

Momentum Project Evaluation



“This has been a fantastic project and the changes in the two girls have been unprecedented”. (YMCA youth worker, Glynn Vivian Art Gallery project)

“The building of the shelter proved not only a positive engagement tool in working with the four young people but also, without them necessarily realising, enabled them to gain new skills and experiences that in a more formal setting they might have spurned”. (External partner, Denbighshire / RAPA project)

“...school attendance has improved. She has produced work of a very high standard, which will be reflected in her final grade at the end of year 11” (Teacher, Oriel Myrddin project)

“They could begin to make a link between practical skills and work/careers” (Project artist, Oriel Myrddin)

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1. Project Overview

Momentum is the Arts Council of Wales' successor programme to Reach the Heights, in partnership with Communities First. Momentum is a two-phase successor programme: Phase One (evaluated in this report) has been a short-term pilot which aimed to deliver arts interventions with a revised set of outcomes, working with smaller groups of young people and providing intensive arts interventions to demonstrate and evidence a significant positive change for participants. engage Cymru was one of twelve successful organisations in Wales awarded funding to deliver Momentum.

engage Cymru's Momentum projects took place between March and September 2014. They built on previous successful work with hard to reach or vulnerable young people, including Reach the Heights and Galleries & Young People. Four gallery or local authority partners – Denbighshire County Council Arts Service, Conwy County Borough Council, Oriel Myrddin in Carmarthen and Glynn Vivian Gallery in Swansea – worked with Communities First, six external partners, five project artists and six groups of young people. 46 young people participated in the projects, with 22 completing work for Arts Award at Explore or Bronze level – exceeding engage Cymru's initial aim to reach 17 young people.

Previous engage Cymru projects supported vulnerable young people to re-engage with learning, training or employment through art projects which focused on soft or social outcomes: improved communication, team-working skills, attendance and task completion, as well as increased motivation, self-confidence, and ambitions. Hard learning outcomes of the projects included improved literacy, numeracy and information technology skills, however these were unexpected outcomes and not specific aims of the projects. In Momentum, however, hard learning outcomes were the main focus – in particular, for the young people to achieve a recognised qualification. engage Cymru selected Arts Award, a nationally recognised qualification managed by Trinity College London, which can enable young people to progress into further education and employment. Arts Award Explore, Bronze, Silver and Gold levels are accredited qualifications on the Qualifications and Credit Framework (QCF). Arts Award Discover (not part of this project) is an introductory level.¹ Young people up to the age of 25 can achieve Arts Award. It is suitable for all abilities, and has been used successfully with young people with special educational needs.²

Momentum began with the project managers, artists, evaluator and engage Cymru Coordinator undertaking Arts Award Adviser training at Discover, Explore, Bronze and Silver levels. This gave the project team a sound introduction to Arts Award, with the knowledge and skills required to support the young people to achieve this.

1a. Recruiting young people to the project

The engage Cymru Momentum projects aimed to engage 17 young people: ten in Strand One, Early Interventions (for young people ages 11-16), and seven in Strand Two, Youth Engagement (for young people ages 16-18). This target was exceeded, with 46 young

¹ For further information about Arts Award, please visit <http://www.artsaward.org.uk>

² See <http://www.artsaward.org.uk/site/?id=2127&action=preview&backTo=index>

people participating in at least some elements of the project: 19 in the Early Interventions strand (Denbighshire County Council, Conwy County Borough Council and Oriol Myrddin) and 27 in Youth Engagement (Glynn Vivian Gallery). Of these, 16 young people in the Early Interventions strand completed the work required for Arts Award Explore and six young people completed the work required for Arts Award Bronze in the Youth Engagement strand. (Two additional young people worked towards Arts Award in the Glynn Vivian Gallery project, but unfortunately did not attend to complete their project.)

Initial contact with Communities First was made by the engage Cymru Coordinator and by the gallery / local authority partners, all of whom were experienced in developing external partnerships. Some projects worked with previous or existing partners and some worked with new. In most cases the external partner recruited the young people for the project.

Conwy County Borough Council worked with Communities First, Conwy Youth Services and Ysgol y Creuddyn. Communities First supported recruitment through the Education Services, however it was initially difficult to find young people who met the eligibility criteria for the project.

“Enquiries came from 2 or 3 young people who didn’t fit the criteria and turning them away was very difficult. I even received a call from a Personal Adviser of DWP, Jobcentre who had a young man 18+ who was interested in joining the programme and was NEET but was too old for this current scheme, I did say that there may be a future scheme aimed at ‘ways into work / training’ and if we are involved with this I would pass on the information.” (Conwy project manager)

Denbighshire County Council worked with Rhyl Adventure Playground Association (RAPA), who recruited the young people: three brothers and a fourth boy.

“RAPA were keen to be involved from the outset and were immediately able to identify young people who they felt would benefit greatly from participation. They liaised directly with the families of the young people and with the high school that all the boys attend, arranging for them to attend the sessions on one morning each week. They made sure that the boys attended the sessions, collecting them from their school on the relevant days, and returning them there following the sessions. One or two members of RAPA were also present during each session, ensuring that the relevant safeguards were in place and that neither the artist nor the participants were put in vulnerable positions during the project.” (Project coordinator, Denbighshire / RAPA project)

Oriol Myrddin worked with two special schools, Ysgol Rhydygors and Canolfan Y Gors. This was a strong established partnership, both with the schools and with an individual teacher, who recommended four boys and five girls for two separate projects.

Glynn Vivian Gallery worked with Swansea Youth Services, YMCA, and Foyer, a project for young homeless people in Swansea. This proved to be the most difficult project for recruiting participants – possibly because these young people had already left school and, many cases, were not living in a stable setting and / or had only sporadic contact with Youth Services. The project manager also found that youth leaders did not respond to emails or phone calls. They recommended a few young people to the project – however in some cases this was done by passing on contact details, with obvious

implications for safeguarding issues. It is all the more remarkable, therefore, that eight young people in the Glynn Vivian Gallery projects achieved Arts Award at Bronze level.

“One of the interestingly encouraging things we found was that the young people who attended actually brought other young people with them, or through their enthusiasm of the course others attended. Of course this could in part have been because bringing others brought added support for them and allowed them to share in an environment they had some control over.” (Project manager, Glynn Vivian Gallery project)

1b. Communities First and other partnerships

All projects worked with organisations which are part of the Communities First clusters in their area.

“Communities First were fantastic and helped enormously...” (Conwy partner)

“The partnership we had with Marc James with Ysgol Craven worked really well... He was particularly helpful with the difficulties with Samantha's Mum, involving her social worker immediately and was fair with the outcomes... He was excellent with the girls and very supportive of the project in general attending almost every session to drop them off and pick them up.” (Artist, Conwy / Oriel Mostyn project)

“The (Denbighshire) Arts Service has worked with both Communities First and with RAPA on a number of occasions in the past, delivering quality art projects to disadvantaged, hard-to-reach young people. Both CFNDC and the Arts Service received the information about Momentum on the same day. The manager of CFNDC immediately contacted the Arts Service regarding collaboration and we followed this up with a meeting and further discussions... The partnership has worked well because of good communication between all those involved... with RAPA's relationship with the boys' school being very useful and serving the project well.” (Project Coordinator, Denbighshire / RAPA project)

“Communities First were involved in selecting and liaising with the external partners and subsequently, once the project was under way, with providing extra financial support for the external partners, whose role was more than had been anticipated. They have also attended a progress meeting where the future of the project was discussed and looked at ways of continuing work with the participants.” (Project coordinator, Denbighshire / RAPA project)

Communities First supported Oriel Myrddin Gallery's bid to take part in the Momentum project. The gallery reported to Carmarthenshire Communities First cluster manager and also collected postcode data for Communities First.

