historical figures <input type="checkbox"/> Other.....
--	--

- 11.** The Government is proposing to spend more money on young people's activities.
How would you like it to be spent?
-

- 12.** What is the best thing about living in Cornwall?
-

- 13.** What is the worst thing about living in Cornwall?
-

**Thank you for completing this form.
Please return it to your tutor/teacher.**