“There was positivity and support for the project... especially for the careers advice and qualifications offered. Communities First let the gallery get on with the project and were happy that rigorous evaluation process by engage was sufficient (for their needs as well).” (Project manager, Oriel Myrddin Gallery)

Glynn Vivian Gallery found it difficult to work with Communities First. The project manager and lead artist felt that it might have been more successful if they had visited youth-focused venues and Community First areas in person to discuss the project and demonstrate how it aligned with their priorities.

Once the YMCA was on board, however, the project was able to move forward at a good pace.

“I felt that due to our partnership with the YMCA that we were trusted by the young people without having to sell the Glynn Vivian or the project.” (Project Manager, Glynn Vivian Gallery)

1c. Interventions

Previous engage Cymru projects have established that a variety of artforms can successfully engage young people, including those who are, or at risk of becoming, not in education employment or training (NEET). The more important factors are for the project artist to develop a rapport with the young people which allows him or her to learn what the young people are interested in (for example: family, sport, celebrity, cars, their local environments), and then to work with an art form (often the project artist’s own) to develop these interests into a project which engages and stretches the participants.

Artforms explored within the Momentum projects included printmaking, sculpture, photography, filmmaking, metal-working, paint, stop-motion and GIF animation, drawing, textiles, stitching, assemblage and installation.

The Denbighshire / RAPA project had initial difficulties with attendance and behaviour which caused the artist to end sessions early because the boys simply didn’t have the focus, stamina or attention span to continue for the allotted time. In week four the artist, a photographer and filmmaker, discovered that the boys were interested in den-building. Working with the boys and their youth worker, she developed this into an image-based project on the theme of ‘shelter’. The boys’ attendance, behaviour, concentration span, ability to work independently or as a team, and overall enthusiasm improved to such a great extent that they began to voluntarily work through their break times, didn’t want to leave at the end of each session, and even did some work in their own time.

Within the Oriel Myrddin Gallery projects, the experience of working in a forge with a professional blacksmith engaged all of the young people; two of the boys have gone on to apply for college places in construction as a result.

Comparable results were seen in the other projects – please see individual case studies for further information.

1d. Hard outcomes and evidence

As in previous engage projects, the young people achieved a wide range of hard and soft learning outcomes. These were observed and recorded by the project artists and the external partners (e.g. young person’s teacher or support worker), and identified by

the young people themselves. As the young people were working towards a formal, accredited qualification (Arts Award at Explore or Bronze level), their achievements have also been (or are in the process of being) validated externally.

The project artists kept a log which s/he completed after each session, recording what had taken place within the session, evidence of individual young people's achievement in hard and soft learning areas, and also areas of concern to follow up. Artists' quotes are included in the evidence below and also in the 'soft outcome' section which follows.

The young people's teachers or support workers were asked to assess participants' abilities in a variety of hard and soft learning areas at the beginning and end of the Momentum projects. Not all external partners completed these assessments – in some cases because the projects finished at the end of the school year, and in some because external partners didn't feel that they knew the young people well enough to do so – however beginning and end-project assessments were completed for young people in three out of six projects: Oriel Myrddin (nine young people in two projects) and Denbighshire (four young people). Assessments were also completed for two participants in the Glynn Vivian Gallery YMCA project. This gives a maximum score of 15 for each hard and soft learning area, documenting positive changes in over 60% of the 23 young people who completed work for their Arts Award. It is reasonable to extrapolate that similar achievements would have been noted in the other participants, and this is evidenced by the artists' logs for those projects.

More of the young people in the Glynn Vivian Gallery projects, especially YMCA, would have been able to complete their Arts Award, given additional project time. The Foyer project was seen as a taster, and the Project Manager plans to introduce Arts Award in a follow-up project.

"We will be looking to... continue the project with Foyer as a partner. The unstable nature of the premises and its clients (homeless young people) meant that the project was inconsistent and a longer duration would allow for the unforeseen circumstances that arise..." (Project Manager, Glynn Vivian Gallery)

The project artist at Oriel Myrddin felt that the boys would have been capable of achieving Bronze Arts Award in addition to Explore (*"they have a lot of skills"*), but that the administration of this would have been difficult within the relative short timescale of the pilot project.

All of the young people showed improvement in at least one hard learning area (literacy skills, IT skills and art skills), with many showing improvement across all three areas. In some cases, where improvement was not identified it was because the young person already had a high level of skill, for example in information technology. Examples noted by teachers, youth workers and project artists include:

Literacy skills – improvements documented for 10 out of 15 young people assessed

The Arts Award element of the Momentum projects supported the development of the young people's literacy skills. They undertook research into artforms and artists and recorded their findings in a log, either written conventionally or using an online portal. Two of the boys in the Denbighshire project researched a living artist and composed an

email to him with questions about his work. They assessed their own work and shared it with an individual or group.

“Using presentation formats to research and develop ideas during the project has been a useful option. It has ensured that rich Literacy learning experiences occur within the project.” (Feedback from teacher, Oriel Myrddin / Canolfan project)

“Using iPads and word processing to research and document the project has been very successful for this pupil. It has produced a very relevant body of written work which can be used for assessment purposes at school and form part of the pupil’s portfolio.”
(Feedback from teacher, Oriel Myrddin / Canolfan project)

“The pupil has a very high level of ability and is now willing to engage after initially finding it difficult to understand links between his poetry and art.” (Feedback from teacher, Oriel Myrddin / Rhydygors project)

“Martha was very expressive in the gallery when we asked the group to choose their favourite pieces of work. She chose a small print of a girl who was opening (or closing) a blind and could clearly say that she liked the way it made you wonder about the story behind it.” (Feedback from teacher, Oriel Myrddin / Rhydygors project)

IT skills – improvements documented for 8 out of 15 young people assessed

“I felt that the Project was great for the young people involved it that it gave them a chance both to gain new experiences and to develop new skills particularly in respect of IT in relation to art.” (External partner, Denbighshire / RAPA project)

“Working with the iPad is an easily accessible learning tool, which has allowed her to develop her ICT skills further in class. Using the PowerPoint presentation format and creating iBooks has supported the development of her skills set in this subject.”
(Teacher, Oriel Myrddin / Canolfan project)

Art / making skills – improvements documented for 9 out of 15 young people assessed

“We are now at a point where this pupil is really developing his ideas. The printmaking project has had a positive influence and allowed the pupil to work confidently with shape and pattern. His paintings are beginning to link his poetry with colour. It is a privilege to see this transition.” (Teacher, Oriel Myrddin / Rhydygors project)

“Samantha and Toni developed skills in using photography for creative self-portraiture and Harris worked on drawing in his storyboard for an animation.” (Artist’s log, Conwy / Mostyn project)

“Eli particularly liked using the DSLR camera and was looking for different ways to use it.” (Artist’s log, Denbighshire / RAPA project)

“For me the most obvious point to make is that the building of the shelter proved not only a positive engagement tool in working with the four young people involved but also, without them necessarily realising, enabled them to gain new skills and experiences that in a more formal setting they might otherwise have spurned. The boys gained new skills via usage of cameras, tablets and other methods in recording work undertaken... The

shelter that they constructed was a much more precise piece of work than the dens we have made with them in the past (at RAPA) and as such they had to use fine motor skills.” (External partner, Denbighshire / RAPA project)

“The project has shown Felicity that there are many pathways involved in Art and Design and trying new processes and materials helps us to make choices which allow our creativity to be expressed. She is gaining confidence and is willing to try out her ideas without over-thinking about the end result. This is allowing her to make mistakes, which is so important.” (Teacher feedback, Oriol Myrddin / Canolfan project)

“Lisa wrote down some of her strengths and skills, “drawing eyes and colour.” We discussed how Lisa could build on these by doing a self-portrait. She used a pen on paper and focused on a drawing for about 30 minutes. This was the first self-portrait Lisa had attempted which was surprising as it was a fantastic piece of work!” (Artist’s log, Glynn Vivian Gallery / YMCA project)

A letter from one of the boys from Rhydygors School demonstrates that the young people were aware of the positive impact the project was having on their lives: both through learning practical skills and by building their self-confidence and raising their aspirations.

Dear Angharad Pearce Jones,

What I experienced in your workshop and lessons were spectacular and I really enjoyed it, I thought I could start off this letter with a short briefing of what I have learnt during this event.

I have learnt how to bend a metal bar easily by hand and with a forge and a hammer. I personally enjoy this kind of work because it is active and I could make a living out of this easily.

Now I will say what tools I have learnt to use and how to use them safely. I now know how to use an angle grinder, welder, plasma cutter and circular saw. All of my experiences were brilliant and I really do hope that I could take this further and go in to metal work and blacksmithing further in life.

My opinion on blacksmithing and metal work is that, yes I think that it is very dangerous but once you get the hang of it, you will do it for ever easily, I like welding, plasma cutting and grinding. I hope to get into Motor Vehicle Engineering soon and these skills will come in very handy.

Thanks for teaching me these skills and I really hope to see you soon.

I hope you could possibly invite me again to do some more work.

Yours Sincerely

Daniel (Rhydygors School)

1e. Soft outcomes

All of the projects allowed the young people to develop and achieve a significant number of soft skills. Evidence was collected from teachers, youth workers and project artists using the same methodology as above. Not all soft outcome areas had comments noted against them, but a representative sample is included.

Increased motivation – recorded for 14 out of 15 young people assessed

“Generally this pupil requires prompting and support to sustain a piece of work. The sculpture project in particular showed the pupil’s ability to work with drive and commitment to achieve a final outcome.” (Teacher, Oriel Myrddin / Rhydygors project)

“The pupil showed his commitment to the project by ensuring he was at school on the Monday morning in time to join the group visiting the artist’s studio. This involved a three hour train journey to arrive at school by 9am.” (Teacher, Oriel Myrddin / Rhydygors project)

“Great session with the brothers. They loved experimenting with the Harris shutter techniques and grasped it with ease. Josh in particular took to it and quickly found ways to be experimental, sharing these with Oliver... Eli loves using the DSLR and disappeared in the building looking for interesting things and objects to document. He was very happy all session and proud to share his knowledge from previous sessions with his brothers... Oliver and Josh asked how they could continue this work at home using their iPads / tablets, so we discussed the apps we had used. I felt this was a huge leap forward with the group.” (Artist’s log, Denbighshire / RAPA project)

“The printmaking project turned out to be something of a ‘watershed’ moment for this pupil. The first day at the gallery was extremely successful and he had high expectations for the second and final day. However a range of circumstances resulted in the second day being less productive and positive. A discussion with the pupil followed and it was through this discussion he reached a more respectful and tolerant understanding of how sustaining and developing an idea demands self-motivation and determination. This was the turning point and the pupil has since grasped all opportunities to explore his ideas across a range of materials and processes. He is also working independently, producing work in his spare time, which he proudly carries into school in his portfolio. The gallery is an integral part of the learning experiences at the school. He asks to visit the gallery when he has free time at the end of the week.” (Teacher, Oriel Myrddin / Rhydygors project)

Increased self-confidence – recorded for 13 out of 15 young people assessed

“(As part of their Arts Award), the group decided to share their knowledge of printmaking processes by running workshops for younger learners at school. (One of the pupils) has an excellent work ethic and was extremely supportive towards her group and the new learners. It showed how her confidence and self-esteem has grown throughout the project and has supported her to successfully run the workshops.” (Teacher feedback, Oriel Myrddin / Canolfan project)

“Samantha was much more confident and was keen to go and interview gallery staff... She and Toni asked for help from Gallery staff who spoke Welsh when translating their text.” (Artist’s log, Conwy / Mostyn project)

“Harris was far more confident and was happy to take charge of the camera.” (Artist’s log, Conwy / Mostyn project)

Increased self-esteem – recorded for 12 out of 15 young people assessed

“They were clearly very proud of their models and wanted to record them on the on the iPad camera.” (Artist’s log, Denbighshire / RAPA project)

“For all the pupils achieving a significant final object which they took pride in improved confidence in their abilities to take on new things.” (Artist’s log, Oriol Myrddin / Canolfan project)

Higher personal aspirations – recorded for 14 out of 15 young people assessed

“Toni definitely has aspirations to be an artist, which she didn’t think she could be. This needs to be followed up!” (Artist’s log, Conwy / Mostyn project)

“I would hope that Josh as a result of the Project realises that there is much that he could achieve.” (External Partner, Denbighshire / RAPA project)

“We underlined clearly to the boys how able they are and that there are avenues beyond the normal academic route in which they can flourish. This will need following up, and we will look at budgets to see what we might be able to put in place to continue the pace and ‘momentum’ for them.” (Artist’s log, Oriol Myrddin / Rhydygors project)

Increased participation in positive activities – recorded for 12 out of 15 young people assessed

“It is possible that the girls may join the MOSTYN Cylch group and Harris has already joined MOSTYN Ninjas. How successful this is, is unclear at the moment, my gut feeling is that they will all need support.” (Artist’s log, Conwy / Mostyn project)

Increased physical activity – recorded for 5 out of 15 young people assessed

Most of the projects involved some kind of physical activity. The Glynn Vivian Gallery projects included walks around Swansea. The Denbighshire project involved building a large-scale shelter, which the artist noted was difficult physical work. The project artist for the Oriol Myrddin projects noted that *“metal work, hammering, forging, grinding, and cutting are all very physical”*.

Feeling more positive about mental health – recorded for 9 out of 15 young people assessed

“They are facing some uncertainty outside of the project; I can only hope that the project has brought some respite for them.” (Artist’s log, Denbighshire / RAPA project)

“Lorna (who has depression), said she finds that drawing stops her from worrying or needing things. Nothing else stops that except drawing/ making.” (Artist’s log, Glynn Vivian Gallery / YMCA project)

Greater levels of engagement / concentration – recorded for 9 out of 15 young people assessed

“All participants were engaged all session; Samantha was working right up to the last second and had to be virtually pulled out the door to get her taxi!” (Artist’s log, Conwy / Mostyn project)

“Remaining focused and sustaining concentration are challenging for this pupil. She received additional support when needed but was encouraged to explore her ideas independently. The artists and teachers worked alongside the learners allowing them to work in the gallery and studio as individual self-directed artists.” (Teacher feedback, Oriel Myrddin / Canolfan project)

“For Daniel (a natural engineer) the workshops have really showed how organised, technically able and clear thinking he is when a project suits him. He would be very well suited to an apprenticeship in a metal workshop making production pieces and Angharad (the blacksmith) has suggested this to him. Blue also is very able and focused when involved in a clear task where the pace is quite fast. Aaron is very bright and has shown that he can overcome his emotional dilemmas when involved in a very focussed and physical project. At lunchtime he had a quick sandwich and carried on working on the forge to make an extra piece for his sculpture without any suggestion by us. Blue also carried on working on the forge at lunchtime.” (Artist’s log, Oriel Myrddin / Rhydygors project)

“Lisa and Dan worked for two hours on their portraits, and Dan an hour on his text and GIF. Lowry spent all afternoon experimenting with different media.” (Artist’s Log, Glynn Vivian Gallery / YMCA project)

Team working skills – improvements recorded for 15 out of 15 young people assessed

“Samantha, Topaz and Toni worked together to interview gallery staff and make simple gifs.” (Artist’s log, Conwy / Mostyn project)

“Harris was in good spirits on arrival today and remained happy throughout the session. When I suggested that everyone work together on one film he did ask to work alone, but (after) we discussed how it could take a long time to complete on his own, he was happy to join in.” (Artist’s log, Conwy / Mostyn project)

“Using machinery and tools in a studio space requires trust and a good awareness of space. He was mature and patient with his peer group at all times.” (Feedback from teacher, Oriel Myrddin / Rhydygors project)

“All the lads directed each other and appeared in each other’s photos. Oliver and Josh worked particularly well together.” (Artist’s log, Denbighshire / RAPA project)

“Oliver, Lawrence and Ted were really animated today and keen to get started. It was fantastic to see a real spark in them as they started designing and creating. Nicky and Will (from RAPA) are great with them, giving them all the space they need to work alone, stepping in as and when required. Oliver started up the time lapse, choosing where to put the camera and all the lads took [an] equal role in documenting the construction process. Lawrence in particular liked using the camera.” (Artist’s log, Denbighshire / RAPA project)

“The boys had to learn to work as a team and share the tasks between them.” (External partner, Denbighshire / RAPA project)

Improved relationship with peers – recorded for 10 out of 15 young people assessed

“All the lads worked incredibly well today, no fighting, no squabbling and incorporated Eli into the group as he was away last week.” (Artist’s log, Denbighshire / RAPA project)

Increased readiness for secondary education – Only applicable to one pupil in all of the projects, as the others were already in secondary school.

“Harris talked again today about his transition day and moving up to high school.” (Artist’s log, Conwy / Mostyn project)

Motivation to persist towards goals and overcome setbacks – improvements documented for 14 out of 15 young people assessed

“Oliver was very focused to find ways to ensure his model ‘stuck’. He remained motivated far longer than previous sessions and was happy to take advice and support.” (Artist’s log, Denbighshire / RAPA project)

“Lawrence asked for the iPad again at the end as he said he had finally worked out how to get a shot he wanted.” (Artist’s log, Denbighshire / RAPA project)

“Dealing with change and anything unpredictable that might occur are very challenging for this pupil. She was prepared to ‘have a go’ which was the greatest compliment to the project organisers.” (Teacher feedback, Oriel Myrddin / Canolfan project)

Increased happiness – improvements recorded for 14 out of 15 young people assessed

Midway through the Denbighshire / RAPA project, Eli’s school commented, *“he hasn’t stopped talking about what he had been up last week, he really enjoyed himself!”*

“It was a sunny day again: we all had [a] picnic lunch, the girls explored Angharad’s land and jumped on the trampoline at lunchtime, as well as joining in the workshop, which made for a good balance of fun and work.” (Artist’s log, Oriel Myrddin / Canolfan project)

Better able to cope / increased resilience – recorded for 14 out of 15 young people assessed

“Eli seems more to cope with any banter from his brothers. Lawrence really looks out for Eli and protects him.” (Artist’s log, Denbighshire / RAPA project)

“Loud noises are very difficult for this pupil and working in the artist’s studio was very challenging. She pushed ahead and managed the situation by stepping outside when necessary and taking part as best she could.” (Teacher feedback, Oriel Myrddin / Canolfan project)

Improved creativity – recorded for 11 out of 15 young people assessed

“Harris was much more creative this week, he really enjoyed spelling out ‘Mostyn is amazing’ on the animation ... Harris wanted a paper aeroplane to fly in his film. He experimented with various ways and when it first didn’t work he explored new ways to make it possible.” (Artist’s log, Conwy / Mostyn project)

“The group responded well to this week’s activities and really enjoyed taking photos of themselves. It was great to see them all working together. We discussed creating their own piece of work and they all had lots of ideas and are very excited about getting started!” (Artist’s log, Conwy / Mostyn project)

“Oliver was finding all manner of objects to include in the shelter; his ideas were really flowing.” (Artist’s log, Denbighshire / RAPA project)

“Both Felicity and Martha clearly showed an increasing independence of thought and confidence in taking on new things... Felicity showed that she has technical and creative skills which she is able to develop in an individual way. The group all made very different final pieces in which the creative input and decisions were theirs, hence their pride in the outcomes.” (Artist’s log, Oriel Myrddin / Canolfan project)

“Although she doesn’t follow through with her intentions on occasion, her pattern of changing an idea or altering her intended plan, often allows for spontaneity, experimentation and a flexibility that allows her ideas to grow in the process of working. Once she begun on her work Jess worked tirelessly, so we set up a time-lapse animation on the iPad to film her progress.” (Artist’s Log, Glynn Vivian Gallery / YMCA project)

Improved personal appearance / presentability (relevant to older group only) – noted for 1 out of 2 young people assessed, but no example given.

1f. Unexpected Outcomes

Arts Award training as a marketable new skill for artists and organisations

Completing Arts Award training has given the project artists and organisations a valuable new tool for working with young people. The training will also support artists to find paid work in Wales.

Extending work with young people beyond the life of the project

Oriel Myrddin will undertake a further project with the Rhydygors boys in September 2014. A small group will create benches for the school and enter their project for Bronze Arts Awards.

Work produced in the project supported some of the young people to achieve GCSEs as well as Arts Award

The body of work created by the young people in the Oriel Myrddin project will contribute significantly to all of their GCSEs. Several of the young people had little or no portfolio of artwork before the project, but will now be able to achieve their GCSE.

Inspiring others to become Arts Award Advisors

Louise Morgan, the teacher from Rhydygors / Canolfan was so impressed with the effectiveness of Arts Award as a tool to engage young people that she wants to train as an Adviser and introduce Arts Award across her school.

1g. Learning points

Ensuring adequate session support for both the young people and the project artist

“A lesson learnt would have to be ensuring we have an artist’s assistant at every session – this was so important and something we put into place around halfway through the project but with hindsight it should have been from the start and next time it should be costed into the budget. On this occasion we were able to shift things around in the budget.” (Project Manager, Conwy / Oriel Mostyn project)

Ensuring that roles are clearly defined from the beginning of the project

“All partners could have more defined roles from the beginning of the project, understanding their involvement and the time that will be taken up with this. The amount of input from RAPA, external partner, has been greater than initially thought, and this has been a learning outcome of the project.” (Project Coordinator, Denbighshire / RAPA project)

“RAPA had to be a lot more hands on than they had originally anticipated, due to the nature of the project and the boys... Although this has worked well, they had envisaged that apart from recruiting the boys and being available when necessary, their role in the project would be minimal. From a safeguarding perspective, it has been necessary to have RAPA members present for all sessions, and also, the artist needed the support of those who had established relationships with the boys in order to gain their trust right from the beginning. They were also able to help with the creative side, which has been quite intensive and involved a lot of work from all involved.” (Project Coordinator, Denbighshire / RAPA project)

Ensure no duplication of data collection by ensuring that evaluation and data collection is in line with what Communities First, Arts Council Wales and other partners’ needs.

The value of holding taster sessions before the project began to allow young people to have a go before committing to the full project

“An essential part of the process was to offer taster sessions to large groups in order to identify those who would go on to complete the projects. This was challenging and brought up some disruptive behaviour, however it was essential in gauging interest. Most barriers were the individual issues of the young people and part of their own personal journeys e.g. fear of new places, loud noises, existing behavioural issues and many of these were overcome by the young people as part of the process of taking part...

Despite the challenge we think the taster session was essential. The support of school staff is essential in maintaining a safe space for young people and helping them to overcome personal barriers. Greater length and depth of projects could help to build relationships with young people and reflective and dynamic approach by delivering artists can help young people overcome their personal barriers.” (Project Manager, Oriel Myrddin, Rhydygors and Canolfan projects)

Ensuring that continuation / progression routes are in place at the end of the project

“There is a need for continuation, building on good work which is being done and recognition that the young people grow up and move on very quickly (leaving at 16) which gives a short window to really momentum, broaden horizons and change young people’s perceptions of their potential.” (Project Manager, Oriel Myrddin Rhydygors and Canolfan projects)

2. Case Studies: Individual projects & young people's journeys

Early Intervention projects

2a. Conwy County Borough Council, working with Oriol Mostyn, Conwy Youth Services and Ysgol y Creuddyn

Lead Partner **Conwy County Borough Council**
Sian Young, Project Manager
Vivienne Rickman-Poole, Project Artist
"Brilliant project, my favourite one so far I think!"



External Partner Conwy Youth Services, Ysgol y Creuddyn
Marc James, Inclusion Teacher

"The project fits in perfectly with our aim of creating links with agencies within our locality and offering alternative options to some of our more vulnerable learners who find it difficult to follow a mainstream curriculum."

Young People



Four Year 6 girls: Lena, Samantha (Sami), Toni and Topaz, and one boy, Harris. Sami, Toni and Harris attended sessions throughout the project, with all three completing work for their Arts Award.

Start of project assessments were completed by the school for Sami, Toni and Topaz, but not for Lena or Harris. End-project assessments were not received, due to the project finishing at the end of term, however the project manager is confident that the school will provide information in September, as they have been positive and supportive throughout.

Project Dates 14 weekly sessions at Oriol Mostyn – 10 April through 17 July 2014. Sessions were held in the afternoons and lasted for two hours. The May half term session was cancelled as the young people were not able to attend that week. Artist's logs were received for all sessions.

Arts Award Level Three young people completed Arts Award at Explore Level.

Links to videos created by young people:

<http://vimeo.com/101914240>

<http://vimeo.com/100634362>

Project Summary This project was one of the Early Interventions projects, 11-16 year-olds (including Pupil Referral Units (PRUs)), where the children and young people had been identified as being at risk of disengaging.

The Conwy and Denbighshire projects shared an artist, who ran morning sessions in Rhyl and afternoon sessions in Llandudno.

The project was based on photography, animation and film: the group explored stop-motion animation, had a tour of the exhibition at Oriel Mostyn, made a video guide to the gallery, translated the guide into Welsh, made digital portraits and held a final exhibition.

Successes

The group grew in confidence as the project progressed.

The young people learned to work as a team, with the older girls showing concern for the younger member of the group.

The young people took great pride in their final exhibition.

“There was a real buzz of excitement in the room as the session developed today with everyone chatting to each other... I don’t think that they could quite believe that they had produced such fantastic work! Which for me showed just how valuable the celebration event at the end is...”

Harris really enjoyed chatting to the MOSTYN staff, who were brilliant, most of them came in to see the group and spent plenty time viewing the work, chatting to the young people and giving them really good constructive feedback. They really felt part of the gallery and valued.” (Artist’s log – final session)

Challenges

Attendance was low for the first few weeks project, but picked up amongst the three core members as the project developed.

Duty of care issues were identified as the project artist was not initially informed that one young person was allowed only limited access to her mother. This was resolved with the help of the support teacher.

One of the participants required extra support throughout the project; this was provided by members of his family.

A member of Oriel Mostyn staff provided additional support during the workshop sessions.

Young people’s achievements

The group learned the basics of stop-motion animation, made a video guide to the gallery, and recorded their achievements in Arts Award log book. They developed IT, literacy and creative skills, worked independently and as part of a group, developed concentration and motivation, and participated in creative, positive activities.

“Toni was really animated during the session particularly while asking me questions about my work, with each new answer I gave you could see another question brewing... It was great to see such excitement!” (Artist’s log – week 10)

Case study: Harris’s Journey

Harris was the youngest member of the group – he was 11 and the girls were 15. He was supported by a family member. He was enthusiastic about the project from the beginning, declaring after both the first and second sessions, *“this is the best day of my life!”*

He also had good attendance throughout.

Harris suffered a family tragedy during the project – this naturally affected both his behaviour and participation but, with the support of his family and the project team, he was able to re-engage and complete the work required for his Arts Award at Explore level.

“Harris seemed to struggle a little with today’s session. His ideas were all over the places and he was jumping from one thing to another to another with no real correlation between them all. I found it difficult to bring him back to focus; he seemed to find it hard to understand what I was asking him to do. I took the opportunity to end his Arts Award session when he asked to make something else thinking we could try to return to it the following week. He has had a lot to deal with in the last few weeks.” (Artist’s log, week 8)

“Harris was very motivated this session, and enjoyed problem solving getting his aeroplane to fly.” (Week 9 – artist’s log)

“Harris was much more creative this week; he really enjoyed spelling out ‘Mostyn is amazing’ on the animation.” (Artist’s log, week 9)

“Harris really enjoyed taking his animation outside of the education room; he was full of ideas on how to simulate his plane moving through the air. It was great to see him interacting with Tim, a gallery assistant in the gallery; he was very inquisitive about (artist) Ryan Gander’s work. A great session!” (Artist’ log, week 11)

2b. Denbighshire County Council Arts Service working with Rhyl Adventure Play Association (RAPA)

Lead Partner

Denbighshire County Council Arts Service

Sian Fitzgerald, Project Manager

Jo McGregor, Project Coordinator

Vivienne Rickman-Poole, Project Artist

The majority of the Arts Service’s work is with hard to reach young people. The project enabled the service to develop stronger links with RAPA and Communities First. It was the first time the Arts Service had delivered Arts Award and they would like to continue this, particularly with Criw Celf, their young people’s group.



External Partner

Rhyl Adventure Play Association (RAPA), part of the Communities First Cluster

Will and Nicky, Youth Workers

Young people

Three brothers: Oliver (15), Lawrence (14) and Eli (11); one additional boy: Ted (14)

Start and end-project assessments by the external partner were

received for all four boys.

Project dates

15 weekly sessions – 10 April through 31 July 2014. Each morning session was initially one hour to one hour and a quarter, depending on the boys' concentration and behaviour, however as the boys became more engaged with the project the sessions were able to last up to two hours each.

Artist's logs were received for all sessions.

Arts Award Level

All four boys completed Arts Award at Explore Level.

Denbighshire Arts Service provided the boys with the Arts Award Explore log books. The artist supported the boys to fill these in at each session, helping them to identify appropriate content.

Project Summary



The project was one of the Momentum Early Interventions projects, covering ages 11-16 (including PRUs), where the children and young people had been identified as being at risk of disengaging.

The four boys were selected by RAPA as needing additional support because they were starting to get in trouble with the police. RAPA approached the behavioural support unit at the boys' school and gained their support for the project.

The school found the project to be a positive experience for the boys, all of whom were initially assessed as 'low to medium' in most of the hard and soft skill areas.

Following initial 'getting to know you' / taster sessions, the project artist based the project on the boys' love of den-building, an activity they were already enjoying at RAPA.

The boys learned the basics of stop-motion animation and made films using time-lapse photography. They built a large 'shelter' piece, which they wanted to be able to show in various locations.

The project engaged and motivated the boys, and helped them to overcome differences and work together as a team. By week 7, the boys were completely enthused by the project – to the point of wanting to continue their work at home on their own iPads; by week 8, they were able to work for 2 hours without a break and didn't want to go home!

"Oliver was suspended from school and called Lawrence to ask if he could come, it turned out he was close by and I felt the fact that he wanted to come along was brilliant..."

Oliver, Lawrence and Ted were really animated today and keen to get started. It was fantastic to see a real spark in them as they started designing and creating. Nicky and Will are great with them, giving them all the space they need to work alone, stepping in as and when required. Oliver started up the time lapse, choosing where to



put the camera and all the lads took equal role in documenting the construction process. Lawrence in particular liked using the camera.” (Artist’s log, week 9)

Communities First in Denbighshire noted how the participants became ‘completely obsessed’ with the project – working well as a team and even writing a four-page budget in their own time.

The boys became more engaged and motivated as the project progressed. They eventually were able to work (voluntarily) without a break for the full two-hour session, to continue their work at home, and to come in for an extra session at the beginning of the summer holidays.

“Nicky (one of the support workers) had been doubtful as to whether the lads would turn up today, as this was an extra session to wrap the project up and finish the log books. But they all arrived early and I was delighted, a true testament to how well it had all gone (even if they did ask me if I had cakes as soon as I arrived!!) They were in high spirits but it was first week of school holidays so understandable. They completed all their work and clearly loved the opportunity to use their shelter for some ‘play’. I’m very proud of how far they have come...” (Artist’s log, week 15)

The boys’ final artwork was a mobile shelter based on the work of Gregory Kloehn. They wanted to display the work in various locations so that it would effectively become a mini-gallery.

AdSuccesses

Developing a project which built on the interests of the young people:

“After chatting to the lads last week about the work they are doing with Nicky from RAPA on den building... I felt it would be great to engage the group in creating art around this, which they are clearly passionate about... We used (artist) Gareth Griffiths, ‘shelters’ as a starting point, exploring found objects and creating individual models of shelters. The group were extremely focused throughout the activity and worked towards a cup of tea reward.” (Artist’s log – week 4)

Working with someone the boys trusted in order to help to gain the artist’s trust in the project:

“In order to achieve the Arts Award in such a tight time scale it (became) obvious that Viv didn’t have the time to spend weeks gaining the youngsters trust... The lads already had a good relationship with Nicky (from RAPA) and an interest in shelter building, so we quickly realised if Nicky could also be present at each workshop and if Viv designed the workshops around their interest, then she would gain their trust and interest much quicker and was more likely to get them through the Arts Award. (There was) a clear turning point around halfway through the project that you can see from Viv’s notes, when the breakthrough in gaining the lads trust and

Challenges

interest and full enthusiasm happened.” (Project Manager, Denbighshire / RAPA project)

Attendance was initially patchy – particularly during the Easter holidays.

The sessions as originally planned were initially too long for the boys’ concentration.

The external partner was supportive of the project and its outcomes for the young people, but felt they needed to make a much greater time investment than they had initially planned for to make the project a success.

Initially the boys tended to follow the behaviour of the eldest brother, however this became less of an issue as they became more engaged in the project.

Young people’s achievements

All four boys completed Arts Award at Explore level.

The project developed the boys’ IT, literacy and art skills. IT skills were developed through using a variety of equipment, programmes and apps, including learning photo editing; literacy through devising a story, telling this through a storyboard, and recording achievements in their Arts Award log books. Art skills learned included stop-motion animation, editing, time-lapse photography techniques and construction of a large-scale piece. Soft learning areas included working independently and as part of a group, developing concentration, participating in creative, positive activities.

Case study: Eli’s Journey

Eli was the youngest of three brothers participating in this project, along with a fourth boy from the same school. The artist identified a hierarchy amongst the boys, with Eli seeking approval from his older brothers before undertaking an activity on his own, and often being the butt of their teasing. Two sessions without the older boys (who were taking exams) allowed Eli to relax and enjoy the project.

“Eli was in good spirits ... He was really keen to explore the Lego and figures... and it was quite apparent that he wanted to ‘play’ with them. So I let this happen. We introduced the play into the photo set and he took photos of the figures in the stories he was playing out... He really enjoyed using the DSLR, asked lots of questions about how it worked and how he could realise what he wanted to do... We discussed the work of an artist who makes shelters for homeless people in America and this sparked interest in Eli.” (Artist’s log, week 5)

“Will mentioned when he arrived with Eli that school had commented, ‘Eli hadn’t stopped talking about what he had been up last week, he really enjoyed himself!’” (Artist’s log, week 6)

“Eli was really excited to be filming the building of the den this week. He looked to Nicky (from RAPA) to start building his den, but quickly took charge and was very proud of his creation. He was very eager to watch the time-lapse and loved taking photos with the iPad, experimenting with how it worked. He asked about next week’s

session which none of the lads had done before.” (Artist’s log, week 6)

When the other boys returned following their exams, Eli’s self-confidence in his artistic abilities remained high. He continued to grow in confidence, self-esteem and resilience throughout the project, and became motivated to succeed. His relationship with his brothers improved to the point where they were able to work together as a team to create and document an artwork, and, more importantly, the older boys looked out for him.

“Of all the four boys involved in the Project I think that Eli benefited most... perhaps in part due to being the youngest member of the group (Eli) was always keen to prove he could succeed... As the Project progressed so his self-confidence developed and he was always keen to learn new skills and reach new targets.” (Feedback from RAPA)

2c. Oriel Myrddin working with Canolfan Y Gors Pupil Referral Unit (PRU)

Lead Partner Oriel Myrddin

Seren Stacey, Project Manager

Mary Sikkell, Project Coordinator and Project Artist

Alan Williams, Printmaker, and Angharad Pearce Jones, Blacksmith, Specialist Artists

External Partner Canolfan Y Gors

Louise Aaron, Art Teacher

Canolfan Y Gors is a PRU (day unit) for young people who have emotional issues which prevent them from coping or learning in a mainstream school. For example, there may be problems at home, the young people may have missed school and not be able to cope in mainstream school, they may be lacking in confidence.

Canolfan Y Gors is on the same site as Ysgol Rhydygors, the other Oriel Myrddin project partner, however there is no contact between pupils in the two units.

Young people

Four Year 10 girls (ages 14-15): Martha, Lizzy, Felicity, and Dani;
One Year 9 girl (13 years old): Sari

Start and end-project external assessments were received for all four girls.

Project dates

Five sessions were held between 30 April and 20 May. Artist’s logs were received for all sessions.

Arts Award Level

All girls achieved Arts Award at Explore level.

Project Summary

This project was one of the Momentum Early Interventions projects, covering ages 11-16 (including PRUs), where the children and young people had been identified as being at risk of disengaging. The



project consisted of 25 hours of practical workshops and visits with arts professionals.

The project consisted of four elements:

- The young people visited Oriel Myrddin Gallery to see the exhibition, gain an understanding of roles within the gallery and work alongside artists to develop their own creative work
- They also visited an artist's studio, and worked with a blacksmith to learn new skills and understand career options
- Practical workshops were held at school to reflect and expand on these experiences and compile project work for the Arts Award qualification
- The young people's work was presented and achievements celebrated at a final sharing event

The project began with printmaking workshops inspired by the exhibition, followed by making and painting small sculptures.

In sessions three and four, the girls visited blacksmith and artist Angharad Pearce Jones in her workshop near Brynamman. It was a positive experience for all of them to see a woman in a non-traditional role. The girls learned basic metalwork skills (cutting, welding, drilling, forging), and made balancing sculptures as part of their Arts Award.

Successes

Feeling safe and supported to step out of their comfort zone:

"Loud noises are very difficult for this pupil and working in the artist's studio was very challenging. She pushed ahead and managed the situation by stepping outside when necessary and taking part as best she could." (feedback from teacher)

"On occasions she was working 'out of her comfort zone' but she carried on and tried to hide her own anxiety from the group." (Feedback from teacher)

Teamwork / looking out for each other:

"There was a very high level of participation, which clearly was something all of the group had seen as central to the project's success. They were always very mindful that whenever one of them needed a little extra support they would make time to ensure they received this." (Feedback from teacher)

Partnership support for young people:

"Support from her peer group, artists and teacher allowed her to push forward to complete the project. It was very much a project with many players including parents and non-teaching staff at the school." (Feedback from teacher)

Flexibility:

“This has been a challenge as the pupil sets high targets for herself and is often frustrated if these are not met. The project has given her the skills to adapt and modify initial expectations to achieve a flexible ending and therefore positive outcome.” (Feedback from teacher)

Motivation:

“Often with challenging situations arising at home the pupils ensured they attended school to take part in the project. A clear indication of the value and commitment the pupil placed on the project.” (Feedback from teacher)

Supporting one pupil to settle in to the school:

“Lizzy is gradually beginning to settle into the school and this project has greatly assisted this.” (Feedback from teacher)

Challenges

Several of the girls found the forge days frightening, but were able to trust the project artist and blacksmith enough to overcome this.

Young people’s achievements

Developing IT, literacy and creative skills, working independently and as part of a group, developing concentration and participating in creative, positive activities.

“For Lizzy and Dani the day (at the forge) was special because they continued despite their very real fear of the noise, sparks, hammering on the anvil and the fire of the forge. We talked about people having different skills and that you can still be a part of something even if you don’t like all of it. They worked out how they would cope, for example by standing in the doorway or doing some design drawings outside if they were finding it very stressful.” (Artist’s log, 14 May)

“Both Felicity and Martha clearly showed an increasing independence of thought and confidence in taking on new things.” (Artist’s log, 14 May)

Case Studies: Sari & Lizzy’s Journeys

Additional feedback from teacher Louise Morgan demonstrates the impact which the Momentum project had on two of the participants.

Sari’s Journey

“Sari is a very able pupil and has a strong commitment to her GCSE Art and Design course. She joined the school at the beginning of Year 10 from mainstream school. Sari has anxiety issues, which have clearly impacted on her ability to sustain any regular attendance at school. After some discussion Sari was willing to take part in the project although she was extremely anxious about working with new people.

The gallery visit (to Oriel Myrddin Gallery) allowed Sari to show her potential and the positive comments she received from others certainly boosted her self-esteem. Her willingness to attend the sculpture project at the artist’s studio was a result of Sari’s peer group supporting her. This is the first time Sari has felt a part of a

group and it is something that has continued to grow. Sari was then able to join the group on their visit to the Tate Modern in London.



Sari's school attendance has also improved. The final outcomes and project research have been incorporated into Sari's GCSE Art and Design coursework portfolio. Her annotations and evaluations highlight the range of new skills she has gained and the high quality of her work. She has produced work of a very high standard, which will be reflected in her final grade at the end of Year 11."

Lizzy's Journey

"Lizzy joined the school after a period away from mainstream education. She has anxiety and depression and finds new experiences and surroundings very difficult to deal with.

She found the gallery a positive and supportive environment and one where she worked with confidence and enthusiasm. The first part of the project (in the gallery) was a key factor in ensuring Lizzy felt able to visit the artist's studio. Her trust in the team to support her in this was clearly evident.

Machinery and accompanying noises levels at the studio were very challenging for Lizzy. Provision was made for her to work outside. She met these challenges and it clearly showed her determination to take part in the entire project as best she could.

The project was a liberating and empowering experience for Lizzy and it no doubt gave her the confidence to join the class on a visit to the Tate Modern in London at the end of term."

2d. Oriel Myrddin working with Ysgol Rhydygors, Residential school for young people with Emotional and Behavioural Difficulties (EBD)

Lead Partner Oriel Myrddin

Seren Stacey, Project Manager

Mary Sikkel, Project Coordinator and Project Artist

The project worked with young people from Communities First Clusters currently attending an EBD school in Carmarthen, to support them to remain in school, improve attendance and attain a qualification.

External Partner Ysgol Rhydygors

Louise Aaron, Art Teacher

Ysgol Rhydygors is a Pupil Referral Unit (residential unit) for boys

with behavioural problems. The school had participated in previous projects with Oriel Myrddin, including Reach the Heights.

Young people

Six Year 10 boys (ages 14-15) started the project but following initial sessions, three continued: Blue, Aaron and Daniel. One of the starters, William, completed enough work early in the project to achieve Arts Award at Explore level.

Start and end-project assessments were received for the boys who completed the full project.

Project dates

Five sessions took place between end-March and end-May 2014.

Artist's logs were received for all sessions.

Arts Award Level

Four boys achieved Arts Award at Explore level.

The boys recorded their Arts Award achievements using iPads – the artist felt this was more direct for the young people than filling in log books as they were already comfortable with the technology and didn't have to struggle to write.

Project Summary



This project was one of the Momentum Early Interventions projects, covering ages 11-16 (including PRUs), where the children and young people had been identified as being at risk of disengaging. The project consisted of 25 hours of practical workshops and visits with arts professionals.

Introductory sessions were held with a full Year 10 group of six boys. Following discussions between the project artist and teacher three boys left the group and three carried on. The first sessions introduced the project and Arts Award, offered the boys the opportunity to see Oriel Myrddin (none had been to a gallery before), and to explore some printmaking techniques.

The following sessions included:

- Visits to an artist's studio, and the opportunity to work with a blacksmith to learn new skills and understand career options
- Practical workshops at school to reflect and expand on these experiences and compile project work for the Arts Award qualification
- The young people's work was presented and achievements celebrated at a final sharing event

At session four, the remaining three boys began to learn metalwork skills (cutting, welding, drilling, and forging) with Angharad Pearce Jones in her workshop near Brynamman. They each made a balancing sculpture as part of their Arts Award.

Successes

Developing commitment to the project in difficult circumstances:

"The three boys have very complex lives with enormous stresses

placed on them. Knowing a little more about this underlines how important a day like today (at the forge), where they can have a sense of achievement and pride is for them. It also underlined that you cannot expect that every day will work brilliantly but that it is worth persisting for those that do.”
(Artist’s log, 13 May)



Using taster sessions to identify young people who had the drive and commitment to participate in the project:

“Narrowing the group down has helped to create a much better dynamic. A workshop environment with tools, equipment and very clearly structured tasks felt like a very natural environment for the boys where they could really demonstrate their skills without becoming distracted. They could begin to make a link between practical skills and work/careers.” (Artist’s log, 13 May)

Developing literacy skills:

“The pupil interacted with his peer group with greater positivity and showed elements of understanding and empathy for other learners. He presented his completed PowerPoint to the school Youth Worker at the end of the project.” (Feedback from teacher)

Developing an interest in a new skill and realising that it could become a career:

“Working with metal is a very important part of this young person. His grandfather is a blacksmith and his early memories of sight and smells in his granddad’s workshop are still very vivid. It has been a pleasure to see the enjoyment and pride in this young person. He will be visiting the V&A in the Autumn Term to develop a research file with the intention of carrying on with his sculpture project using metal and wood.” (Teacher feedback)

Challenges

Attendance, again for young people with chaotic lives:

“It will be a big challenge for Aaron to attend the next session on Monday as he usually does not come in to school until late in the afternoon on Mondays. We hope our encouragement and his enthusiasm will stay with him over the weekend.” (Artist’s log, 13 May)

(NB: Aaron DID attend the following session!)

Young people’s achievements

Developing IT, literacy and creative skills, working independently and as part of a group, developing concentration, participating in creative, positive activities.

Case study: Aaron’s Journey

Additional feedback from teacher Louise Morgan demonstrates the impact which the Momentum project had on one of the boys.

“Aaron is a residential pupil at the school. He is a very able pupil although he has difficulty in finding motivation and sustaining his



ideas. He works well in the Art and Design lessons and is taking a GCSE in the subject.

Aaron has a very positive approach to meeting new people and is very willing to try new ventures. The project was an ideal opportunity for Aaron to work outside the school environment in new surroundings with artists and providers who were supportive and had no previous knowledge of the participants. It was a new beginning. Most significantly it was outside of school and it formed a very important part of ensuring Aaron had focused, purposeful and positive learning experiences.

Aaron (would return) to school on a Monday morning (when the project took place) eager to take part in the project. He showed his high skill level working with metal in the artist's studio. It emerged that working with metal is closely linked with Aaron's family. The sculpture project has shown Aaron is very able in this medium and it is something he is very eager to continue to develop.

Aaron's completed work and research files form part of his GCSE coursework portfolio. With his continued commitment to this subject he will achieve a high grade in this qualification."

3. Case Studies: Individual projects & young people's journeys Youth Engagement projects

3a. Glynn Vivian Gallery working with Swansea YMCA

Lead Partner

Glynn Vivian Gallery

Tom Goddard, Project Manager and Lead Artist

Anna Barratt and Dan McCabe, Project Artists

Oriel Glynn is currently closed for renovations, however the gallery is running off-site projects during this period. Momentum formed part of the gallery's continued learning and audience development offer during the closure period.



External Partner

YMCA Swansea

Young people

15 young people, between the ages of 15 and 26. Some sessions ran with up to five young people, whereas others had one or two. Most of the young people had experienced mental illness or had other social issues.

End-project assessments received for Lorna and Stephanie only, however the YMCA youth worker commented "*This has been a fantastic project and the changes in the two girls have been unprecedented.*"

Once the project was getting regular attendance participants were able to contact one of the gallery staff and come into work whenever the space was free, allowing flexibility and ownership of the project.

Project dates

15 sessions took place between April and July 2014. Sessions were held on Tuesdays and Thursdays. They lasted from 10am until 4.30pm, but young people were able to drop in and did not have to stay for the full time.

Arts Award Level

Eight young people worked towards Bronze Arts Award, with 6 achieving this.

The Arts Award Moderator has recommended the Gallery's delivery of Arts Award be recognised as outstanding.

Project Summary

The two Glynn Vivian Gallery projects are the only ones in the Youth Engagement strand of engage Cymru Momentum. The Youth Engagement strand is for young people ages 16-18, who have been identified as NEET and are amongst the hardest to reach.

Project Manager and Lead Artist, Thomas Goddard describes the project:

"The Glynn Vivian Gallery is currently closed, so sessions were held at the YMCA. Due to the difficulties and complicated backgrounds of the participants the project was reintroduced on a number of



occasions as new members joined. This followed a similar format each time: an introduction to Arts Award, artists sharing their own work, and an outside experience such as a gallery visit or a walking tour of Swansea (to see public art or to see the city from the top of the tower to give the young people a new perspective on their city). The introduction took away any negative

school-related associations with the project and helped the artists achieve parity with the young people, quickly integrating them as part of the group.

As sessions progressed, the young people started to explore their own art interests. Some continued with GIF animation while others explored portraiture or creative stitchery. All of the young people who attempted Arts Award used digital media to create films in different genres. Each young person had a barrier to language and writing, therefore every effort was made to contextualise their work with the work of historical and contemporary artists. The openness of the Arts Award framework meant that it was possible for the group to create painting, film, sculpture and a publication.

As each participant's entry into the project was somewhat staggered the project artists ensured that they had the opportunity to experience one of the diverse range of arts events and exhibitions that Swansea and other galleries had to offer. This meant that some individuals saw exhibitions both on their own and in a group. The project tried to introduce the group to higher education institutions as well as commercial and artist-run spaces. This shared experience enabled the teachers to pinpoint individuals' strengths and weaknesses, and tailor the project with the aim of removing barriers to creativity, and enable them to visualise potential path[s] through higher education in the arts.

Through the project the group worked on how to plan their own directed study. They made decisions on how to take ideas forward and selected artistic approaches and methods to learn.

Individuals within the group had a wide range of personal issues which affected them daily. The[y] had a range of energy levels so some worked best first thing in the morning with no hesitation, whereas others needed to work up to starting with discussion and review. Throughout the project as understanding of the individual needs developed, specific strategies were developed to ensure that the sessions allowed for the best experience for each young person."

Successes

- Two of the young people received unconditional offers to attend an art foundation course as a result of the work they had produced during the workshops.
- One participant moved back in with her parents after being

homeless.

- Another participant was able to begin exploring ways of expressing his emotions through art after previously suffering from anger management issues.
- 75% pass rate for Arts Award and 25% going on to further education courses in Art & Design
- The Gallery has been awarded 'a Centre of Excellence' status by Arts Award for their delivery of the programme
- Lorna has now become a member of Black Kettle Collective, GVAG's Young People's group, so is engaging with the Gallery's programme on a regular basis.



Challenges

Poor attendance: the project had to be re-started on 13 May, as attendance had dwindled from six to one, however no one attended on the re-launch day.

Lack of support from Swansea Youth Services and poor communication from Communities First. The project artist contacted over 60 youth officers in Swansea, but still found it difficult to recruit young people.

Session timing might have impacted on attendance early on in the project: the youth workers initially felt that young people wouldn't attend a morning / daytime project and that it should run in the evenings. By running sessions in the daytime over the summer months, however, young people who were difficult to engage and had disengaged from mainstream education were able to develop positive routines.

Young people's achievements

Dan showed a real interest in and aptitude for art and creative practice. Artist-tutor Dan McCabe spoke to Dan about whether he might want to pursue this in the future.

Case study: Lisette's Journey

"Lisette... had heard of the project through our marketing push, I discussed the work that everyone had produced so far and showed her some videos from the arts award website to introduce the structure of the project... I asked her to look through the books in our library to see what she found interesting or intrigued by. (She selected) books on comic books / graphic novels, artist's process, and vintage illustrations of sci-fi book covers and space travel, so we asked her to begin by drawing some sketches from the books, with the aim of trying different materials and techniques. She expressed an interest in how to colour the illustration like they did in graphic novels so we explained how we could use an app on the iPad to do so later once she had designed something to work from." (Artist's Log, 10 June)

"Lisette returned from her Foundation interview and broke into a



smile, one of the first we've seen from her, as she told us that she had been offered an unconditional place on the course for September...

The work that Lisette has been set over the summer for Foundation has the potential to cross over with the work she is doing for Arts Award. She has been asked to make her own bespoke brushes and her own sketchbook for the start of the course in September. We can look at bookbinding with her comic, and the skills she learns through that can be transferred to her summer project. Our aim now is to provide her with support and skills that can ensure that she is able to work effectively in the future, and make the most of this opportunity offered to her." (Artist's log, 30 June)

3b. Glynn Vivian Gallery working with Foyer, a Swansea residence for homeless young people

Lead Partner

Glynn Vivian Gallery

Tom Goddard, Project Manager and Lead Artist

Anna Barratt and Dan McCabe, Project Artists

Oriel Glynn is currently closed for renovations, however the gallery is running off-site projects during this period. Momentum formed part of the gallery's continued learning and audience development offer during the closure period.

External Partner

Foyer, a Swansea-based project for young homeless people

Emma Lacey, Manager

"Staff at the Foyer (are) keen to build links with the Glyn Vivian – due to the proximity, but more importantly the value of working with the young people in the Foyer. We explained the resources and opportunities available at the Gallery and education department." (Artist's log, 26 June)

Young people

12 young people

Attendance varied: Some sessions had no young people, whereas others had up to five. At least seven residents had contact with the project.

Project dates

Sessions ran Thursday afternoons between 2 and 5pm, although some were shorter, depending on the attention span of the young people.

Three artists' logs were received, although further sessions were held.

Arts Award

Not applicable to this project, however the lead artist feels that many of the young people would be capable of achieving Arts Award at

Level

Bronze level, and he will try to set this up in the autumn.

Project Summary

This project was the second in the Youth Engagement strand within the engage Cymru Momentum projects, for young people ages 16-18, who have been identified as NEET and are amongst the hardest to reach.

The young people made a film about Foyer:

“At Foyer there is very much an ‘us and them’ culture between staff and young people. This was why the young people decided to turn the camera on Foyer and what happens there in the shape of a documentary as their project.” (End-project feedback from project manager)

They also experienced stop-motion animation and made loom bands.

All of the activities came from the ideas of the young people.

Successes

Building the foundations of a new partnership: although the project had considerable challenges, both the Foyer management and Glynn Vivian Gallery team would like to continue working together.

“Having said all of that we intend to continue to run the project regularly and become a fixture in their schedules and potentially offer some or all of the above.

The positives for Foyer is that they have facilities – designated room, Wi-Fi, computers etc... so we have been able to work with them. Foyer is also next door to the Glynn Vivian Building and we feel is an important project to effect significant change in the future of the City.” (Feedback from Project Manager, Glynn Vivian Gallery / Foyer project)



Challenges

Drug and alcohol misuse, late nights and lack of personal or family stability contributed to the challenges of the group.

In addition young people were not used to taking part in organised activities, so attendance was patchy. Sometimes the project artists would arrive for sessions and no young people would turn up, even though they had committed to be there at the previous session.

Young people's achievements

The young people gained experience in filmmaking and editing, stop-motion animation and making loom bands. They discussed what they enjoyed doing and participated in a positive activity.

[Links to project animated gifs and video:-](#)